A GIRL WITH GREEN CHEEKS WILL ATTRACT ATTENTION—BUT SHE WON'T HAVE MANY SUITORS!

To "attract" and to "be attractive" are two very different things. A really great poster artist always has that difference in mind. He knows that a poster which shows a woman with green cheeks and purple lips, and an eye located where a nose is usually placed, will always attract attention. He also knows how easy it is to make a design of that sort. Anybody can do it! It only requires bad drawing, and worse color.

But, he also knows how utterly futile such a design really is. Not one person in a thousand will buy a ticket to see the deformed and crippled actors depicted. And even the exceptions will prefer a circus side show, where they can see genuine freaks!

The bizarre poster never has and never will sell tickets. It attracts, without being attractive. It is the easiest kind of poster to make, but it absolutely lacks all advertising value.

To make a poster that attractively depicts real people, in a situation that arouses an elemental human emotion, is to produce a poster that is bound to be a box-office success! If "all the world loves a lover" it is doubly fond of a pair of lovers, and whenever they are properly, convincingly, artistically depicted on a poster, the entire public will gladly pay its money to see such parts enacted!

To produce posters that make an elemental emotional appeal, and that make such an appeal in a convincing manner, is no easy matter. It requires the services of an entire organization of advertising experts, poster artists and poster printers. Back of such a design must lie a tremendous knowledge. A knowledge of mob psychology, a knowledge of human anatomy, a knowledge of artistic and natural coloring.

There is only one organization in the world that has this essential poster knowledge, and that organization is the

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

TELEPHONE, CHELSEA 8388
It Beats!

When "23½ Hours Leave" came out exhibitors said, "It can't be beaten!"

But "What's Your Husband Doing?" beat it!

Now comes "Mary's Ankle," with the same amazing stars, another zippy, snappy story, with subtitles that are a riot,

And a title that's a box-office winner anywhere!

"Mary's Ankle" beats them both, and it will beat any light comedy you ever showed.
"DoubLe SpEd"  
Starring  
WALLACE  
REID  

Presented by Jesse L. Lasky  
By J. Stewart Woodhouse  
Directed by Sam Wood  
Scenario by Clara G. Kennedy  

With WANDA HAWLEY  
THEODORE ROBERTS  
and TULLY MARSHALL
Remember "The ROARING ROAD?"

Here's another like it! Only better!

A twelve cylinder love race!

A Paramount Artcraft Picture
All of a Sudden—

All of a sudden she decided to get her mother married.
So she pretended to be married herself!
And announced it in the newspapers!
And then the man appeared and demanded that she
live up to the advertising!
That makes a comedy situation that will keep you
guessing, and your audiences, young and old,
guessing. And it will leave them happy!

From the popular stage hit by Ernest Denny

Directed by Walter Edwards  Scenario by Edith Kennedy
SID GRAUMAN HAS LEARNED "THE LUCK OF THE IRISH!"

An ALLAN DWAN Production
LIFE'S WASTERS, ALL OF THEM

BEAUTIFUL moths clustering in the flame of a rich man's favor, while he plays fast and loose with the only one worth while—the absent girl who is ignorant of his perfidy.

That's the theme on which HAROLD MacGRATH has built a story that carries your audience spellbound around the world—into the dark corners, even, where civilization has scarcely dared venture. Vivid, colorful scenes run through this picture as thread through a loom.

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY
There’s Grim Purpose, Too, in

"THE LUCK OF THE IRISH"

An ALLAN DWAN Production

The determination of a strong man to protect the girl he loves from the wiles of a scoundrel. So he stalked them both across the world. When he brought his man to bay in picturesque Singapore, a fight ensues that for savage intensity has had few equals.

Does the right triumph?

Well, you know the Irish — and you know their luck.

Hold these facts in mind: “The Luck of the Irish” has punch and thrill and humor and sparkle.

And all of these qualities give the new Dwan special a definite box-office pull, that will make it a smashing hit with live exhibitors.

REAL ART Pictures Corporation
WHAT MORE COULD YOU ASK?

"THE Luck of the Irish" will get the money: the Los Angeles showing proved this for a solid week! It beats laughing gas for fun. It's a love story — starts with the love theme and sticks like a lover to it. The action is tense—plots, intrigue and enough barefisted fighting to keep your patrons gripping the arms of their chairs. It's a whale of a story that leaps into action as from the pages of a book and seizes and holds attention.

Your opportunity is now!

Realart Pictures Corporation
469 FIFTH AVENUE NEW YORK CITY
THOMAS H. INCE Presents
HIS SPECIALLY SUPERVISED PRODUCTION

Dangerous Hours

BY C. GARDNER SULLIVAN

A Paramount Artcraft Picture

They will Clamor to See It in Your Theatre

JUST as crowds are clamoring to see "Dangerous Hours" at the Broadway Theatre, New York, where it opened this week for an indefinite run, they will clamor to see it when you show it in your theatre.

Because it is vivid—spectacular—timely. Because it is a notable picturization of the present crisis. Because it is based on a subject that lies close to the heart of every American.

"Dangerous Hours" is not propaganda. It is a powerfully thrilling spectacle, wonderfully acted and produced on a tremendous scale.

You will find this layout in the press book. It is the four column newspaper advertisement.

Advertise this production as it deserves.

DIRECTED BY FRED NIBLO

Adapted from the Saturday Evening Post story, "A Prodigal in Utopia," by Emma Byrne.
Photographed by George Barnes.

FAMOUS PLAYERS-LASKY CORPORATION
409 POPLAR AVE. JESSE L. LASKY PRODUCTIONS, INC., 202 DE MELE STREET NEW YORK
CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS: TORONTO
Open Letters to American Producers. III.

On Publicity and Prestige

To lay the foundation of its position as the leading British organization of Film Distributors, "The Great Filmway" decided to choose Publicity as its base.

Publicity they recognized was the dynamic power necessary to generate that force which spells success.

The result is that today, to the British Exhibitor, the F.B.O. token on a Feature is the seal of success.

Publicity begets prestige—and prestige begets the one reward that matters—big prices and reputation.

Publicity with F.B.O. has become a greater force than ever. The American Producer who entrusts his Productions to "The Great Filmway" ensures for his output the highest prestige and the utmost limit of publicity. He is building on the rock!

We "put the goods over!" A long list of successes stands to our credit on the roll-call of Distribution organizations.

We have only space to quote one example—out of a score or more. The Feature cited was, for nearly a year, the classical example of "how to get the goods over."

Here are the bare details of the Publicity effected:

Private Views were given on TWO CONSECUTIVE DAYS at TWO LEADING WEST-END PICTURE THEATRES, to audiences numbering amongst them 4,000 of the leading Politicians, Publicists and Exhibitors.

It was screened By Command, before H. R. H. PRINCE ALBERT.

At the various Private Views the audience numbered amongst them:

Thirty-One Ambassadors.
Sixteen Agents-General.
Thirty Peers of the Realm.
Eighty Members of The House of Commons.
200 Members of the Aristocracy.
200 Leading Clergymen.
Six Bishops.
The Lord Mayors, Mayors, Lord Provosts, and the principal City Officers of the leading Cities in the United Kingdom.

Forceful F.B.O. Publicity helped us to create for this Film a new standard for takings at the leading West-End Picture House, where it broke all previous records, exceeding "The Battle of The Somme" week record by 82,000.

What we did for that especial Film we have achieved for other TWO SUPER-FEATURES.

Those Publicity Campaigns achieved for us an unparalleled reputation for exploiting Film Features.

That Publicity force is at your disposal. It MEANS PRESTIGE TO YOU—the biggest asset of a business.

Don't cogitate! Translate your thought to action. Get in touch with us today!

Write or cable us and we will provide you with some solid satisfying facts about "The Great Filmway."

Our financial standing is such that we are prepared to pay cash on sight for any production we handle.
WE WELCOME COMPARISON

There's one sure-fire method of knowing what goods are the best—that method is by comparison. Therefore we urge you to see all other news weeklies, then go to your nearest Universal exchange and see the BIG three—HEARST NEWS, INTERNATIONAL NEWS and UNIVERSAL CURRENT EVENTS.

With half an eye you will see the smart superiority of the BIG THREE. You'll instantly see the bigger scoops, the more fascinating news pictures, the better variety, the bigger ideas in every detail. ...AND WHY NOT, please? With the mightiest news gathering organization in the world covering every section of the globe, it stands to reason that the BIG THREE should be bigger and better and ARE bigger and better.

Sidestep advertising statements. Let your own eyes be the judge. Make the test TODAY. It's a hundred to one you'll sign up for the BIG THREE after making comparisons.
The Sign of Capacity

DOUGLAS FAIRBANKS
"WHEN THE CLOUDS ROLL BY"

Exhibitors, press critics and the public agree that "WHEN THE CLOUDS ROLL BY" is the best picture DOUGLAS FAIRBANKS has so far made.

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
A Wonderful Entertainment and a Wonderful Drawing Card

Mary Pickford in
"POLLYANNA"
United Artists Corp.

DIRECTOR .................. Paul Powell
AUTHORS.................. Eleanor Porter and Catherine Chisholm Cushing.
SCENARIO BY .................. Frances Marion
CAMERAMAN .................. Charles Rosher
AS A WHOLE........Wonderful drawing card and sure to please more than any picture Mary has had in at least a year.

STORY....They admit it's not a story; just a "rainbow" and it surely is pretty.

DIRECTION.....Allows star plenty of chances to work in her kid comedy and pathos; material handled cleverly and appreciatively.

PHOTOGRAPHY ................. Excellent

LIGHTINGS........Some beautifully lighted closeups of star; all good.

CAMERAWORK........Particularly remarkable in the rain sequence.

STAR.......Appears as a youngster throughout; will add to her list of admirers if such a thing is possible.

SUPPORT........Howard Ralston very clever boy actor opposite star; support throughout exceptional.

EXTERIORS......Some very beautiful scenes and some typical country village stuff.

INTERIORS ................. Highly appropriate

DETAIL.........Everything contributes to general excellence of production.

CHARACTER OF STORY.......Pollyanna brings light into various peoples' lives by playing her "glad" game.

LENGTH OF PRODUCTION.......About 5,500 feet
They admit in a foreword that "Pollyanna" isn't the usual picture story and term it a "rainbow," and there's not a person in the world that won't stop and rave over a rainbow. Certainly this picture, based on the book and the play of the same title, is going to capture the heart and soul of every audience that sees it. "Pollyanna" is going to "get" them, be sure of that, and it won't be at all surprising if it makes the best record that ever a Pickford picture made.

The picture alternates between laughs and cries. It is one of those that "makes dimples to catch the tears." It starts with a tear when Pollyanna is shown trying to play her glad game over her father's death and before that tear has trickled past the nose the dimple is made to catch it by the wonderfully funny rain-storm sequence showing Pollyanna leaving the train at the little New England village and being greeted by her aunt's maid.

Thus it runs throughout, with Pollyanna and her glad game warming the heart of her hardened old aunt and everyone else in the village until at last they all come to a realization of what she means to them when she is run over by an automobile. The specialist says she will never walk again but the village doctor, her aunt's old sweetheart, cures her and so ends his own love affair happily and sends Pollyanna into the waiting arms of Jimmie Bean, her juvenile admirer.

It is the wonderful bits of kid comedy introduced by the star and Howard Ralston who plays Jimmie and the very unusual subtitles that are responsible for the laughs. And there is one moment of sweeping drama in the picture when Pollyanna walks again. That's great.

Besides young Ralston the supporting cast includes Katherine Griffith as the aunt, Herbert Prior as the village doctor, William Courtleigh, Helen Jerome Eddy, George Berrell and J. Wharton James.

Star and Play Combination Should Break All Pickford Records

Box Office Analysis for the Exhibitor

Of course Mary Pickford is a tremendous drawing card but unless the guess is all wrong "Pollyanna" is going to even outdraw all her previous hits because it has another box office angle besides the star, and that is the vast popularity of the play and the book on which the picture is based. As a result you can consider the box office value of this picture practically double that of the Pickford pictures of the past.

And the popularity of the "Pollyanna" play and book is no empty press agent talk. It's fact. To drive it home make mention of the author's names in your advertising and state that it is the "glad play." If they've forgotten the name of "Pollyanna," which is hardly probable, this "glad play" line will recall it all to them.

After you have so advertised the picture all you need do is take out extra insurance on your theater—it may be damaged in the rush for seats. Dust off your S. R. O. sign, reinforce your box office and let 'em come. Records are sure to be broken with Mary Pickford in "Pollyanna."
State

ON

"The Sacred"
THE SACRED FLAME
the drama of world wide appeal... the drama that millions will talk about... think about. . . . The wonderfully written, wonderfully directed drama of life, love and strongest human emotions, featuring the brilliant American Stage Star...

Emily Stevens
whose acting in this photo play has never been surpassed. "The Sacred Flame" is unquestionably one of the biggest State Rights productions of its character ever offered, and one, which, properly handled will make a clean up for thousands of exhibitors, written and directed by

ABRAHAM S. SCHOMER

whose stage and photo dramatic successes include such box office winners as "The Yellow Passport", "(Today) stage play... "The Inner Man"... "Ruling Passions" and others. In "The Sacred Flame" the great Schomer strikes the chord that makes society tremble to its foundations. "The Sacred Flame" is a great play, brilliantly directed and produced on a lavish scale... unquestionably one of the biggest State Rights Pictures in years. (For N. Y. and N. New Jersey bookings, see Commonwealth Pictures, Inc., 1600 B'way, N. Y.) Other territory selling fast. Write or wire for terms and details.

Schomer-Ross Productions, Inc.
126 W. 46th Street, New York
E. S. Manheimer, General Manager
A. Egan Cobb, State Rights Sales Manager

Exploitation Accessories
include an elaborate and powerful advertising and publicity campaign book prepared by experts. It's worth hundreds of thousands of dollars to exhibitors. Send for a copy today on your stationery. Complete campaign ready for a clean up for you.
DISTRIBUTION

Girdling the Globe

Capital Film Company's standard productions are Girdling the Globe.

We control and distribute pictures through exchanges located in every part of the world.

These exchanges are demanding, clamoring—begging for more real worth-while pictures.

So great is the demand—our own producing units cannot meet it.

The Capital Film Company welcomes the opportunity to get in touch; with independent producers who want us to solve their distribution problems.

We offer to independent producers the facilities of the strongest and most efficient distribution organization in the entire independent and territorial rights field.

An eager—hungry—market calls for good pictures—we can show you tangible sales results.

YOUR OPPORTUNITY IS HERE
WHY SAY MORE?

Capital Film Company, Inc.

EXECUTIVE OFFICES
Consumers Bldg. Chicago, Ill.

CAPITAL FILM CO.
CONSUMERS BLDG.
CHICAGO

President & Gen. Manager

S.L. Barnhard
coming—

the season's sensation
When a man is offered hundreds of thousands of dollars for a personal appearance of but a few minutes, what is a great serial with him as star worth to you in your theatre?

Ask yourself that, Mr. Exhibitor!
Listen, friend;
Give the old thatch a scratch or two and think it over.
Here's a personality that many of the world's keenest showmen are bidding hundreds of thousands of dollars for, for a personal appearance of just a few minutes!
Here's a man who is the world's greatest grabber of newspaper space and you can have him in your theatre -not for a few minutes but for fifteen weeks!
And the serial he stars in is right: it's a Pathé!
How can you afford to hesitate?
The answer is you can't!

Produced by
ROBERT BRUNTON

A PATHÉ SERIAL
Built on a book of massive proportions, played by an all-star cast, moulded by a master director, guided by the genius of Rupert Hughes. "The Cup of Fury" is one of the few great pictures of recent months. Letters and telegrams from exhibitors all over the country tell of crowds, spontaneous applause, incredible profits! Let cash-sense be your guide—book it!

SAMUEL GOLDFWN AND REX BEACH PRESENT
RUPERT HUGHES’ FAMOUS STORY
THE CUP OF FURY
DIRECTED BY T. HAYES HUNTER

GOLDFWN PICTURES CORPORATION
Your patrons want thrills! "The Silver Horde" piles one thrill on another— the thrill of crashing fists, the thrill of a great love, the thrill of mighty outdoor spaces, the thrill of human conflict. You've had Rex Beach Pictures before that packed your house to the bulging point—here's one that will make you wish you had a theatre twice as big. Get busy and book it!

Famous Story

The Silver Horde

Directed by Frank Lloyd

Goldwyn Pictures Corporation
He may be an awful boob, but I love him," said Floss. And so they were married.

They were also broke. That is, until Floss concocted a face cream she hoped would make things rosier.

Floss advertised it with an elephant. The beast chose an awkward moment to fall in a faint.

And she was pinched. All of which made wonderful publicity for Angel Bloom Cream. Presto--prosperity!

They sold a million jars, but never had one between them! And everybody was happy.
And still they come!

"Pinto" has proved to be a gold mine of profits. Dig in and get your share!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTURES CORPORATION
THE FIRST THING
THEY LOOK FOR!

The new Goldwyn-Bray Comic—soon to be issued—brings to life on the screen the most eagerly read comic cartoon features of 100 newspapers throughout the land.

In the movies these new Bray-International Film Cartoons, backed by the full publicity of the Hearst newspapers, will still be "The First Thing They Look For."

Save a place on your program for the most popular, the most piquant, the most profitable animated cartoons on the screen.

Goldwyn Bray Releases
Produced by
BRAY PICTURES CORP.

GOLDWYN PICTURES CORPORATION

Samuel Goldwyn President
OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS AND SHADOWS"
Scenario by R. Cecil Smith
Direction - John W. Noble

ELAINE HAMMERSTEIN
in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
Direction - William P. S. Earle

OWEN MOORE
in Lewis Allen Browne's
"SOONER OR LATER"
Scenario by R. Cecil Smith
Direction - Wesley Ruggles

ELSIE JANIS
in "THE IMP"
by Elsie Janis and Edmund Goulding
Direction - Robert Ellis

Made by Selznick
Distributed by Select
EUGENE O'BRIEN
in May Tully and DuVernet Rabbell's
"HIS WIFE'S MONEY"
RALPH INCE
PRODUCTION
Made by Selznick  Distributed by Select
The Initial Americanization Production

The LAND OF OPPORTUNITY

A two-reel super-feature that embodies the spirit of Lincoln—the spirit of America

ARALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee
Hon. Franklin K. Lane... Chairman
Lewis J. Selznick... Distribution
Adolph Zukor... Production
Harry Crandall... Exhibition
Maj. Raymond W. Pullman, Municipal Cooperation
William A. Brady... ex-officio

Distributed by Select
Distributed by Republic
"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction—Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick President

Made by National
Distributed by Select
THE MOVING PICTURE WORLD

“The Floorwalker”
“The Fireman”
“The Vagabond”
“The Pawnshop”
“Behind the Screen”
“The Immigrant”
“The Adventurer”
“Easy Street”
“The Count”
“One A.M.”
“The Cure”
“The Rink”

NOW BOOKING EVERYWHERE

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
Executive Offices, 130 W. 46th St., N. Y. C.

BRITON N. BUSCH, President
Exchanges Everywhere
WHEN
HARRY CRANDALL
BUYS—it means something—
READ CRANDALL'S TELEGRAM ABOUT

Johnny Dooley Comedies

AFTER SEEING DOOLEY COMEDIES HAVE DECIDED TO CONTRACT FOR ENTIRE SERIES FOR OUR TERRITORY COMPRISING DELAWARE, MARYLAND, DISTRICT OF COLUMBIA, AND VIRGINIA. JOHNNY DOOLEY COMEDIES SHOULD UNQUESTIONABLY PROVE A GOOD BET HIS SUCCESS IN VAUDEVILLE HAS NO DOUBT MADE A NUMBER OF ADMIRERS AND SHOULD PROVE EQUALITY AS SUCCESSFUL ON THE SCREEN AS AT THE BOX OFFICE.

A TWO-REELER EVERY MONTH
FOR STATE RIGHTS
WRITE OR WIRE

TYRAD PICTURES, Inc.
729 Seventh Avenue, New York City

SEE SOPHIE TUCKER JAZZ,
GILDA GRAY SHIMMY AND
MARTHA MANSFIELD, THE
FAMOUS ZIEGFELD BEAUTY,
TOGETHER WITH
ZIEGFELD FOLLIES
BEAUTY BRIGADE.
THEY ALL
APPEAR WITH
JOHNNY DOOLEY
IN HIS FIRST
SCREEN OFFERING,
"A SOCIAL SLEUTH," NOW READY FOR RELEASE.
Victor Kremer offers

CHARLIE CHAPLIN

IN HIS

FOUR GREATEST COMEDIES

FOR

STATE RIGHT SALE

THE CHAMPION

THE JITNEY ELOPEMENT

WORK

BY THE SEA

THE REASONS

They are Chaplin's funniest comedies.

They have been booked by the Rialto Theatre, N.Y.

They can be booked day and date.

They are backed by a marvelous advertising campaign.

They have been re-edited and re-titled.

They are issued with brand new prints.

They are demanded by all exhibitors.

They are Chaplin's funniest comedies.

FOR STATE RIGHTS

ADDRESS

VICTOR KREMER FILM FEATURES INC.
1476 BROADWAY, N.Y.C. PHONE BRYANT 8352
AFTER FEB. 1ST, 126-130 W. 46TH ST.
Charlie Chaplin

A Burlesque on "Carmen"

Has been booked by
The Famous Rialto Theatre
in New York

And
Is playing to capacity
in the leading photoplay
houses of the country

These state right buyers know

Quality Film Corp
Pittsburgh, Pa.
Western Penn., West Virginia

Exhibitors' Film Exchange
Washington, D.C.

20th Century Film Corp
Eastern Press, South Jersey

Thomas J. McAvoy
Cleveland, Ohio

F. A. F. Enterprises
Omaha, Nebraska

Dreyfus, Florida, Alabama, Tennessee,
South Carolina, Louisiana, Mississippi

Victor Kremer
Will answer all inquiries for state rights

At
1476 Broadway - New York
Phone, Bryant - 8352
After, Feb. 1st at 126-130 W 46th St.
"It takes a mighty good screen actress to make me cry," a lot of exhibitors will say. Granted, but see Marguerite De La Motte in "The Sagebrusher."

"Roy Stewart's fine in big outdoor pictures, but I can't picture him being romantic." Some will say that. Well, see him in "The Sagebrusher."

And as for Noah Beery: This fine actor just gets your heart so soft and sentimental in "The Sagebrusher" that you find it hard to keep from swallowing your Adam's apple.

Benjamin B. Hampton
presents

THE SAGEBRUSHER

The photoplay of the novel by
EMERSON HOUGH

Directed by
EDWARD SLOMAN

With an all-star cast:
ROY STEWART
MARGUERITE De LA MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The fact is that all the players in this all-star cast are fine, true, real and genuine. All the big first runs are booking "The Sagebrusher" because it is one of the biggest heart stories of recent years. See it quickly at your branch and get immediate play dates.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through TAYE Exchange, Incorporated
Foreign Distributor, J. Frank Brockiss, Inc. 729-74 Ave.
JOSEPH LEVERING presents

HIS TEMPORARY

By
Robert Ames Bennet

Directed by
Joseph Levering

With this all-star cast:
RUBY DE REMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W.T. CARLETON
WIFE

Audiences Always Like This Kind of Picture

An heir to a fortune advertises for "a temporary wife" in order to inherit his father's money.

A scheming woman spreads ruin that causes death and unhappiness.

The lovely "bride-to-be" who answers the advertisement is the discharged nurse who, without knowing it, has the fortune in her own hands.

Here is the basis of a good melodrama and a tense, interesting love story—well told and well cast.

Critics may differ about this type of a story, but the public always approves.

Every member of this cast has been starred, co-starred or featured in many screen successes. The picture affords excellent exploitation opportunities.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATÉ Exchange, Incorporated
"I have known three generations of Sparks," said the family lawyer, "and Neil is the livest of the breed."

This is a slashing, exciting, colorful story of the oil country—full of fire, full of action; full of excitement and a lot of love.

J. Warren Kerrigan and his own company in

LIVE SPARKS

By CAROLINE SAYRE

Directed by ERNEST C. WARDE

J. Warren Kerrigan story and production standards under Robert Brunton are higher than they have ever been before.

First run houses up among the leaders are opening their screens to him. Each of his new productions has carried him farther in popularity.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing throughadays Exchange, Incorporated
Arthur F. Beck presents
LEAH BAIRD
The Picture Girl Beautiful in THE CAPITOL
From the notable stage success by AUGUSTUS THOMAS
Directed by GEORGE IRVING

Leah Baird productions have, under Hodkinson distribution, constantly stepped upward into bigger and bigger first run theatres.

"As A Man Thinks," "The Volcano," "The Capitol," all three by Augustus Thomas; "Cynthia-of-the-Minute" by Louis Joseph Vance are screen dramas that make a star attain higher levels and greater popularity.

"The Capitol," now playing the first runs of the large cities, has topped all previous booking records of the Leah Baird productions.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange Incorporated
Foreign Distributor, J. Frank Brocklist, Inc. 229-74 Ave.
A GREAT AM
A GREAT FRE
A GREAT L

WHEN W

B
PIERRE DE
INTERPR
ARNOL

For All Territ
SOCIÉTÉ D'EDITIONS
46, Rue de Provence,
American Actor!

American Author!!

Love Story!!!

by Courcelle

Edited by Daly

Apply to

CINÉMATOGRAPHIQUES
PARIS, FRANCE
The foreign rights to
WILLIAM N. SELIG'S
"VANISHING TRAILS"
15 episodes of two reels each
featuring
FRANKLYN FARNUM
MARY ANDERSON
Scenario by WILLIAM E. WING
Has been acquired by
DONALD CAMPBELL
130 WEST 46TH STREET
NEW YORK CITY
Cable Address: "Doncameo," New York City
Factors: Nathan & Semerad, New York
HARRY GROSSMAN
Presents

A SERIES OF EIGHT DISTINCTIVE FEATURE PHOTOPLAYS

Featuring
MARGUERITE MARSH

FACE TO FACE
NOW COMPLETED

OFFICES
110 WEST 42ND STREET
NEW YORK CITY
HARRY GROSSMAN
Presents

The Screen's Most Thrilling Feature Serial Production

"$1,000,000 Reward"

Featuring Lillian Walker

Story by Arthur B. Reeve and John W. Grey

GROSSMAN PICTURES, INC.
110 West 42nd Street, New York City
When is a wife not a wife? That question is answered in the

BLACKTON PRODUCTION

RESPECTABLE BY PROXY

with SYLVIA BREAMER and ROBERT GORDON

When the man thought dead returned to his home and found her there, a stranger, claiming to be his wife, what happened?........................

A story with many unusual twists, beautifully produced and delightfully entertaining........................

Directed by J. Stuart Blackton................................

Pathé Distributors........................................
AN
Edgar Lewis
PRODUCTION
OTHER MEN'S SHOES
Adapted from Andrew Soutar's famous story
A masterly study in contrasts between two brothers, the one a gentle, sweet young clergyman, and the other his scapegrace brother, a virile, determined and picturesque character.

The scapegrace takes his brother's place and fights,—and loves, for him.
A wonderfully dramatic and human picture, deservedly stamped with the much abused word "great."

Directed by Edgar Lewis
A Seven Part Special
Mrs Sidney Drew presents

THE CHARMING MRS. CHASE

with JOHN CUMBERLAND

A two part comedy from Julian Street's "AFTER THIRTY"

Motion picture comedy... has come to be associated
in the minds of many persons... with the words 'slap-stick'.....

Mrs. Sidney Drew has made
a world-wide reputation for....
comedy of a subtler kind, true to life and very human. Persons
of taste and discrimination will
find "The Charming Mrs. Chase" delightful!
The Shrewdest State Rights Buyer in the Business Has Just Bought a Franchise

Sol Lesser, one of the shrewdest State Rights operators in the business (the man who put over “Yankee Doodle in Berlin,” with Mack Sennett’s bathing beauties) in combination with Gore Brothers of Los Angeles, owners of a chain of theatres, has just bought the Southern California-Arizona First National Franchise under our new plan.

The men back of First National are its strongest guarantee of success.

A proposition that sells itself to Lesser and the Gores is a proposition that every exhibitor should carefully investigate.

There’ll Be A Franchise Holder In Your Town

Write today for our booklet

“A Franchise To Independence”

Exhibitors Defense Committee
Important!

*The Star Charming*

Mildred Har

Will make her

*First National*

“*The Infer*

An Early March Release!
The first of her series of special pictures for First National
Chaplin

bow under

's banner in

ior Sex-

Louis B. Mayer-Made
Adapted from Frank Stayton's Play by Waldemar Young
Directed by Joseph W. Henabery
Photographed by Tony Gaudio
Art Director, George Hopkins

A “First National” Attraction
Katherine Mac Donald

The American Beauty

Now making pictures from the best stories and plays, specially for First National.

Produced by the Katherine MacDonald Pictures Corp'n—Sam E. Rork, president and general manager. Directed by J. M. Barry. Photographed by Joseph Brotherton. By arrangement with Attractions Distributing Corp'n—B. P. Fineman, president.

She thought him a burglar—and he was destined to play the most important role in her life.

"You had some affair at Reno?" suggested the colonel, and watched her with the evil eye of a vulture.

She recoiled in fear, for this rich clubman was known to be a man without scruples.

"Where's the fire?" demanded the little cripple, answering her bell—and she knew that she was safe.

She leaned forward breathless, for he lay where he fell, this man whom she had denied love.

"I am through with society," he said—and she knew it was the turning point.
BEGINNS A NEW SERIES

with

“The Turning Point”

See for yourself the rare beauty and high quality of this first production of the series, taken from the story by the famous author

ROBERT W. CHAMBERS

“So you are the woman,” she said, “for whose indiscretions the world has pointed the finger of scorn at me.”

“You are making good my boy!” Her heart sang with joy at the words, for she knew she had won.

She struggled desperately in his grasp, fighting, and hoping some one would come.

The colonel suddenly released her and she turned to see the man she loved in the hall.

She trembled with fear, then her heart leaped with joy, glorying in the strength of her lover.

Came the day when they two were alone—in the garden by the sea.

A “First National” Attraction
STATE RIGHTS
NOW SELLING

ARROW Film Corp.
offers
INDEPENDENT EXCHANGES

STUART PATON'S
SENSATIONAL SUPER-SERIAL

THE FATAL SIGN

IN 15 EPISODES

A POWERFUL MYSTERY STORY CROWDED
WITH RAPID-FIRE ACTION WHICH
CONTAINS SUCH STRONG ELEMENTS
OF SUSPENSE AND AROUSES SUCH
KEEN CURIOSITY THAT ITS BOX-OFFICE
POSSIBILITIES ARE UNLIMITED.—

ARROW FILM CORPORATION
220 WEST 42ND STREET, N.Y.C.

FOREIGN RIGHTS CONTROLLED by
E.S. MANHEIMER
is a very great picture for the best theatres.

Written by THE TIGER OF FRANCE

it is a tremendous work by a tremendous man.
WILLIAM FOX presents

William Farnum

in

The Adventurer

Staged by J. Gordon Edwards

A love story with a background of intense and continuous action.
No greater motion picture has seen the screen in 5 years than E. Lloyd Sheldon's *The Adventurer* in which William Farnum plays as he never played before.

FOX ENTERTAINMENTS
WILLIAM FOX presents

Tom Mix

in the new
MIX THRILLER

The CYCLONE

By Col.-Todhunter Marigold

For action this production leads the world

Staged by Cliff Smith

FOX ENTERTAINMENTS
WILLIAM FOX presents

GLADYS BROCKWELL in
The DEVILS RIDDLE

A Brockwell success of successes -

FOX ENTERTAINMENTS

Story by Edwina Levin -
Directed by Frank Beal -
WILLIAM FOX presents

Buck Jones
The new screen sensation in
The Last Straw
from the novel by
HAROLD TITUS

FOX ENTERTAINMENTS
In
The LAST STRAW
this new sensation
BUCK JONES
demonstrates
he can do any-
thing with a
rope, a horse
or a gun that
any man can
do and then he
can make love
like a whirlwind.
HER
NAUGHTY
WINK

Supervision Hampton del Ruth

If you like to laugh without effort – you and your audiences will be anxious to know

FOX

Sunshine Comedies

FOX ENTERTAINMENTS
WILLIAM FOX presents
The newest
Mutt & Jeff
Cartoon by
CAPT. BUD FISHER

I'm ringing your party!

Anybody that ever talked over a telephone will have the time of his young life with this picture.

FOX ENTERTAINMENTS
By all odds the most charming picture of the year.

WILLIAM FOX presents

Miss SHIRLEY MASON
in the sweetest circus story ever told-
HER ELEPHANT MAN

By Pearl Doles Bell directed by Scott Dunlap

FOX ENTERTAINMENTS
Read and Reap

FOX ENTERTAINMENTS
With his absolute personal endorsement as a showman
WILLIAM FOX presents

WILLIAM FARNUM
The crowned king of the drama
in The mightiest success of the years.

No greater play. 
No greater author in the history of screen or stage.

A proved and continuous success of yesterday, today and tomorrow.

A TALE of TWO CITIES

CAMPAIGN PREPARED by PUBLICITY and ADVERTISING Depts.
FOX FILM CORPORATION WEST 55TH STREET, NEW YORK
A certain and a proved success —

MAKE IT YOURS

The great author
CHARLES DICKENS
The great actor
WILLIAM FARNUM
The great drama
A TALE OF TWO CITIES

Superbly contrived it moves the world to sympathy and tears, delighting, astonishing and compelling the admiration of all the men and women of the earth.

FOX ENTERTAINMENTS
WILLIAM FOX presents

The undimmed spectacle glorious

THEDA BARA in

SALOME

A Theda Bara Super production

Staged by J. Gordon Edwards

Now presented in the course of its continuous success that you may share in its CASH rewards

FOX ENTERTAINMENTS
Salome is not an experiment

Salome is a proved sensational box office success

Salome will make big money for you
A tremendous drama of RIGHT NOW!

WILLIAM FOX presents as a showman to showmen

The sensational Melodrama

THE HONOR SYSTEM

The greatest human story ever told.

Brand new lithographs, broadsides, accessories and advertising aids.

NOW LAUNCHED for a clean-up for every theatre in the land.

FOX ENTERTAINMENTS
Scenes of daring, of pathos, of bright sunshine and a sublime struggle upward to the light.

A great production made in a great way and an everlasting triumph for the box office.
Blessed with the luck of positive success.

A Cast of eight thousand led by
Gladys Brockwell,
George Walsh,
Miriam Cooper,
Arthur Mackley,
Milton Sills &
Charles Clary

Share in the profits of
THE HONOR SYSTEM

FOX ENTERTAINMENTS
$4,000 of motion picture

Book as you like either in series or individually.

Book promptly if you want to make your money certain and share in the success of the new campaigns.

See your nearest Fox Manager for dates and prices.

Don't wait an hour after you have scanned these pages.
You already have read of

A TALE OF TWO CITIES
THE HONOR SYSTEM
SALOME

Now read

A DAUGHTER of the GODS
CLEOPATRA
LES MISERABLES

on the succeeding pages

ENTERTAINMENTS
The screen marvel that will never know a yester-year!

WILLIAM FOX presents

A DAUGHTER OF THE GODS
with

ANNETTE KELLELMAN

The Million dollar picture beautiful

New cuts, new paper, new advertising, new accessories and

A brand new slant for CASHING IN
Get quick action
Book
A DAUGHTER OF THE GODS
with
ANNETTE KELLERMAN

and

CASH IN! FOX ENTERTAINMENTS
WILLIAM FOX
presents
THEDA BARA IN

Cleopatra

Immortal in theme
tremendous in pre-
sentation—
A Spectacle
A Drama
A great
Attraction
for all theatres
today and
tomorrow

A Gorgeous
Gigantic
Wonder play

Staged by
J. Gordon
Edwards

A THEDA BARA
SUPER PRODUCTION

FOX ENTERTAINMENTS
Heralded as the greatest masterpiece of elaborate production exquisite in beauty, unrivalled in its power to impress the great masses as well as the classes

CLEOPATRA

will reap you a rich harvest

Book it NOW and be certain of a real box office tidal wave.
With everything new but its overwhelming appeal to all mankind.

WILLIAM FOX presents

WILLIAM FARNUM in

LES MISERABLES

Victor Hugo's amazing masterpiece that can never grow old while human hearts are beating.

Colossal Production staged in America.

FOX ENTERTAINMENTS
and
every theatre is great
during the run of
LES MISERABLES

FOX ENTERTAINMENTS
We repeat -

$4,000,000
worth of actual
present show value
in the greatest as-
semblage of motion
picture entertainment in screens
history and every
ting new about
them but their
great success.

You have read
now
REAP!
FOX ENTERTAINMENTS
The Story of a Master Mind

Studio
Grantwood, N. J.

Cost of Production
$500,000.00

THE PHOTOPLAY DE LUXE
Entitled
Ten "DETERMINATION" Ten Parts

SHOWING
Scotland Yard Activity
Whitechapel Rabble Characters
Chinese Dope Den
Women of the Street
Dive Scene
The Fagin School
The Fence
The Great Bank Robbery
The Good Samaritan
The Master Mind of Crooks

CAST—
ALL STAR
Lieut. B. W. Maynard, the "Flying Parson," under contract

SHOWING
The International Sport
The International Beauty
Four International Sporting Events
The Horse Race
The Auto Race
The Aviation Meet
The Boxing Contest
The Great Gambling Scene
The Mission of Humanity

CAST—
ALL STAR
TOD SLOAN, Premier Jockey of the World, under contract

Unanimous Opinions: The Greatest Human Interest Story Ever Written

Estimated Time for Production, Eight Months

Producers: United States Photoplay Corporation
WASHINGTON, D. C.

State Rights for Sale
OPIE READ'S GREATEST NOVEL

"THE KENTUCKY COLONEL"

All-Star Cast
Joseph J. Dowling
Francis McDonald
Elmor Field
Lloyd Bacon
Jill Woodward
Frederic Vroom
Fred Kohler
Thelma Salter
Gordon Griffith
and others

"The Aristocrat of Features"
Ready about Mar. 1st.

DIRECTED BY
WILLIAM A. SEITER

ADAPTED FOR THE SCREEN BY
L.V. JEFFERSON

JOSEPH J. DOWLING
Immortal for his rendition of the "Patriarch" role in "The Miracle Man"—as Col. Remington Osburg

HARRY M. RUBEY,
President
THE NATIONAL FILM CORPORATION
OF AMERICA

JOE BRANDT,
Eastern Representative,
1600 Broadway, N.Y.

Production Mgr.

STUDIOS: HOLLYWOOD, CALIF.

"NATIONAL"-IZE YOUR BOOKING
SMASHING RECORDS
has become a habit with

THE

CONFESSION

By HAL REID, starring HENRY WALTHALL and all-star cast

What the papers say:
San Francisco Examiner:

We used to think the stage drama powerful, thrilling and artistic; but the screen version makes the original play seem like a prologue.
“Confession” came yesterday to the Rialto, and it need not surprise anybody if it stays there the rest of the winter. It is a great, strong story, intensely dramatic and of broad human appeal.

San Francisco Chronicle:

“Confession” is thrilling entertainment. It gains control of the emotions and enthralls the viewer with the magnitude of the unseen forces which direct the actions of its characters.
A beautiful love story, convincingly human characters such as Dumont, the guilty man, Michael Dugan and Patsy, the latter pair providing a great deal of comic relief, are elements which make “Confession” an appealing screen drama.

The latest news is from the

RIALTO

in San Francisco, where net profits for one week’s showing after deducting war tax, were

$10,500

On the strength of this, “The Confession” was booked for two more weeks!

STATE RIGHTS BUYERS, ATTENTION!

There is still some good territory left. Information about this may be had by communicating with

GEO. H. DAVIS

OR THE

NATIONAL FILM CORPORATION OF AMERICA
1600 BROADWAY, NEW YORK

EXCLUSIVE MOTION PICTURES
OF THE WORLD'S CHAMPIONSHIP
WRESTLING MATCH
BETWEEN
JOE STECHER AND EARL CADDOCK
BROKE ALL RECORDS
AT OPENING OF
GEORGE M. COHAN THEATRE
AT ADMISSION OF ONE DOLLAR
New York Papers Join in Chorus of Praise
—the Finest Pictures of Their Kind Ever Made.

Act Immediately for State
Rights and Direct Bookings

PIONEER FILM CORPORATION
130 West 46th Street — New York City
ARTHUR S. KANE
will
present all of the
CHARLES RAY
FIRST NATIONAL PRODUCTIONS

ARTHUR S. KANE
PICTURES CORPORATION
452 FIFTH AVENUE
AT FORTIETH STREET
NEW YORK CITY
TELEPHONE: MURRAY HILL 6091
ALBERT E. SMITH presents.

LARRY SEMON

in

THE GROCERY CLERK

It helped pack them in at the largest theatre in the world, the Capitol, New York, for one week.

A Vitagraph—Larry Semon Comedy
Written and Directed by LARRY SEMON

A Chaos of Comedy—A Havoc of Hilarity!

The famous old bull in the china shop becomes as tame as a poodle dog on parade and that beloved king of mischief makers, Peck's Bad Boy seems like a curly haired mother's darling when compared to the chaos of comedy and the havoc of hilarity that Larry causes in his good old-fashioned, unsuspecting country store that forms the setting this time for another of his roaring rampages. Here is a comedy that will give you hiccups with your ha-ha's. One laugh walks right on the heels of the other. A bit of fly-paper makes a cat do the shimmy; soot makes black men out of white, flour makes white men out of black; the cheese walks off the counter and goes out for an airing; a mouse fills up on some sort of "hootch" and chases the cat out of the scene and General Uproar takes command of the situation.
MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

Features You’ll Want to Read

Your Theatre Contributes to Flu-Fighting Morale. Keep It Open! ..........Page 1022
Such is the experience of the last epidemic; and N. A. M. P. L, backed by Dr. Copeland, Health Commissioner of New York City, is out to help the exhibitor fight the disease.

That Old-Familiar Line, “Title Changed to —” .....................Page 1097
There are reasons for changing many titles as Gardiner Huntig, production editor of Famous Players-Lasky’s eastern studios, explains in an excellent story.

Well, after they demanded them, and waited for them, the pictures didn’t live up to expectations. A critical survey by Louis Hall of the American vs. British films situation in Canada.

Rare Rum Relics, Flat Cars, Veiled Ladies and Mules .................Page 1039
These and many other money-making oddities taken under the wing of Epes W. Sargent’s well-balanced exploitation and advertising department. Said department being just as good as an introduction to a savings account.

We Positively Refuse to Boost “Rambles” ..............................Page 1024
This is just as useless as trying to holly-hoo the funny page of the Sunday paper to the nine-year-olds. And written just to get the name of Fremont, Neb., into type. “The flavor lasts?”
You bet. There’s no other flavor like it.

Metro’s Gonna Give It to ‘Em the Way They Want It ...............Page 1107
It has prepared two endings for “The Right of Way,” one “happy” and the other “unhappy.”
What’ll you have?

Lay Off the “Bandit Films,” Says Oklahoma ..........................Page 1021
Convention of Oklahoma Theatre Owners’ and Managers’ Association declares itself opposed to production of films depicting careers of ex-convicts or bandits.

Advertising Index .........................................Page 1132

Keep Your Theatre Open to Fight the Flu!
YOU NEVER CAN TELL
Before you make that a law unto yourself, see
"WHO'S YOUR SERVANT?"
Robertson-Cole's Special
STARRING
LOIS WILSON
That Percentage Thing

One of the live topics of discussion among exhibitors and distributors is that of percentage. It is a subject on which opinions are as far apart as the poles. Take at random any average exhibitor and any average exchangeman and ask an opinion of percentage booking and you may take it for granted you are going to get two versions as to the equity of percentage booking—one will condemn it and the other will praise it.

Two southern exhibitors, partners, expressed views widely at variance with those of the executive head of a large distributing company. The two showmen declared the whole scheme as it was worked out was one-sided. They compared the methods employed by picture men with those used by managers of stage shows—the latter taking a chance on losing as well as winning, whereas the exchanges, they said, insisted first on being assured against loss. “Why should an exhibitor who out of nothing has built up a great and thriving business suffer himself to be converted into the janitor of his own establishment?” inquired one of the partners.

“If the exchanges want to book on percentages let them eliminate the guarantee,” he went on. “Let us play the game straight—both parties stand to win or lose on an even footing. As it goes down our way the exchangeman has ‘got his’ or at least a good part of his normal rental before the exhibitor begins to count any money. The stage folks play the game differently. Recently in one of our houses a traveling company played a week’s stand on a seventy-thirty basis. The figure was right, as it cost $6,200 to maintain that company for seven days. We both won as it turned out, but also we both stood to lose.”

It was the other side of the shield held up by the executive referred to. Percentage is the only system, he declared, by which makers of big pictures can hope to get back the money they have invested in production. He cited the case of a subject on which $250,000 was expended for the negative. That sum, he said, was looked upon by the exhibitor as representing the whole cost. The theatre owner, said the executive, overlooked the additional item of exploitation, which in the case of a quarter-million-dollar production might involve an additional expense of $100,000.

The executive readily conceded that the larger the theatre—i.e., the one having the larger overhead—the smaller must be the percentage demanded by the exchangeman. He related incidents connected with the showings of two remarkably successful pictures. In the case of the first it was put on the screens of three big houses in one city, day and date—all three houses being under one control. The three theatres played to average business. The second subject was handled differently. It was put into one house and played for three weeks at an increased admission price. Where the average intake had been $5,000 weekly the returns under the new arrangement totaled $17,000, $12,000 and $9,000.

The same executive cited another case where a prominent exhibitor had become a convert to the percentage plan. Last summer the showman, who owns several houses in one large city, was so heavily extended financially that he did not expect to be clear of mortgages for three years. As an experiment he consented to take one house the top receipts of which were a little over $4,000 weekly, increase the admission price and play on a percentage the larger subjects of the company. As a result the receipts now average $12,000, of which a third go to the distributor. The exhibitor, it was declared, today has money in the bank and no outstanding mortgages.

A fair plan for the employment of percentage, as this executive sees the situation, is for the allotment to the theatres of a sum equivalent to its overhead and a nominal profit; then set aside for the exchange an amount that will represent part of the expenses, but not enough to yield a real profit, and then for the two parties to split fifty-fifty. As an illustration the distributor instances one case where an exhibitor declined to pay $3,000 for a week’s run of a production. The showman accepted a proposition that $3,000 was to be set aside for him to cover overhead and a small profit, the exchange was to take $1,000 and all over the $4,000 was to be divided evenly. The result was that the exchange received a sum largely in excess of the original rental.

The writer talked with William H. Swanson and Harry T. Nolan, partners in an exchange and in theatres. “Percentage?” said Mr. Nolan. “Yes, we have
been playing percentages for a year. What's the matter with the percentage idea?"

"Why do you ask me about percentages?" asked "Bill" Swanson. "You've been around a long time. If you are strong on recollections you will remember that in or about 1910 I made the statement that the time must come when the producer would be permitted to share in the profits of the theatre—and also, don't forget, in the losses."

"You mean, if in the losses, more care is bound to be taken in production?"

"Exactly."

Jake Wells said from his knowledge of the percentage plan he saw no objection to it, although admitting that so far as concerned the houses in which he was most interested the matter of booking was in hands other than his own. "If any one has a picture he wants to try out and is willing to pay half the expense of advertising, furnish paper, etc., and it is a case of fifty-fifty it seems a pretty safe bet. In a recent case of two big pictures I wish they had been booked on the percentage idea. I might have made some money instead of losing a couple of hundred dollars."

The proprietor of a suburban house, the only place of amusement in his community, was strongly opposed to a percentage plan. "I am willing to pay the rental and assume the profits or losses," he said. "I do not believe in letting any one else manage my house. If we accede to the percentage plan we are at the mercy of the distributor. I might sell out against it he will have to rent his films. I have advised every exhibitor I know to refuse to book on percentage. I declined to run one big subject because I was convinced my patrons would not like it. I was told I was crazy, but I am the best judge of what my regular patrons want."

A salesman expressed sympathy with exhibitors who refuse to book on the percentage plan, saying in his opinion it means turning over a house to the distributor and giving away its whole business.

A feature manager declared his belief that it is only a question of time before all the associated organizations would come to the percentage basis.

In Baltimore a fortnight ago the Exhibitors' League voted to refuse to open their houses on the percentage plan. Twenty out of thirty-four showmen by formal vote declared for a bond of $100 to be posted by each as an evidence of intention to abide by the resolution. Bitter things were said by some of the speakers, all indicating a strong feeling against percentage booking or anything savoring of it.

A committee of the New York state league, at a meeting this week, declared against percentage bookings and in favor of a uniform contract.

One of the chief objections to the plan seems to be that as a result of its working out the distributor derives intimate knowledge of the business done by an exhibitor.

One of the chief arguments in its favor seems to be that, advanced by the distributing executive quoted previously—that by means of it producers will be enabled more securely to finance expensive pictures.

That Percentage Thing is a big problem, one of the big ones of the industry. Men of influence and means say it has got to come. Others and numerous others, not without influence and means, declare it shall not come. And there you are.

---

G. P. Harleman, Long Stanch in World Service, Dies

GUSTAVE P. HARLEMAN, west coast business manager of Moving Picture World, died Tuesday afternoon, February 3, at the Presbyterian Hospital, New York City, after an illness lasting since January 12. He was taken ill of influenza at the time the epidemic was affecting many New York people and bronchial pneumonia developed. The end came suddenly when he was thought to be on the road to recovery, and was a great shock to his business associates and to the hundreds of people in the industry who knew him and liked him. He was 38 years old. Funeral arrangements await the arrival of his brother in New York City.

Mr. Harleman left Los Angeles a few weeks ago to gratify a desire of long standing to visit New York City again, renew old acquaintances and make new friendships. He was taken ill when and removed from his apartments to the hospital a week prior to his death.

Few people in the industry knew Mr. Harleman better than did James S. McQuade, Chicago representative of Moving Picture World, and it is fitting that Mr. McQuade, one of the older members of this journal's staff, should relate the characteristics which made the man beloved by all with whom he came in contact.

Mr. McQuade has telegraphed Moving Picture World as follows:

Mr. Harleman has been connected with Moving Picture World since the days of the founder's struggle down at 363 Broadway. No man was ever more loyal to another than he was to James P. Chalmers, Jr., and he has always staunchly maintained that loyalty towards the paper which his friend had founded. Indeed, loyalty to the friends whom he had chosen among the many people whom he knew was the keynote of Mr. Harleman's character.

In the early days the founder usually took Mr. Harleman along with him when he was about to solicit a knotty subject for advertising, as he had great confidence in his ability as a business getter and in his method of interesting the person interviewed.

**G. P. Harleman**

Whose death on February 3 took from Moving Picture World's staff one of its oldest and staunchest members.

**G. P. Harleman**

Went to Chicago in 1910.

The writer first met Mr. Harleman in 1910, when he came on to Chicago as business representative of the World, with headquarters in the old Journal building on West Washington street. We were opponents then, as I was in Film Index at the time, and we took a delight in scooping each other in the advertising line. It was always a question of meeting with swords drawn in those days and we did not really know each other until 1911, when the Film Index was absorbed by the Moving Picture World and I was added to the editorial staff.

In 1915, owing to serious throat affections due to the severity of Chicago winters, Mr. Harleman was transferred to Los Angeles, where he filled the position of business manager up to the time of his death.

As I knew him, Mr. Harleman was a man of wide culture and attainments. He wrote and spoke fluently French, German and English, in addition to his
mother tongue, the Swedish. He was a musician of no mean parts and I have often been delighted by his talented rendition of selections on the piano.

Mr. Harleman came from a distinguished Swedish family. His father is a colonel in the Swedish army and he himself was a second lieutenant in what we call a regular national guard before leaving the mother country for this.

He was a duly naturalized citizen at the time of his death and we were the disappointed authorities in Los Angeles during the war just closed. An affection of the eyes, however, mitigated against active service.

Mr. Harleman's untimely death comes to me with such grievous shock that I am unequal for the moment to the task of doing his memory full justice. I can only say in the silence that envelops his spirit, farewell.

Appreciation from Mr. Giebler.

A. H. Giebler, Mr. Harleman's associate in the Los Angeles office of Moving Picture World, has telegraphed as follows:

I am greatly shocked and grieved at the news of Mr. Harleman's death. "Von" was well liked by members of the picture colony on the Coast. He had a large circle of friends among the players. The possession of a wide knowledge gained through travel, a cultured mind and a ready wit, combined with a large circle of friends, made him a delightful companion and gained him the name of a good friend from all with whom he came in contact.

"Von" could play the piano like a master. He had read many books and what he did not know about birds and fish is not worth knowing. In spite of his acquaintanceship with "Von" led rather a quiet life. He liked to read, and just before he left here for the East he was deeply interested in the comparative study of languages. His greatest hobbies were goldfish and birds, and he wrote articles of a scientific character on fish and bird love that appeared in magazines in Europe and America.

Expressions of grief and regret over "Von's" untimely passing are general in West Coast Filmland.

Minneapolis Men Favor Federal Tax Reduction

According to an announcement by the Exhibitors' Protective League at its monthly meeting in Minneapolis yesterday, it has gone on record as favoring the reduction of federal taxes. The present taxes on films were said to be exorbitant and the directors were instructed to work in every way possible for a reduction, according to resolutions adopted.

H. L. Mitchell, executive secretary, and several directors went to Pardo, N. D., immediately after the meeting, and spent the next day in perfectioning the state organization on February 4 and 5, to combat Sunday closing and censorship legislation.

The "flu" epidemic is decreasing materially in the city, Dr. F. E. Harrington, health commissioner, announced to-day. Virtually all restrictions on motion picture theatres have been removed. The fumigation of theatres is the only precaution being taken now.

Oklahoma Showmen Declare Against Films Depicting Ex-Convict Careers

(By Wire to Moving Picture World)

PLEDGING themselves to a voluntary censorship against so-called "Bandit films" in which are depicted the careers of alleged careers of ex-convicts and outlaws, but opposing any legislation by congress on this subject for fear it will seriously affect the freedom of the screen, the annual convention of the Theatre Managers and Owners' Association of Oklahoma adjourned February 4, following a two-day session.

The resolution approves the sentiment of the State Bar Associations in going on record against "bandit pictures." It follows: "Resolved that the Theatre Owners and Managers' Association of the State of Oklahoma, in convention assembled, does hereby declare itself unalterably opposed to the production or exhibition of any motion pictures made by persons discharged from penitentiaries or prisons and depicting their careers of crime."

Halt Congressional Action.

A long telegram was sent to Senator T. P. More and Congressman Harrel, who have introduced a bill on subject in the House and Senate at the request of the State Bar Association, asking that they withdraw the pending legislation and pledging the motion picture exhibitors of the state to carry out the remedial measure proposed in the bills. Attention was called by the theatre men to the fact that two years ago they went on record against "immoral films of all kinds" and since that time malicious screen productions have not been shown in the state.

The fact that they kept faith on the question of immoral films is pointed to as an indication that they will likewise ban the bandit pictures.

"The law proposed by Senator Gore and Congressman Harrelld," said Ralph Talbot, president of the association, in discussing the action of the body, "would establish a dangerous precedent with reference to the freedom of the screen as it might prevent the showing of even the purest type of pictures. It would also bar from the state productions such as are made by William S. Hart and other actors who essay western roles. The exhibitors of the state will enforce the resolution adopted by us today to the letter and anyone who fails to do so will be dealt with by our association."

Officers Elected.

Ralph Talbot, of Tulsa, was re-elected president of the association. Other officers are: Morris Lowenstein, Oklahoma City, vice president; A. B. Mandan, Shawnee, secretary; H. W. McClay, Oklahoma City, treasurer. About three hundred theatre men attended the convention. This was the largest attendance in the history of the organization. Various film distributing companies had displays covering the entire sixth floor of the Leechuckins Hotel. It was announced that the Fox Film Corporation, the Vitagraph Company and Select Pictures Corporation would soon establish branch offices in Oklahoma City. Practically all the other large companies now have offices here and as soon as the three named have opened offices in the city, Kansas City and Dallas will be entirely eliminated as distributing centers for Oklahoma.

THEATRE OWNERS AND MANAGERS' ASSOCIATION OF OKLAHOMA

Thomas H. Ince Coming East.

Hunt Stromberg wires from Los Angeles that Thomas H. Ince will soon see New York for the first time in two years. He leaves Culver City February 10.

While here Mr. Ince is expected to reveal the plans formulated by the Associated Producers, of which he is president and general manager, for the future activities of that organization.

"So the Price of Lumber Has Prevented Platform Building!"

Marguerite Marsh stands up and delivers a few political speeches in her Grossman starring vehicle, "Face to Face."
Pep and Punch Presented

Stillwell to Build Big House in Spokane

A THEATRE of 2,500 seating capacity and to cost more than $700,000, will be erected in the heart of Spokane's (Wash.) district by the Stillwell Theatres Corporation. The finances, plans and all larger details are completed, and the theatre will be ready for occupancy early in the fall of this year.

It will be a combination picture house and "legitimate" theatre, the plans calling for complete stage equipment to accommodate the largest traveling road attractions.

The project will be financed entirely by local capital and will be controlled by C. E. Stillwell, who now operates the Casino and Class A Theatres in Spokane, and who has been one of the most successful theatre managers in Spokane for more than ten years.

Quebec Censors Will Pass on Films for Quebec City

THE civic authorities of Quebec City, Quebec, decided to establish their own censorship bureau for the examination of all releases to be presented in local picture theatres. This decision was reached several months ago and it was intended that the civic censors would pass upon pictures after they had been approved by the Board of Moving Picture Censors for the whole province.

Power for the establishment of the civic bureau of censors was sought from the provincial legislature now in session at Quebec. The result has been that the private bills committee of the Legislature has decided against the proposal and the chances are that any bill which would give the city the privilege of establishing a local censorship has been struck out. This means that the city fathers of Quebec City have to be satisfied with the present Provincial censorship of moving pictures.

It has been intimated that the Quebec legislature will consider for the future the censorship of all moving picture advertising, including newspaper displays, lobby displays and posters, for the whole province. This is similar to the step recently taken in the province of Ontario, where the Government, by an order-in-council, has established a distinct board of censors for the examination of picture advertising. All posters for pictures are already censored by the Quebec Board, but it is intimated that all other rules will also have to be passed upon, providing the legislature reaches a decision in the matter.

Maryland Lawmakers May Regulate Theatre Prices

THE regulating of charges for admission to theatres and the prohibiting of smoking in theatres and moving picture theatres are included in two bills which have been brought before the Maryland legislature, now in session.

The regulating of admission charges is included in a bill which was introduced in the House on Friday morning, January 30, by Delegate George D. Iverson, Jr., of Baltimore. This bill plans to create a commission which will be invested with almost unlimited powers of control over commodities and foodstuffs and wages of various persons. This commission would be appointed by the Service, Welfare and Industrial Commission and would be composed of nine members. It is aimed to overcome the high cost of living.

The provisions in the bill which would affect moving picture theatres are as follows: Regulating charges for admission and general supervision of hotels, theatres, garages and other public places; regulating and determining the wages and earnings of employees earning less than $39 a week; regulating and determining the number of hours of labor that may be required of employees.

The bill to prohibit smoking in theatres and moving picture theatres was introduced in the House on Monday night, January 26, by Delegate Harper and was referred to the Public Buildings Committee. It is understood that this bill has been killed. Several managers said they thought it would be a good thing and would not fight it.

Blank Denies Merging of Interests with Abe Frankle

H. BLANK, of Des Moines, upon his return from New York, denied a report that he has a financial interest in the Des Moines interests with those of Abe Frankle. He did not deny that the deal was under consideration.
in Short Snappy Statements

Milwaukee Club Elects J. S. Sothers President

At a meeting of the F. I. L. M. Association of Milwaukee, held at the City Club, Friday, January 30, J. S. Sothers, Vitagraph, was elected president to succeed William Ashman, resignation, and George Levine, Universal manager, was made vice-president.

The association has a 100 per cent membership among the local exchanges, the following being the members: J. S. Sothers, Vitagraph; William Ashman, Pathe; Ray Smith, Ray Smith Company; George Levine, Universal; F. Ther-wachter, United-Triangle; Frank Hensler, Hallmark; Harold Fitzgerald, First National; Bert Hadfield, Wisconsin Film Company; Jack Camp, Metro; Walter A. Baier, Walter A. Baier Film Company; J. Klar, Robertson-Cole; Roy Langford, Wisconsin Theatre Supply Company, and L. F. Rink; Super Attractions Film Company.

Close co-operation with the Chicago and Minneapolis clubs has resulted in a widespread organization in Milwaukee. The Milwaukee club meets at the City Club every Friday in the month at a midday luncheon.

Pennsylvania Exhibitors Request Representation

That the motion picture group of the Philadelphia Chamber of Commerce is being looked upon as an important factor in the affairs of the motion picture industry in the territory is evident from the recent application of the Exhibitors League of Pennsylvania for representation on the "group" adjustment committee.

The application, the outcome of a meeting called specifically for discussing the formation of the exchange managers' association, was filed with Harry M. White, chairman, by John S. Evans, who was delegated to represent the exhibitors' interest. Mr. Evans explained that the appointment of two members of his association to the adjustment committee would result in the exhibitors giving their heartiest endorsement to the new organization and would eliminate any suspicion in their minds of unfairness on the part of the exchange men.

In discussing the application, Mr. White declared he was certain the exhibitors would be granted their request at the next meeting inasmuch as it would bring the exhibitors into a closer bond of relationship, the end towards which the exchange men have been striving.

Would Ask Passport from Stock Company Members

Each member of a company desiring to leave the United States for foreign travel, such as going to a picture in a foreign country would be compelled to procure a passport under the terms of a bill introduced in the House of Representatives by Congressman Porter, chairman of the House Committee on Foreign Affairs. Mr. Porter wants to compel all persons desiring to go abroad to pay toward the support of consular service.

There is a great deal of opposition to the bill. It is declared that it would give the Government too much power to regulate the travel of American citizens, carrying over into times of peace the war powers of the Government, which is highly undesirable. The bill provides that the carrying out of grievances by those in charge or the use of influence to prevent the issuance of a passport.

The bill also provides for increasing the charge for a passport from $1 to $10, and the charge for the visa of a passport by an American consular agent abroad from $1 to $4. This may be adopted, as the desire is to make the consular service self-supporting as far as possible.

Seek Ways to Prosecute Writers of Bad Checks

The executive committee of the Washington Exchange Managers Association has been directed to make a compilation of the laws of the various states in the territory having to do with fraudulent checks. While the number of checks received by the managers that come back unhonored by the banks is small, the association intends stopping the practice altogether.

At a recent meeting of the association it developed that one exhibitor in a nearby state had favored nearly every member present with checks in payment for service, which were not backed by the necessary funds.

In all probability a number of prosecutions will be brought in each state. This will probably prove sufficient, for in Virginia, Maryland and North Carolina there are laws that are quite drastic and the managers will take advantage of them. The managers are not particularly anxious to unduly hasten court action and will not unless the cases involve a continuous practice or are particularly aggravating and constitute an unfair practice on the part of the exhibitor.

Jamestown Clergy Wants a Censorship Committee

The Ministerial Alliance of Jamestown, N. Y., has requested Mayor Samuel Carson to appoint a committee to censor all moving picture and vaudeville shows. Not only will the duty of this committee be to prevent "questionable moving pictures and vaudeville acts from appearing in this city," but the committee would also "prevent billboards and newspaper advertising of a questionable character."

The Alliance asks that the mayor appoint the censorship committee from the different organizations engaged in the moral betterment of the city, which, in the opinion of the theatre men, means that the churchmen insist that they are asked to please and not by control not only their bookings but also their publicity. The Alliance goes on record as approving state censorship and has directed the secretary to communi- 

Hist! A Presidential Candidate!

Frank Keenan discovers a "favorite son" in his Pathe, "Smiling Embers." 

The new playhouse will be christened the Colorado, and will be managed by Alva G. Talbot, present manager of the VicRoi. It will be built to seat 3,000 persons, with a lower floor seating capacity of 1,600. One large balcony will accommodate 1,400. A pipe organ to cost $50,000 will be installed. The theatre will be built along the lines of the Capitol Theatre, New York City, and the California Theatre, of San Francisco.

Screen Theatre to Replace Famous Tabor Opera House

The Tabor Grand Opera House, Denver, thirty-nine years ago the largest and finest theatre outside of New York City, will be razed to make way for a $1,000,000 moving picture theatre to be jointly operated by the Goldwyn Film Corporation and the Bishop-Cass Investment Company, of Denver.

Just how soon the work of razing the old playhouse will start is uncertain, for L. B. VicRoi, present manager, declares that his lease does not expire until September, 1921, and that he intends booking vaudeville performances until the expiration of the lease. It is believed, however, that the investment company will make VicRoi a satisfactory proposal in a few weeks.

The new playhouse will be christened the Colorado, and will be managed by Alva G. Talbot, present manager of the America. It will be built to seat 3,000 persons, with a lower floor seating capacity of 1,600. One large balcony will accommodate 1,400. A pipe organ to cost $50,000 will be installed. The theatre will be built along the lines of the Capitol Theatre, New York City, and the California Theatre, of San Francisco.
Rambles Round Filmtown
With Walter K. Hill

The Greatest Mother in Fort Lee. Florence Milhous has played unhappy wives in many cinemas and it has fallen to her lot to mother many children—movie children. (Carl Krasuda is kick- in.)

In "The Heart of a Gypsy," which she completed before she went to Selznick, she mothered Ray Collins as "The Woman's Game" which she is now finishing, she is the young mother of a boy.

Incidently Miss Billings says that Jack, her boy, is the very nicest son she ever had.

Zip proved himself the dean of freaks at Fox's "Elephant" lunch by making the shortest speech ever heard at a "silum" banquet.

"Go-away-go-off-sir," said he, pointing toward the ceiling.

The H. C. of Photoplaying. It took very few and several hours to make a penny roll into a crass at the expense of 148 feet of film. All the time it rained.

It took an entire company two days, standing around on salary, to make a strip of film representing a horse-laugh.

SALESMAN VS. SALESMAN. A Modern Version of "When Greek Meets Greek." By H. T. Lowe-Deen.

Characters........... Two film peddlers
Time................. Present
Scene ................ Any old hotel

"Hello there, Sol, old boy, I haven't seen you since the Goddess of Liberty wore short dresses. Who are you with now?"

"I'm with Patchless Features, Benny. Where have you been keeping yourself?"

"I'm selling stock for Hombok Theatres, Inc."

"How do you find business?"

"Go out and look for it."

"Where did you come from?"

"Spruce Out."

"Do anything with Old Man Squeezem?"

"Sold him the entire program. Regular prices, too."

"I understand he won't pay over $75.00 a day."

"It is true that he chokes a penny until the Indian does a war dance, but he loosen s up once in a while."

"Perhaps. Say, did you hear about Hank Higgins?"

"What's the scandal?"

"He has left the Eggplant Co.; left them flat on the lot."

"Who is he going with?"

"He is taking the Nextel office."

"Some birds have all the luck. Two years ago he was a boilemaker."

"I knew him when he was selling shoe-strings."

"Your proposition ought to be good. You've got some real stuff!"

"Did you see our latest release?"

"No, what is it?"

"If Whiskey Can't Kill You Wood Alcohol?"

"How is it?"

"Theories day fine. Settings immense, but the story must have been taken from Sears & Roebuck's catalogue."

"Where are you going tomorrow?"

"I'm sticking right here in town. I am over my expectancy now and I've come to the conclusion that if you're too good you get canned, if you're rotten the same route, so my policy is to be mediocre."

"That might be all right, but I give my firm the best that is in me. Been with them a year and have been working on a 4 percent basis."

"What have they done for you?"

"Nothing yet, but I get a letter from the sales manager and he said if I'd stick it out another year he would fix me up with a district job in Greenland."

"What did they give you for Christmas?"

"Their good will and the United States to make a living in. What did you get?"

"Hell for not getting more business."

"The boss wished me a Happy New Year."

"Didn't cost him anything, did it?"

"Oh, well, it's a cold-blooded proposition all the way through with. I'm thinking about going in business for myself."

"What's the graft?"

"They're trying to buy the bicycling privileges on 'All Speed and No Control' for Southern Ohio."

"That's going to be as profitable as selling overcoats in the Solomon Islands."

"I ought to knock off a century a week. Say, have you seen 'Sam Spade lately'?

"Do you mean that coke-hound with the Stiletta Co."

"That's him. I saw him last week and he said he was through calling on exhibitors. He claims that there is such a demand for his junk that whenever he hits a town, all he will have to do is to call up his prospective and tell him to get over to the hotel and buy one of his check-books."

"A couple of more shots and he won't be mailing contracts to the banks. He'll just make them and sell them by express."

"Heen down in West Virginia lately?"

"No, I've graduated from the sticks and the American plan hotels. The boss told me to grab off the real money and let the petty cash alone."

"There is some nice business in the tanks."

"I know, but why should I advertise Blue Jay Corn Plasters when shoes are fifteen bones a pair?"

"Say, it is fierce the way your dough goes for things nowadays, ain't it? Everything has gone up except my salary. If I don't get a boost soon I'll have to sign up with the poor-farm."

"What does your firm pay?"

"Fifty dollars a week and all you can steal."

"How about the swindle sheet?"

"If it runs over forty-five bucks I don't dare send it in."

"I turned in one for seventy-five last week."

"How do you get away with it?"

"Oh I screen about five times a week and charge up six bits a reel. Most of our stuff is in eight. Get the idea?"

"I got you. I slipped in one for forty-seven last week and they wanted to know if I'd been to Japan. Why, they're so short their corns give them the headache. Do you still fight the teapin dominoes?"

"I'm off of them for life."

"How come?"

"I got booked so bad about four weeks ago that it will take me the rest of my life to get out."

"They always was poison to me."

"Say, do you know where I can get some liquor?"

"No. I don't. I bought a quart last week for fifteen bucks. It was the last he had."

"Good stuff."

"No. Barrel good. It was a near relative to T. N. T. Put a drop on a mouse's nose and it would spit in a cat's face."

"My gosh! I've got one of those and I'd like to find out if they have mailed my check. If I don't remind them every week they for got that I'm the paying card."

"Where are you going Saturday night?"

"I don't know yet. The wife has got something on."

"Well I'll see you later."

"You bet. Good luck to you."

"Thanks. I'll need it. Solone."

Curtain.

Association of M. P. Advertisers

Has Difficulty in Framing a Show

As we never get information first hand we must accept the rumor that carries news that the A. M. P. I. contemplates an entertainment to be given some time in the future; as soon, in fact, as proper selection of films may be made. There is some rivalry as to whose photograms shall be screened. Paul Gulick proffers "The Peddler of Lies." Lee Kugel suggests "The Praise Agent." Jack Meador holds a strong hand in "Nothing But Lies" and "Nothing But the Truth."

Fred B. Warren has in stock "The Joyous Lair." P. Allan Parsons also has a two-card draw: "The Right to Lie" and "Some Lad."

John C. Flinn asserts it "Pays to Advertise.

Music suggestion (theme): Paul Dresser's "Here Lies an Actor."

Nominations are still open.

Sign of an agreement on the Pence Treaty:

The "von" has returned to Eric Stroheim's billing.

The four-legged girl, heralded as a freak soon to be exhibited on Broadway, would lend a distracting element of confusion to bathing girl "stills," if she became a Fox Sunshiner.

"Going Some" (Crystal).

"High Speed" (Hallmark).

"Double Speed" (Paramount).

Among the "Six Best Cellars" (Paramount) may be mentioned: Cyclone, Cold and Cislarete.

Take Your Choice.

"When a Girl Loves" (Jewel).

"When a Man Loves" (Vitagraph).

What became of all the slides for "ulcerated" songs?

"Respectable by Proxy" (Pathé).

Most of us are.

One of the veterans in exploitation material furnished by film pufficultists:

"In spite of bad weather all the week, rain, snow and the worst blizzard of the winter, the picture packed 'em in and broke all records."

Emma Dunn "Old Lady 31" on the stage and will now do it for the screen.

Did You Ever Try?

An efficiency expert sent up from Wall Street to look things over in filmdom states that it takes four days, of eight hours each, with an hour out for lunch, to count a million dollar bills.

We propose a competition among pufficultists who are throwing millions into the old mimeograph with such lavish abandon—
New York Exhibitors Rap Percentage, High Salaries and Production Costs

MEMBERS of the legislative and executive committees of the New York State Motion Picture Exhibitors' League, meeting in Albany on February 3, took a wallop at percentage bookings and declared that the unreasonable demands in the way of salaries by stars would serve to put a large percentage of the motion picture houses out of business. The committee's meeting was attended by about twenty-five exhibitors from various parts of New York State.

A resolution was passed unanimously demanding a uniform contract and abolishing the deposit system. The committee went on record against the attempt of certain producers to force percentage bookings on motion picture theatre owners, which were characterized as an indirect method of gaining ownership of theatres and of depriving present owners of all initiative and independence. Several of those present expressed themselves in strong language against percentage booking and against the agitation now being carried on, it was claimed, in some trade publications in favor of such.

Stars Owe Power to Popularity.

C. L. O'Reilly emphasized the fact that the exhibitors in their opposition to percentage bookings were animated solely by their regard for the rights of the public, which he claimed were identical with the best interests of the motion picture industry.

The public, Mr. O'Reilly said, looked with much favor upon the motion picture theatre, because of the popular prices which are charged in the way of admission.

"Once these prices are definitely abandoned and replaced with a scale of prices which is prohibitive to the average family, the process of depopularizing the screen theatre will set in," said Mr. O'Reilly. "The stars should remember that they owe their drawing power entirely to popular favor, which is the biggest asset they have to sell. Exhibitors cannot raise their prices to such heights as the percentage booking system would force upon them, and continue in business. It must be borne in mind that as the public has made the stars it may also unmake them by withholding its patronage, a thing which is not unlikely to do if the grasping and unreasonable attitude of the stars becomes more widely known to the public."

Telegrams were sent to Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, defining the stand of the committee on the percentage booking system as above outlined. Each of the telegrams contained a vigorous protest against the proposed percentage booking providing for a guaranteed rental plus a percentage.

Charges Waste of Time and Film.

J. A. Quinn, of the Motion Picture and Theatrical Co-operative Society, appeared before the committee and outlined plans for better and fewer pictures and also for reducing waste under present methods of production. He mentioned one picture which he said had been thoroughly liked by the public and which had cost around $15,000. He appealed for the support of exhibitors for his organization. It was decided to appoint a committee to confer with him as to the best methods of cooperation toward bringing about the production of good and yet moderately priced features.

Among those present were Sidney Cohen, New York; Jules Michaels, Harold Franklin, Buffalo; J. A. Quinn, S. I. Berman, Samuel Sheer, J. J. Whitman, New York; George Roberts, Fred Elliott, Albany; Morris Silverman, Schenectady; Charles Hayman, Niagara Falls; W. H. Linton, Utica; Irving Sal- yeards, Rochester; Emmett Cornell, Syracuse; Henry Manus, Brooklyn, and J. Schwartzwalder, Auburn.

Hiller Handling "The Topical Editor."

L. L. Hiller has secured selling rights to the new half reel feature "The Topical Editor" produced by the Topical Humor Film Company and edited by Charles Leonard Fletcher.

"Within a short time we shall announce the details under which world-wide distribution of "The Topical Editor" will be assured," says Mr. Hiller. "I am more than enthusiastic about this new short subject as it is the best and most original of its kind that I have ever seen."

Several prominent state right buyers have made offers for territories for independent booking.

This Is How Universal Mixes 'Em Up in a Serial Manner.

Left, Art Accord's strange in "The Moon Riders"; above, Mildred Moore, his co-star; lower center, Elmo Lincoln's reach in "Elmo the Fearless"; right center, a shot from "The Great Radium Mystery"; right, Kathleen O'Conner, dolled up for "The Lion Man."
The Right to Success is the Legacy of Bert Lytell in "The Right of Way"

which Metro Screen Classic places him in a role of manly force and beauty.
Canada Finds Present British Films Lack Qualities of American Product

People Praise Supposed English Creations Made in California and Jersey—Weary of Horse-Racing, Long Sub-Titles, Perforated Villains, Photographic Camouflage, Grim Love, 'n Etc.

By Louis Hall.

However, and eventually word came from across the Atlantic that the British producers were not able to turn out just the quality of pictures that they would have liked because everybody had been very busy with the war and the film business had been somewhat neglected. But if the Canadians would wait, some very fine stuff would be sent over.

War Pictures Made Hits.

In the meantime, and perhaps a little before the big agitation, two or three British features did make a big hit in Canada. "The Battle of the Somme" broke all records and many theatres broke it at a time when the people expected to see some pictures of real fighting stuff. The Somme feature also had some views of British tanks and these glimpses were very valuable. Flashes of Canadian troops were also enjoyed. Another big hit was "The Better 'Ollie!" and this feature was also a success in the United States.

Since the war quite a number of British pictures have been brought to Canada, but fully three-quarters of these features have been built around a horse-race at Epsom Downs. Not only is this a little monotonous, but it has rubbed the Canadian the wrong way, for the simple reason that the Canadian has not enjoyed a bit of horse-racing for years. In time, maybe these clinking pictures of American origin will also become distasteful to the thousands who were accustomed to their share of the merry fluids.

Verbese, Tiresome Sub-titles.

Getting down to details about British films, it is true that single out one of the latest British productions to be seen in Canadian theatres. To begin with, the title of this picture starts with the word "the." A glance at a list of British productions shows that many of the titles start with "the." Is this a fault? The writer will say it is.

Perhaps when a particular feature was made up of sub-titles, all of which consisted of from forty-five to fifty words, generally speaking, and all of which carried the same effect, there was no attempt at art work in the sub-titles. The writer found that numerous titles of the same style and appearance, with lengthy statements, finally became annoying. The writer was also surprised to note that the backgrounds in many of the scenes, particularly in some rather very indistinct, although the people in the foreground were properly focused.

Unintentional Camouflage.

Another point that was the background furnishings in several instances gave a bewildering effect—in a manner similar to camouflage in warfare. In one scene, for example, the star was not noticed for some time because her dress did not match the rear wall of the room. Faked scene scenery was crudely done and one was inclined to ask whether there was any intention behind the producers to deceive the audience into thinking that the rocks were real or not.

There was supposed to be a blaze and, instead of burning up some perfectly good "props," as the Yankee director would have done, the flames were only pencilled on the film. The result was that the intended fireworks resembled a quantity of ribbons fluttingering in the breeze.

Making Grim Love.

The writer has always been ready to admit that the British actor is particular about his character portrayals, but when you see a man making fearful grimaces at the heroine and even shaking his fists in her face, can you, in your wildest flights of imagination, bring yourself to believe that the same man is making love to her? Well, he was—in this picture. For three reels we thought he was trying to be the villain, but it dawned upon us about 350 feet from the final close-up; he was the future husband of the star.

The audience actually laughed when this picture peered over the garden wall before closing, and one and made a grimace that was supposed to show the love-light in his eyes.

Perforating Their Victims.

There was a battle scene in this production and it was disappointing in view of the fact that all Britihers have learned how their enemies should be staged. The fans used to talk about the manner in which the cowboys filled each other full of holes before a man dropped and how the hero faces dozens of machine gun bullets without receiving more than a scratch across the temple. Here we felt a little or no attempt had been made to work up a dramatic tenseness in this situation.

Another matter that the writer would like to call a fault—there is really no intention to be cruel—was that the several principals were invariably grouped in front of the camera as if they were posing for a family photograph. Scarcely once did the audience gain a side view of the players, and Kitty Gordon would not have been able to give a tiny view of her renowned back if she had been working under the man who directed this particular feature.

Fletchering Words.

It was apparent on several occasions that the players were shouting into each others' faces like a couple of disrespect-

(Continued on page 1110)
I n the issue of Moving Picture World dated February 12, 1910, there appeared for the first time in a moving picture trade paper—and, possibly for the first time in any publication, the picture of a man who was then running a cinema in Forest City, Pa. S. L. Rothapfel, destined to become known to fame as "Roxey," looked about the same then as he does now.

The intervening years have marked amazing progress in pictures, and in this opinion "Roxey" has done more for pictures than pictures can ever do for him. To him, more than any other individual of his time, is due credit for the improved methods and mediums for showing pictures and the consequent improvement in pictures themselves to keep pace with the progress of the picture showman.

"Roxey" was here to gather ideas on exhibition from delegates to the Film Service Association's convention held at the Imperial Hotel. You remember those assemblies? The principal idea was to eat, gossip and libate—and it's fair to presume that "Roxey" gave more in ideas than he was able to receive.

Meet Rothapfel, of Forest City!

Some interesting data accompanied "Roxey"s" picture. It was said of him that Forest City and surroundings gave him a drawing population of 2,000 and into his theatre, from this field, he daily averaged 1,000 paid admissions.

Rothapfel came to the convention as the guest of the Pittsburgh Calcium Light and Film Company—J. B. Clark and Richard A. Rowland. Moving Picture World might take a little credit for discovering Rothapfel, as it was this paper that first "purchased" the man who has since been photographed more in trade papers than most presidents of film corporations.

Others who attended the convention: Harry Schwalbe and J. A. McCaffery, Philadelphia; Tom Moore, Washington; J. R. H. T. and Herbert L. Miles, Bill Steiner, Percy L. Waters; Blackston, Rock and Smith, Vitagraphers; L. M. Swaab, Philadelphia; Frank L. Howard, Boston; A. J. Gilligham, Grand Rapids; John R. Frueder, Joplin, Milwaukee and St. Louis; E. Mandelbaum, Cleveland; J. E. Pearce, New Orleans—and other representatives from forty-seven out of a possible seventy-nine exchanges.

Discussing Weighty Matters.

The Executive Committee reported nine subjects to be discussed, the topics including "Independent Competition," "The N. I. Film," "Length of Reels," "Waterproof Films" and "Express Rates." These weighty matters went along to the extent of a couple a pages.

But the most interesting matter discussed was the banquet. It was a considerable feed—and there were tradepaper "lunch hounds" in those days as well as ten years later.

Frank Winch and Joe Brandt ate and drank for the Billboard; Frank Woods partook of the Dramatic Mirror's share; James L. Hoff and Dore Hoffman supplied thirst and appetite for Film Index; Ellis Cohen did likewise for Morning Telegraph; and a healthy lot, hungered and thirsted on behalf of Moving Picture World, to wit: Thomas Bedding, F. R. F. S. (Tom always wore his medals and titles!), Archie MacArthur, Jr., and H. F. Hoffman.

The Official Line-Up Was:

A. J. Gilligham, president; "Bill" Steiner, vice-president; Herbert L. Miles, secretary; Robert Lieber, treasurer; P. L. Waters, Richard A. Rowland, and Frank J. Howard, executive committee. This equipment applied to the F. S. A., rather than to the banquet. Speeches there were, of course, for who ever heard of a film banquet without speeches?

Mr. Gilligham was toastmaster, and among those introduced to fame via this imperishable print were J. Stuart Blackton, Mr. Herbert Miles (an advance whisper of female campaign speeches!), Herbert L. Miles, Robert Leiber, J. P. Chalmers, William T. Rock, James L. Hoff and your old friend "Bill" Swanson.

Swanson made a record that day by participating in both camps of the two factions then fighting for control in filmdom. By some strange prearrangement the National Independent Moving Picture Alliance held elsewhere in the Imperial Hotel, day and date, an opposition session.

The Executive Committee of the Alliance named John J. Murdock, I. C. Oes, A. Kessel, J. W. Morgan and "Bill" Swanson. And Swanson was the second. Not so much of importance happened at the N. I. M. P. Alliance. It is reported in cold type that Swanson made the hit of the banquet here had drawn a very "opposition" meeting to jazz things up with his merry quip and jest.

Inserting a Note of Fashion.

"Herbert Miles displayed another new suit of clothes," said Moving Picture World. "He is certainly the Beau Brummel of the film renters.

Exhibitions in conjunction with the two conventions were made by Pathe, Powers Cameraograph No. 6, the Mirror Screen, Fireproof Film Cabinets, the Soundograph, Waterproofing Films and the Edengraph.

The Independent session was marked by the resignation of John J. Murdock as president. They gave him a loving cup and it is recorded that "Bill" Swanson made a very touching reply to the kind words of the presentation speech and was evidently very much affected.

Patents Company Versus Laemmle.

Judge Hand, over protest of Laemmle's attorneys, postponed the trial of the Patents Company's injunction suit against the Independent Moving Picture Company—the famous "Imp" manufacturers. "A large number of independent manufacturers were present and gave Mr. Laemmle their warmest greetings and assurance of their moral support."

Moving Picture World carried a letter captioned "Gratitude from the Heart of Carl Laemmle." It seems that the Montreal Laemmle exchange burned out to the tune of $7,000 loss, leaving the "Imp" scraper homeless in Canada with a lot of customers on his hands.

"No sooner had it become known," wrote Mr Laemmle to his old friend, Moving Picture World, "that my office was destroyed they had written to Klein Optics Company and Kinetograph Company immediately offered the full use of their Montreal offices until I could get things in shape again."

"Come on in, Laemmle, and make yourself at home," they said.

"That's what I call broad-minded, fair, square and 'white,'" said Laemmle.

Outside of his two inventions, was scarce. We'll dig further into things next week.

W. K. H.
Constance Talmadge, Sister Natalie and Maria the Haughty Understudy

By Edward Weitzel

This has been a hard winter for moving picture stars. I was told first by Dorothy Dalton; then Corinne Griffith repeated the same important information, and last week, over at the Talmadge studio, sister Constance added her testimony to the subject. The word "hard" applies solely to the weather. Not that these three leading "on the screen" women hadn’t plenty of warm clothing to shield them from the cold. The trouble is—or was, before the snow came—that a scenario might call for a dozen scenes in which the heroine tumbles out of a canoe into a lake or is caught in a downpour of rain and summer be two things to the rear when the time came to shoot those particular scenes. Moving pictures are made the year around, you know. Well, last fall the weather got right sharp about the time Constance Talmadge was told by Director Sydney Franklin that they were going to Bear Lake for the exterior scenes in "Two Weeks," and Miss Constance gave an involuntary shiver.

Why Constance Shivered Many Times.

While the severe looking party in evening clothes who is supposed to be her father in "The Love Expert" walked with much dignity down the hotel corridor and into his own room where his playful daughter has bestowed the trusting old maid, and repeated the action until it was safely recorded on the faithful film, the star of the picture told me why she gave that shiver and why she shivered many times more while those exterior scenes were being taken—shivered so rapidly that now, but for an ultra-rapid camera could have caught the shivers.

"If you saw 'Two Weeks' at the Strand last week you remember that 'Lillums,' that lady from Iowa, goes for a midnight bath in the lake," I remembered the scene, and said so.

"There is a close-up," continued Miss Talmadge, "of a standing woman with just her head and shoulders showing above a large rock. She is supposed to be startled but not so frightened that her teeth are chattering and her knees knocking together. But that is what really happened. The scenario called for a balmy summer night but last October was a bad month for them so I stood behind that rock and registered what I felt—half frozen and ready to cry from the cold."

"It didn’t show in the picture."

"The director thought I was cold and I very likely was, for I wasn’t careful to keep it out. Mr. Franklin coaxed and jollied and begged me until I managed to control my real feelings long enough to register the proper expression, but it was hardly more than a flash. 'Please,' he kept saying to me; 'it’s a warm night and you’re not cold, only startled.'"

"What did you say?"

"Nothing—I was so cold I couldn’t talk."

Perhaps your thoughts covered the situation similarly when you saw Constance indicated a dozen strips of canvas made into a three-sided dressing room without a roof, and I nearly perished all over again. We’re going to Palm Beach for the exteriors. "The Love Expert," thank goodness!"

An Accident to the Understudy.

The set in use was a double one, showing a hotel corridor and one of the rooms opening from it. While the corridor scene was being made I glanced into the adjoining room and saw what I took to be an actress in the Talmadge company standing behind a large armchair. Her back was to me, the bright lights on the next set dazzling my eyes so that I could not see her very distinctly. Several property men were busy in the room, and I was startled a moment later, by hearing a cry of "Look out!" I glanced into the set just in time to see one of the men back into the lady and knock her down.

In an instant they all turned and looked at the prostrate figure on the floor.

"Well, why don’t you pick her up?" demanded the chap who had given the cry of warning.

"Ah! pick her up yourself! I’m too busy!" was the surly reply of the fellow who had knocked the lady down. Astonished at such brutality I turned to Miss Talmadge. She also had seen the accident but made no effort to interfere.

"Shall I—?" I began.

"Pick her up,?" replied Miss Talmadge, "if you want to . . . it’s only my understudy."

By this time one of the men, more humane than his fellows, had stooped down and assisted the lady to her feet.

"Maria, You’ve Been Shimmingy!"

Says Constance Talmadge to her understudy, an important member of the star’s support.

I Am Introduced to Maria.

"Understudy," I repeated; "I didn’t know that movie actresses ever had understudies."

"Oh, yes! I find her very useful."

"In what way?"

"Natalie will introduce you if you want to interview her. Mr. Emerson is ready for my next scene. Natalie, take Mr. Weitzel over and introduce him to Maria," and sister Constance bestowed that famous one-eyed smile upon me and joined her director down the corridor.

Miss Natalie Talmadge, who was standing near, led the way into the adjoining room and I was duly presented to the understudy. Not being an adept at painting pen portraits, beautiful women I must refer the reader to the picture on this page for an adequate idea of the lady’s personal charms. Miss Constance was right enough to have herself photographed with her understudy, but this should not make it at all difficult to identify Maria.

Finding that the dummy was not inclined to talk about herself, I applied to Miss Natalie for information as to Maria’s duties. The youngest of the Talmadge girls is a demure little woman, but she enjoyed her share in her sister’s joke.

"Maria was Sydney Franklin’s suggestion. He said she would keep quiet while the lights were being adjusted, and Constance won’t . . . she hates to stand still," was Miss Natalie’s explanation.

"So Maria really earns her salary?"

"Yes, indeed! She saves Constance a great deal of fatigue, and gives her more time to answer telephone calls."

"Does your sister have many?"

"About a dozen a day—but they’re mostly from the same person. Excuse me; there’s the phone ringing now. I must answer it for her," and, smiling meaningly, the demure Miss Natalie hurried off to the star dressing room, which, at the Norma Talmadge studio, consists of a four room apartment complete in every detail and most tastefully furnished. But that apartment is another story.

Lehrman Praises Rothacker

Prints of "Twilight Baby"

The print service of the Rothacker Film Mfg. Company, so many times accorded praise in the past, has once again received a straight-forward testimonial from a producer, this time from Henry Lehrman Mr. Lehrman, whose first comedy production for First National, "A Twilight Baby," was recently presented in a "packed" theater. Mr. Waterman R. Rothacker as follows:

"American print forwarded to this office is of real Rothacker standard and I am of the opinion that exhibitors throughout the country will know that each print received of "Twilight Baby" will be a real print because it was made under Rothackers standard and accept my personal thanks for care shown. Personal regards.

"HENRY LEHRMAN."
Irvin Willat Contracts to Produce Feature Pictures for Hodkinson

THE first direct results of W. W. Hodkinson’s recent announcement that he would provide the way for powerful individual directors of pictures to become producers in their own right came to a head last week with the further announcement of Irvin Willat Productions, of which the Hodkinson Corporation is to be the distributor.

Contracts have been signed with Irvin Willat, one of the ablest technicians and directors in the industry, to have his organization make a limited number of exceptional pictures annually from powerful novels by big authors. An indication of the rapidity with which the Hodkinson-Willat negotiations progressed will be found in the news that the first of these productions will be under way in early March for springtime release.

In his direction of many of the bigger pictures for the Thomas H. Ince organization, Irvin Willat has established standards of his own of recognized power. The whole background of his training in the industry has been sound and progressive, and he possesses a technical mastery of production and a knowledge of the camera that few other men have despite years of association with picture-making.

A Well-Rounded Career.

For a year the Hodkinson organization has been modeled on efficient lines, and the result has been the entry into the production field of producers capable of maintaining such standards as J. Parker Read, Jr., set in his “Sahara” and “The Lone Wolf’s Daughter,” big productions starring Louise Glaum; “The Westerners,” “Desert Gold” and “The Sagebrusher,” powerful productions representing the fine intelligence and literary capacity of Benjamin B. Hamp ton.

Irvin Willat first of all was and still is a skilled superintendent of photography. He was with the original Imp as an actor, and was factory superintendent for the New York Motion Picture Company, besides having been a manufacturer of cameras. He was the first cameraman with the Keystone organization, and later with Reliance, All-Star, Metro-Dyreda, besides being in charge of all photography for Ince-Triangle.

As a director, Mr. Willat has made such large successes as “The Guilty Man,” “The Grim Game,” “Behind the Door,” “False Faces,” “The Law of the North,” “The Midnight Patrol,” “Rustling a Bride” and “Below the Surface.” Announcement of the first Willat production for Hodkinson distribution will be made shortly.

Realart Exchange Now in Permanent Quarters

THE New York branch office of Realart Pictures Corporation has moved from the Godfrey Building, 729 Seventh Avenue, to the fifth floor of the Leavitt Building, 130 West Forty-sixth Street. Realart’s shipping department also moved from the Winfield Building, 469 Fifth Avenue, to the Leavitt Building.

With these changes, all departments of Realart, except two or three of the branch offices, are now in permanent quarters. The home offices are within a stone’s throw of Grand Central Terminal, and the New York branch office, under the direction of Lester W. Adler, is in the center of the film exchange district.

The moving of the shipping department, of which Norman Kohn has general supervision, was done to provide space for the expansion of other rapidly growing departments of the home office organization. Realart now has the entire fourth floor of the Winfield Building and the entire fifth floor of the Leavitt Building.

The latter space, made available through being vacated by the Fox Film Corporation, which moved last week into its new building in Tenth Avenue, is being fitted up appropriately, and when alterations are completed will be provided with a commodious reception room, projection accessory, film examination and shipping rooms, a series of executive offices running along the Forty-sixth street front, and quarters for the shipping department of the home office. The floor space to be utilized by the New York exchange will be considerably larger than that provided for it in the Godfrey Building. The latter floor space has been taken over by the First National’s New York exchange and is being elaborately fitted up.

Select Plans to Open Oklahoma City Branch

THE rapid increase of business of the Select organization in the West, together with its unusual growth, brought forth an announcement from Select’s general manager and vice-president, Sam E. Morris, which stated it is more than likely that a Select branch office will be opened in Oklahoma City soon.

He has sent General Representative V. P. Whittaker and C. C. Ezell, manager of the Select Dallas branch, to Oklahoma City to study the possible advantage to be gained by the addition of another exchange to the present Select system.

In the event that a new branch is established in Oklahoma City, Mr. Morris announces that it will be under the general supervision of Manager C. C. Ezell of the Dallas branch. The number of new theatres in the territory served by the Select Dallas branch, and the increasing amount of business from the older accounts, makes necessary the opening of another office somewhere in that territory.

Marion Davies Back from Florida.

Marion Davies and her company have returned from Miami and Palm Beach, Fla., where they went to film exteriors for “The Restless Sex,” her next Cosmopolitan Production for Paramount Arterial, after “April Folly,” which is released March 21.

The Punch That Saved Jess Willard from Becoming a Film Star

Packed away, but exhibited frequently by Jack Dempsey in his Pathe serial, “Daredevil Jack.”
M. FERNANDEZ, who formerly owned the Eden Theatre in Waterbury, Conn., has broken ground for the construction of a new theatre, seating 750, on East Main street.

Edward (Sherry) Sherwood and Billy Ballenger, former members of the Select, have purchased the Variety Pictures Corporation, which was owned by Milton Caplon of Baltimore. They have opened offices in the Book Building, 471 7th street N. W., Washington, D. C., where they are conducting a strenuous campaign in the state rights field.

Benjamin F. Howells, of the David P. Howells, Inc., will sail for Europe on the Mauritania, Thursday, February 5. Mr. Howells will visit England, France, Stockholm and other European centers. He will be accompanied by Mrs. Howells. On the same steamer Emil Wertheimer, an attorney for several of the large exporters and importers of Europe; Gabriele Hess, of Goldwyn, and Ralph Block will sail.

Dwight Cleveland, author and scenarist in chief for the Jesse D. Hampton productions, is again in New York on one of his monthly trips from the Coast, in search of new stories and material for production.

J. Searle Dawley, well known director, is putting the finishing touches on Augustus Thomas’ "The Harvest Moon," featuring Doris Kenyon. Mr. Dawley is already negotiating for another directorial connection.

Lester W. Adler, New York branch manager of the Realart Exchange, is now located in his new quarters on the fifth floor of 126 West Forty-sixth street, having moved from the old exchange offices at 729 Seventh avenue. After alterations are completed the Realart will have one of the best arranged institutions of its kind in the city.

Jack Keegan, formerly with the Motion Picture News and more recently with the Eggers Engraving Company, has joined the publicity staff of the Selznick Pictures Corporation, taking the place of Stanley Bayer, resigned. Mr. Keegan assumes his new position Monday, February 8.

Roy Clements has arrived in New York, from the Coast with the negative of his latest production. He will remain in New York until March 1, before returning to California.

James Goebel, cameraman for Carlyle Ellis, Autographed Films, has just returned from Wyoming, where he photographed the Arapache Indians for an educational on public health nursing, produced for the U. S. Government. These Indians had never seen a motion picture camera before, and on account of their natural aversion to being photographed considerable tact was necessary to get the right effect. From Wyoming he went to New Mexico, where he photographed the Pueblos. His third location found him in southern Louisi-

ana, a large part of which is under water, from unprecedented rainfall.

William Haddock (Silent Bill) is all smiles. He disposed of one reel picture of Hans Wagner, the ball tosser, which he produced last fall. Just like drawing interest from the savings bank.

Jack O’Brien, it is reported, will organize his own producing company, under the general management of Walter

By Sam Spedon

Walter Miller

Popular player who has important role in Numa’s "The Return of Tarzan."

Price. He will start producing about March 1. He will distribute through one of the established organizations. Nellie Bly is interested in the first production.

Katherine Ann Porter, special fan publicity writer at the studios for Select, has been transferred to the main office to take effect February 14.

E. C. Blakeman, formerly branch manager for Triangle at Omaha, has been appointed assistant branch manager of Pathe exchange at Cleveland.

E. V. Richards, of the Saenger Amusement Company, New Orleans, is spending a week or two in New York.

Jake Wells, of Norfolk, made a hurried trip to New York on January 29, just for the week end. Mr. Wells has so many varied interests his presence in the Metropolis does not necessarily mean he is here in the interest of his motion picture theatres in Richmond and Norfolk. He is connected with so many enterprises in the South he is a hard man to keep track of when he comes North. Harry Bernstein, his secretary and manager at Richmond, is laid up with the flu.

Bill Swanson and his partner Harry T. Nolan, from Salt Lake City, came to New York on Wednesday, January 21. On January 23 Bill was taken down with a severe cold, which developed into neuritis, so he was kept in bed at the Elks Club until February 1. He was eager to carry out some important business transactions, which he necessarily had to forego. He says business in the Mountain States has been poor since November, heavy snow falls and cold weather being a great handicap. Many of the motion picture houses were closed this past month. Bill and Mr. Nolan will remain in New York until February 9.

Will C. Murphy, connected with the Selznick publicity department, is the author of a seven-part feature, "Why Women Sin," starring Ann Luther. Mr. Murphy wrote the original for this stage, which proved a pronounced success. The motion picture version was produced by the Wisteria Productions Company and will be released in March.

Frank Hudson, of Pathe, who was assistant branch manager at the Boston office, has been appointed manager of the Atlanta exchange office.

I. Hoffman, whose theatre at Seymour, Conn., was burned a short time ago, has started rebuilding on the same site. He will have one of the prettiest theatres in New England, judging from the plans.

M. Robert Golden, for many years connected with the dramatic department of the New York Herald, has joined the publicity staff of Select.

Sadie Gilde, secretary to P. A. Parsons of Pathe, has been on the sick list with a severe case of the flu, which developed into serious complications. She is pronounced out of danger, but her ultimate recovery will oblige her to remain at home for some time.

Linsay McKennis, who has been doing special exploitation work in Canada for Select, has been called in and sent to Los Angeles to carry out an extensive exploitation campaign.

Arthur Beck has been a subject of the flu. He was laid up for more than two weeks. His wife, Leah Baird, since she returned from Palm Beach and the completion of "Cynthia of the Minute," has been his constant attendant and nurse. Mr. Beck was at his office the beginning of February and expects gradually to get back in form.

Hugh Thompson, leading man in "Cynthia of the Minute," has signed with Goldwyn and left for Los Angeles January 29. He played the male lead with Mabel Normand in his initial picture for Goldwyn.

(Continued on page 1112)
Nationwide Publicity Drive Launched to Prevent Closing Due to Influenza

To prevent hysteria and to forestall thoughtless attempt by municipal authorities to close picture theatres on account of the influenza outbreak, the National Association of the Motion Picture industry, through a special committee appointed by President William A. Brady, has launched a nationwide publicity campaign designed to acquaint the general public and city officials with the importance of keeping theatres open while the influenza is prevalent. The campaign is similar, though of greater scope, to the one which the association conducted so successfully last year.

The committee in charge of the work consists of John C. Flinn of Famous Players-Lasky Corporation, chairman; John M. Quinn of Vitagraph, Inc., and Frederick H. Elliott, executive secretary of the National Association.

Weeklies Carry Warning.

In its campaign to keep the theatres open the National Association committee is using every possible means of publicity. All of this week the news weeklies are carrying a warning from Dr. Royal S. Copeland, Health Commissioner of New York City, regarding precautions to be taken in guarding against the influenza.

In addition to this screen campaign, the committee early this week sent broadcast throughout the country a series of letters and documents showing the wisdom of keeping theatres open.

This material consists of a letter to the National Association from Dr. Copeland, in which the health commissioner commended the motion picture industry for its assistance during the epidemic of last year, and declared regarding the 1918 epidemic that "in view of our experience in New York City, where the death rate from influenza was the lowest of any large city on the coast, we are convinced that our decision to keep the theatres open was wisely made."

My principal purpose in keeping open the theatres in New York City," Dr. Copeland wrote, "was to prevent the spread of panic and hysteria, and thus to protect the public from a condition of mind which would predispose it to physical ills."

35,000 Letters Sent Out.

It is this hysteria which Dr. Copeland fears that the committee seeks to prevent. It has sent letters to 15,000 exhibitors, to the editors and advertising managers of every daily newspaper in the country, to all exchange managers, and to the mayors, health board officials, school officials, chambers of commerce and librarians in every city of 20,000 population or over. With these letters have gone reprints of Dr. Copeland's letter to the association, reprints of an article published by Dr. Copeland in the New York Times in 1918, showing how New York combated the plague, and a chart and table prepared by United States Government officials showing graphically how New York, where theatres during the 1918 epidemic were allowed to remain open, had the lowest death rate of all the big cities of the country.

Five hundred copies of Dr. Copeland's letter and his article in the New York Times were sent to each of the distributing companies, to be sent by them to their exchange managers for distribution throughout their districts.

In all, 35,000 letters have been sent out, accompanied by the material showing Dr. Copeland's stand on influenza. Exhibitors were requested to use their influence with local authorities to keep theatres open, the Copeland statements being placed in their hands so that they could go to their health boards armed with evidence that the largest city in the world did not find it necessary during the severest epidemic in recent years to close theatres. The exhibitors also were urged to co-operate in every way with their local authorities in combating the influenza.

"Luck of the Irish" to Be Released This Month

THE LUCK OF THE IRISH," an Allan Dwan production, will be available to exhibitors in February. Realart Pictures Corporation, which distributes the picture, does not fix release dates, but the probability is, according to General Sales Manager J. C. Ragland, that prints will be obtainable in all of the branch offices early in February.

The title of this picture is stated in Realart publicity to be based on the fact that the hero is an Irishman who has "on his proverbial plate, two Irishmen in love with the same girl," in a love affair. Much of this "luck" is explained to be due to the hero's energetic use of his good right arm, the store manager of a battle of wits and fists for the love of a New York school teacher. The contenders accompany the girl on a trip around the world and the filming are laid in Venice, Cairo, Calcutta, Hong Kong and other foreign cities.

The author of the story is Harold McGrath, the author is said to be typical of his novels. Mr. McGrath has established a reputation with the public for writing stories abounding in adventure, excitement and thrills. The case of "The Luck of the Irish" he has provided material for color and spectacular drama in which Mr. Dwan is said to do his finest work.

"The production is to be released as a proved box office success," according to a Realart statement. "It had a pre-release showing of one week at Sid Grauman's Theatre in Los Angeles and established itself as a great drawing card. It is possible, as a further demonstration of the box office of the production, that it will be given a showing in New York prior to its release."

"The Forged Bride" Has Mary MacLaren as Star

A CAREFUL combination of star, strong cast, clever story and splendid direction feature the Universal production, "The Forged Bride," which is announced for release on February 8, and in which Mary MacLaren plays the stellar role.

"The Forged Bride" is from the story "The Sin of the Father" from the pen of J. G. Hawks, who has supplied S. Hart with many of his scenarios, and deals with an unusually striking problem of life. In it Mary MacLaren takes the part of a convict's daughter.

All the tense situations and the warm love of the forger father for his child are dramatically brought out under the direction of Douglas Gerrand.

Dagmar Godowsky, the daughter of a world famous pianist, plays the part of the heroine's rival, while Thomas Jefferson, son of the well-known dramatic star of other day Joseph Jefferson, Harold Miller, Barney Sherry and Frances Raymond complete the cast.
THE MOVING PICTURE WORLD

February 14, 1920

F. L. M. Club Mails Slide.

The New York City F. L. M. Club at its last meeting voted to mail a circular letter to all exhibitors in the district reproducing Dr. Royal S. Copeland's message regarding the influenza epidemic. With this letter, each theatre was sent a slide containing the health commissioner's message.

President Chadwick appointed the following executive committee: Messrs. Rosenweig, Zierler, Klein, Schmertz, Rosenblue, Eckman, Burnstein, Connors, Raynor, Adler, Salinger and Siegel. A special committee for looking after the interests of New Jersey exchanges was appointed, as follows: Messrs. Brodsky, of Metro; F. Gersten, of F. Gersten, Inc., and S. Abeles, of Pathe, Newark.

G. Balsdon wrote that F. L. M. Club has been organized in Albany.

Donald Campbell Increases Capital and Export Field

DONALD CAMPBELL, is expanding his export business. His energy in many years of film exporting has built his organization up to a point where his work is essential. Within a few days he will be settled in New and greatly enlarged quarters in the Leavitt Building, 130 West Forty-sixth street and will have more capital to work with than he has ever had.

From this new address he will first export the new William N. Selig serial, "Vanishing Trails," in which Franklyn Farnum and Mary Anderson will be starred. The first three episodes of the new work are now on their way from the Selig studio in Los Angeles, and foreign buyers will soon be given a "look" at the new thirty-reel fifteen episode presentation.

The World's His Field.

The world's rights, outside of North America, are Mr. Campbell's for "Vanishing Trails," and he believes that foreign exhibitors are going to profit largely on the new issue. Franklyn Farnum became a screen favorite as a star of Bluebird Photoplays, and Mary Anderson has won favor in various Metro productions. In producing the serial, Mr. Selig backed his leading players with an efficient supporting company.

Just now Mr. Campbell is exploiting "Lightning Bryce" among South American exhibitors and is sending the same serial to India, a territory where he is favorably known through his exploitation of "The Mystery of I3," "The Hawk's Trump," and many other American serials. Having acquired new financial resources, Mr. Campbell is going in for exploitation of films on a greatly increased scale, and will have the rights to other successful productions, especially in a serial way, as they come along from the producers.

Tyrad Sells Territories.

The rights on the Johnny Dooley Comedies for the states of Alabama, North and South Carolina, Georgia, Tennessee, Mississippi and Louisiana, have been sold by Tyrad Pictures, Inc., to the South Eastern Pictures Corporation of Atlanta, Georgia. The Tyrad organization has disposed of the story rights on "Your Wife and Mine," to the Sun Films, Inc., of Los Angeles and Seattle for distribution in the Far West territory.

Attitude of Mayors' Conference Toward Censorship Is a Mystery

A sub-committee which will draft a general report to be presented not later than February 24 to the mid-winter conference of mayors of New York State on the question of further state censorship of motion pictures, Mayor Palmer Canfield of Kingston, the Rev. Chas. O. Jurkins of Glen Falls, and Walter W. Nicholson, commissioner of public safety of Syracuse, were named at a meeting in Albany on February 2. The meeting was attended by R. Alexander Hamilton of Rochester, Walter Hayes, of the National Association of Motion Picture Industry, represented Albert E. Smith of Vitagraph, who was absent because of a recent death in his family. Rex Beach, the author, as well as Mrs. Howard Ganz, were absent because of illness.

Future Attitude Unknown.

There was a short meeting of one of the sub-committees at 11 o'clock in the morning in the office of W. P. Capes, secretary of the State Conference of Mayors. The general meeting was held at the city hall in the afternoon and newspaper men were excluded. The meeting consumed three hours. Each of the four committees named at the recent New York meeting reported. These reports ran all the way from six to fifty typewritten pages.

Just what attitude the committee, undoubtedly the most powerful ever named in the state along censorship lines, will take is unknown. In fact, Secretary Capes said at the conclusion of the meeting that he himself did not know what the committee would report on February 24. There is a strong feeling, however, among legislators that the committee will report that there is an urgent need of further censorship in the state and will press the legislature for action.

Civic League Inactive.

The last few days have witnessed no activity on the part of the New York Civic League, of which the Rev. O. R. Miller is the mouthpiece. Mr. Miller was in New York on February 2, and there was no statement forthcoming at his office as to his intentions of immediately introducing a bill to repeal the present Sunday motion picture law. This bill has already been drafted at the request of the league, but so far as can be learned, no senator or assemblyman has been found who stands willing not only to introduce the bill, but to stand behind it in the strenuous days that are bound to come.

At Mr. Miller's office today one of his associates, George H. West, stated that in his opinion the strongest thing that the State Conference of Mayors could do would be to introduce a censorship bill. Mr. West admitted that he had not been to motion picture show in the last six months, but in the same breath he declared that he had never seen one yet but that could not be morally improved by the use of censorship powers.

Chinese Set for Hank Mann Film.

Approximately three-quarters of the Hank Mann studio in Los Angeles has been fitted out with sets to represent a Chinese village for the latest two-reel comedy featuring Hank Mann, now being made under the direction of Herman C. Raymaker.

Committee Which Is Considering Need of Censorship in New York State.

Fox Reports Large International Demand for Clemenceau's "Strongest"

The demand for William Fox's production of "The Strongest," the one and only drama from the pen of Georges Clemenceau, "Tiger of France," is world-wide. From all parts of the world—from Japan, China, South America, Egypt, Australia, India, even from the late "Central Empires" of Europe—have come requests for early bookings on this story of international interest.

William Fox's representative for what until recently were the Central Empires is located in Berlin. He reports by cable that the demand for Georges Clemenceau's solution of the world problem, the Frenchman's answer to the question, "Does the soul of woman rule the world?", has surpassed anything that he has known in his long experience in the selling of motion pictures in foreign fields.

Big British Demand.

France, naturally, is awaiting with keen anticipation, the release of the story from the pen of her most eminent citizen. Great Britain wants it. Frederick Mordaunt Hall, managing director of Fox Films for Great Britain, reports from London that British exhibitors are clamoring for the right to secure the production, which will be offered to the American public this month, according to an announcement by Mr. Fox. Australia has raised a cry for "The Strongest." H. E. Ross Soden reports from Sydney that no sooner had the announcement been made that William Fox had secured the screen version of Clemenceau's story than the exhibitors in Australia and New Zealand began writing and wiring to the Fox office asking the earliest possible date on which they could advertise the fact that they would show the production.

South America, according to reports from the leading centres of Rio de Janeiro and Santiago, have heavy advance orders for "The Strongest."

Cables for Print.

A Japanese exhibitor who thought he did not get sufficiently quick action from the Japanese office of Fox Film Corporation wired direct to New York asking that a print titled in Japanese be rushed to him in Yokohama.

R. A. Thorne, one of the largest exhibitors in Alaska, has set a record price in that territory for the Clemenceau production, agreeing to pay for the picture for three weeks, and in addition the rate of $2 a pound for shipping it from Seattle—so that he can show it one night in Fairbanks, Alaska. He is willing to pay for the twenty days of travel required to make the round trip, so that he can have the honor of being the first man in the Northern territory to show the picture.

There probably never has been a better exploited picture than "The Strongest." Its advertising has been printed in thirty-two languages.

Cast is Internationally Known.

In selecting a cast of internationally known artists, William Fox added greatly to the value of the Clemenceau story. Harrison Hunter, for fifteen years a figure on the British stage; Renee Adoree, the idol of Paris and South Africa; Carlo Liten, "Belgium's Sir Henry Irving," a great favorite in Germany and Austria especially; Georgette Gauthier de Trigny, the star of the first motion picture ever made in South America and the first made in Mexico; C. A. de Lima, well-known in Madrid and the Spanish colonies; Jean Gauthier de Trigny, who starred in French productions in Turkey and the Far East; Florence Malone, whose work in Australia and New Zealand has given her a host of followers in the Pacific Islands, and the rest of the cast have all a particular appeal in their respective roles.

The Fox organization is sending "The Strongest" to every corner of the earth. It will travel by mule-back, by auto and by steamboat; it will go by train, and it will be carried across mountain passes by Chinese coolies; it will penetrate even the realm of Soviet Russia.

Goldwyn Secures Rights to Big Broadway Success

The Goldwyn Pictures Corporation announces the purchase of the motion picture rights to "The Great Lover," by Leo Dietrichstein and Fred and Fanny Hatton. This is the fourth important play which Goldwyn has purchased from Cohun & Harris within the last few weeks. Recent announcement was made of the purchase of "Officer 666," "Stop, Thief!" and "A Tailor Made Man." They are all scheduled for early production.

"The Great Lover" has all the essentials of an excellent photodrama, possessing an exquisite romantic interest, together with tremendous pictorial possibilities. The play served Dietrichstein as a starring vehicle in New York and on the road.

It was produced in New York City at the Longacre Theatre on November 10, 1915, and ran for a full season before going on the road. In the original cast, Virginia Fox Brooks played the leading feminine role and Beverly Sistreaves appeared as one of the supporting characters. Others in the cast were Alfred Kappeler, Malcolm Sassett, William Ricciardi and George Romaine.

Marionettes in Burston Serial.

Marionettes are being introduced into the new serial picture which Louis Burs-ton and Francis Ford are making for Burston Films, Inc., something said to have never before been attempted in a serial.
Advertising for Exhibitors
By Epes Winthrop Sargent

New Brunswick Manager Shows How to Handle Single Column Blacks

Handling reverse cuts in a single column space is one of the most difficult layout stunts the film advertiser has to tackle. G. F. Givan, of the Lyric, Sussex, N. B., sends in a single seven which is just as promi-

A Single Column Display Using Both Reverse and Type.


tent on the page as Mr. Soriero's display, and infinitely more legible, since he cunningly contrives to get the reverse effect and an all-type lettering. This is even better than the top and bottom reverse and combines the best points of both. It is a very simple solution of the problem and is to be commended to all advertisers who want to get the striking effect of the reverse cut without the sacrifice of legibility. The compositor contributes something to the effect, for he has made a skilled use of type faces, but the layout is almost fool proof and hard to improve. If you use a single column space you cannot do better than follow Mr. Givan.

Used Testimonials from Clergy to Sell the Production of "Everywoman"

Putting the "Everywoman" cast into the windows of a furniture store was one of the schemes adopted by the Paramount-Empress, Salt Lake City, to get over that production. The twenty-four sheet gave a number of figures for the cut-outs and these were mounted separately and set into the window, set as a parlor, each with a card giving the player and part. It made a good display for the theatre and gave life to the showing of the parlor suite.

Three of the Strips Giving Clerical Opinions on "Everywoman."
The same or similar models were also placed in the stage setting the previous week. The set was one provided with a number of alcoves to break the space down to the screen and a figure was placed in each of these with three extra ones for a central group before the screen. Each twenty-four sheet gave several figures which could be used separately or for a group. Another unusual feature was a three eights, changed every day for a week, each giving the opinion of some well known clergyman, every denomination being represented. The displays were atrociously bad with their three reverse strip and heavy bold all capitals, but they got the idea over perhaps better than more attractive advertisements would have done. Their very hideousness may have helped in this instance. The opinions were obtained at a special showing for the clergy and others who might be interested in this morality. George E. Carpenter planned the stunts.

Cyclorama Lobby Display Attracted Many to "In Old Kentucky" in Chicago

Handling a cyclorama for the lobby was one of the chief selling attractors for the run of "In Old Ken-

Tower covered the three sides of the lobby, but was cut away for the entrances and exits. The opposite side shows the old panel with four cutout figures and a picture fence holding in the display. It is all very effective and really classes as a display and not merely as something put into the lobby to help along. The landscape backing is carried up over the doors and is split in the center by the huge horse shoe stairway. Large paintings are set against the wall on either side and the box office is in the center of a horse-shoe of greens twelve feet tall. The horsetow has been widely used for this attraction and the Randolph makes it a sort of trademark. This display is unique and one of the best planned we have shown in a long time.

Tacoma Advertiser Makes Intelligent Use of Second Color in Displays

CHARLES R. ROEDIGER, who does the advertising for the four Jensen and Von Herberg houses in Tacoma, sends in a six seventeens from the front page of a Sunday amusement section for the Victoria which makes very intelligent use of the second color in two color newspaper work. Mr. McCormick, who uses two colors and black in his displays for the Indianapolis Circle, has been getting out really artistic work for some time, but Mr. Roediger is the only other advertiser who has sent in two color stuff in which the second color is worked in.

The master plate is shown at the left of the reproduction of the advertisement. It gives a better idea of the layout, for Mr. Roediger works his red into the black. In passing it really is a red and not a pink or a brick color or anything else but red, which helps a lot. In the dis-
Here's a Light Effect You Too Can Work

play the name and title are in red, as is the wheel, while
the draperies of the figure at the wheel and the hair of the
harpies in the background, barely suggested, are also
touched up with the color. The effect is far richer than
deep, of which this is the heading. It is not a muddied cut,
but a light effect daringly done, yet quite in keeping with
the play.

It probably made more talk than the most intricate drawn
design would have created. The backing of broad bands of
black is as much a part of the design as the cut itself, for
a more elaborate frame would have detracted from the
cut. Even with a less sensational subject this band effect
can be used with good results. More conventional are a
pair of threes, one eleven and other thirteen inches deep.
That on the left was used for the colored display with a
change of copy. We like this better than the heavier

A Two-Color Display in Which the Second Color Is Worked
Into the Black.

anything to be obtained from the usual use of color.
Worked right into the black, the effect of the second color
is increased many times. Not much copy is written, but
every line counts. The combination makes an unusually
good display.

—P. T. A.—

Got Some Telling Advertisements
for Constance Talmadge's Play

Perhaps there is some connection between the an-
nouncement that S. Barret McCormick has an art di-
ger for the Circle Theatre, and this advertisement,
but we think not. At any rate he did some unusually
pretty work for Constance Talmadge in “Two Weeks.” The
most startling display is a four column space about fifteen

design, not alone because of the white space, but because
the type gets a better chance. The display is almost four
times as strong in point of size and more than that in
actual display, though both of these will work to good
effect. Sometimes we think it would be a relief if Mr.
McCormick would hand out just one advertisement we
could tear to pieces, but he does not seem to do that sort
of work.

—P. T. A.—

Double Page Display for “Everywoman”
Carries No Advertisement for Theatre

INGLE and double deck hook-up pages are growing so
common they have ceased to be novel. It was about
time that some new element was injected and H. Wayne
Pierson, exploitation man at the Atlanta Famous Players-
Lasky exchange contributes this feature. He sends in a
double page display with twelve spaces, each carrying a cut
of one of the characters in “Everywoman.” Hidden in
each advertisement is a superfluous word and these twelve,
when picked out and properly arranged, form a line adver-
tising the film. Prizes are given, in the form of tickets,
ostensibly by the newspaper.

The unusual feature of the display is that the theatre is
not represented in these twelve spaces which are wholly
given over to the outside advertisers, ranging from banks
to butchers. Each display hooks up with the display title
and some also hook up with the character decorating its
own panel. The rules of the contest mention that the play
is appearing at the Rialto, but this is the only mention of
the house in this double space.

—P. T. A.—

Get P. T. A. Today
How Bell, of Washington, Achieved the "Impossible"

NELSON B. BELL, of the Crandall houses, Washington, D. C., wanted to use in his Sunday advertising a tear-stained face of Alice Lake in "Should a Woman Tell." He had seen it in the trade papers and knew that this would work better as an attractor than anything else he could find, but when he was told he could not use "patterned" stills of the pose, instead of damaging the press department and the exchange and a few others, he persuaded the exchange to have the trade paper cut shipped. It was 120 screen and impossible, as it stood, for newspaper use, but Mr. Bell knew this before he asked for the cut. He did not suppose he could pick out each alternate stipple and cut it down to a 60 screen, but he rushed it over to his engraver and had a proof pulled out hard paper with the best black cut ink.

When this had dried, the artist made required retouching and it was sent through for a newspaper screen cut. The face "patterned" slightly, but as luck would have it gave a design suggestive of a print on linen paper, which actually improved the appearance of the cut. Cuts are said to "pattern" when the stippled of a half tone do not coincide with the lines on the screen used in making a half tone from a half tone cut. Generally the effect is a waved line which spoils the appearance utterly, but Mr. Bell knew that it could be done and the result turned out even better than he anticipated.

His display dropped about 190 lines across three columns and after you saw that you could see the rest of the page. The exchange, this district cut and that for the following week. For "Should a Woman Tell" he teased his patrons starting with the title alone and then the paragraph, breaking into the full title, house and star on Friday. It cleaned up for a new star and the week was as big as a newspaper saturated with readers and the big idea with a newcomer. Make her known if you would get the money the first time out.

Another Full Page for Early Serial Chapters

RALPH B. KRETZER is another who believes that a full page is not too much for the launching of a serial, for he took that space to get "The Invisible Hand" launched at the Colonial, Springfield, Ohio. Although the space is rather full of type, it is hardly a fault, for there is much matter how many cuts are put out. Many exhibitors want stills from which they can make their own layouts and nothing else will do. Ruff happened to have what he needed, but others are less fortunate. With managers willing to advertise, they should be given every encouragement.

A Home Made Advertisement for a Fox Comedy.

HERE is a handy log cabin box office for any western picture. It was designed by E. N. Collins, of the Liberty, Electra, Texas, for "Back to God's Country" but it can be used for any western pictures or can be made into a trade mark for all your western pictures if you build it in sections that can be taken down and put up. This is painted canvas, but if there is a saw mill in your town get the slabs sawn from the outside of the logs, with the bark still on. These classes as waste lumber and is very cheap. Frame it so that jins fits in sockets. The two side pieces fit in sockets permanently attached to the wall at the back of the box office.

Ruff "Rolls His Own" for Comedy Production

THIS dog display is about the last we shall have from Ralph R. Ruffner until some one snaps him up and puts him back on a job. Ruff had a picture of the comedian, so he was able to build up a display on this, but says that the exchange would furnish nothing. Vive comedians taking an important place on current bills and often sharing with the five reel feature, it seems strange that the company gets nothing out of the use of first run houses, but no company as yet has come forward with complete stills for these two reel subjects is going to make a deal. In the past so little attention has been paid the comedies that this has not seemed worth while, but now that the managers are giving more and more prominence to the humorous features there is a chance for someone to get and hold the inside track. It does not
Tapping the Live Wires of Showmanship

Played Sister Stars at Kunsky Sister Theatres

JOHN H. KUNSKY has something new. We have had the single star playing two or more houses with combination advertisements, but the Detroit man gives his patrons sister stars at sister houses. The stars, of course, are Norma and Constance Talmadge and Howard O. Pierce did some exceptionally tasteful work in the preparation of his advertisements. Nothing is perfect, but it would be difficult to improve much on these twin displays, though type for the smaller lines would have given added legibility. This work is not hard to read and the layout is a fine study in effective simplicity. The space is not overcrowded; too much is not said, yet the picture is fully sold.

A Four Sevens Advertising Twin Stars at Sister Houses

The spaces used for the opening day were four sevens and a cross page eights, the latter being the better of the two simply because there was more space in which to work. For its space the smaller display tells much more, since it carries the other features, as well.

In each case the full value of the size went to each house, which is the valuable feature of dual advertising. Each house pays for only half the space yet virtually gets double value. Mr. Pierce does good work, but this is about the best he has sent in. It is worth studying. And did it ever occur to you that even if you have only one house you might form an alliance with the opposition? If you make money why worry because the other man is helped if he also helps you?

—P. T. A.—

How Press Book Art Work Looks in Full Layouts

HERE is another example of how the United Artists press book art works out in full page form. The layout was designed by Will D. Harris, of the Grand, Columbus, Ohio, who

GRAND THEATRE—WILL D. HARRIS, LESSEE MANAGER
MARY DICKFORD
COMES TO LIFE AT LAST IN
ELEANOR PORTER'S NOVEL—
POLLYANNA

—The Glad Girl—
JESU, AND WHATSOEVER JESUS SAID TO YOU

A Full Page Layout Based on a Press Book Art Design.

knows that he does not have to use all of a full page for six point type. There were two displays sent in, but the other will not reproduce on account of the colors. Both were based upon the press book art sketches, slightly retouched.

In the one shown, for example, the hat is shaded in, the shadow on the nose is lightened, the eyes are shaded and the lower lip is filled in and the curls are lightened slightly, but it is still the press book cut and it would have looked almost as well without these changes. The copy for this is very well done. Not much selling talk is needed for Miss Pickford. More than this would detract from the page without helping sales in the least.

—P. T. A.—

Open Display Effective in This Salina Space

EFFECIVE use of open display is made in this four twelves from the Strand, Salina, Kansas. The selling talk is largely in the box in the centre; not so much selling talk, for little is needed with Fairbanks, but rather the argument of the story. The four breaks in the inner rule allude to the superstitions which form the foundation of the story. The rest trusts to the cut. The handling of the house signature is unusual, but it is slightly

A Four Sevens Advertising Twin Stars at Sister Houses

An Excellent Use of White Space in a Four Twelves.

and it gets the idea over. More is not needed and would be too much. The one point rule is rather light, but it is precisely this lightness which gives the effect. A three point rule would spoil this layout. This forms an excellent model.

Picture Theatre Advertising

SELLS TICKETS MAKES FRIENDS

By mail, postpaid, $2.00 the copy.

MOVING PICTURE WORLD
516 Fifth Avenue, New York, N. Y.
Wright & Calleger Building, Chicago, Ill.
Clean Up Stunts for "On With the Dance"

"On With the Dance" Used Special Ten Page Newspaper Section to Hook-up

A BOUT four years ago a southwestern exhibitor started his brother managers by taking a full page advertisement for "Shoes" in which he used only a few inches of space himself, with local merchants making allusions to the play. This idea was used by many others and lately single page hook-ups have become almost too common to notice and the double page has become the standard. Now comes Charles Cross, of the Columbia Theatre, Dayton, with the special section hook-up for "On With the Dance," and the double deck has had to go to the rear.

Mr. Cross did so well with the "Everywoman" campaign, recently described in these pages, that he was given first chance at Mae Murray in "On With the Dance." This was the first production anywhere and he was given every possible assistance from the Cincinnati office of the Famous Players-Lasky including the services of Manager Harris P. Wolfberg and Oscar A. Doob.

For a starter he made cut-outs of the figures on the 24-Sheet, which were placed on either side of the lobby arch, as shown in the cut. These figures were mounted on beaver board. From the hand of the dominant figure on the left, a whip was run to the couple on the right; this was wired and connected to the flashing sign above so that tiny bulbs outlined the lash as it seemed to flicker across the space and curl around the man and woman. This strong attractor was supplemented by as many stills and one and three sheets as could be gotten into the lobby.

Built Up with Paper.

Five hundred one sheets were posted around town, with threes and 24-sheets in proportion and a special picture prepared in black on yellow, with a striking nude figure in silhouette and merely the title of the film. Hundreds of these were pasted wherever posting space was available. They were 9 by 42 inches and could not be overlooked.

Cut-outs were supplied to all stores willing to display them and with such striking figures it was possible to work into places where cut-outs ordinarily would not be permitted. A local phonograph company went this one better with a chorus girl from a local burlesque show who danced to the music of the instrument at regular intervals through the day. She was masked and wore a costume in imitation of Miss Murray as the masked dancer.

And the Section.

The full section devoted to a single picture seems to have originated in Jacksonville; at least it was first reported from there. The Columbia used a full section for "Everywoman," but in repeating this stunt the cost was partly laid off to local concerns, and at the same time this use of hook-up advertising actually gave added value to the display.

These hook-ups were ingenious. A taxi company took a page to show the star-entering one of their cabs and below reproduced a telegram from the star telling that she always used the same company in New York. A dentist took another page with a little letter purporting to come from the star giving emphasis to the importance of proper care of the teeth. The phonograph company came in with a page and a local restaurant hooked up its dancing service with the title as shown. A shoe store, a jeweler, an auto agency and others also came in on the display, and to get picture any better, but the public felt a pride in the fact that it was seeing it before New York did. More than this, the vivid lithographs and the audacious snipes had worked up a strong interest wholly apart from the fact that it was a premier and the police could not have kept the crowds from the doors.

It was a box office clean-up that beat even the record of "Everywoman," which had been handled along the same lines, and the ten-page special had much to do with the result, though no one thing can be pointed out as the special business maker.

But the doom of the double decker has been sealed. Mr. Cross, in poker parlance, has seen the two and raised it eight. Hereafter it will take twelve or better to beat the record.

Steve Farrar Banquets

Staff on Anniversary

O BSERVING his usual custom, Steve Farrar, of Eldorado and Harrisburg, Ill., gave a banquet to his staff at the Orpheum, Harrisburg, on the occasion of the anniversary of the house. A real eats was followed by a program of home talent. It is a pleasant custom and serves to keep up the morale of his employees. Just to show it can be done, Steve broke into the local humor column the other day by remarking that while the rest of the country went dry January 17, Bearcat would not go dry until the 21st, his playing date. He doesn't overlook a bet anywhere. Steve has added an eight page program lately, but he gives too much of his space to the outside advertisers. We would not sell our own front page, if we had a house, no matter how hard anyone begged.

There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.
SOMEHOW the newspapers never got tired of featuring the veiled lady. Even New York has been stood upon its head more than once by a more or less young, who put up at some famous hotel and forgot to ask the clerk to telephone a hot tip to the daily papers and it worked even better in the smaller towns.

The latest wonder worker was employed in getting "Pinto" over for the Grand. With Mabel Normand it had its premiere. Ohio is getting so that it will no longer look upon mere first run pictures. They must be "first time ever" pictures.

### Halt! She Comes!

So it happened that a beautiful lady (all mystery ladies are beautiful, even if they do wear masks) unloaded herself out of a taxicab in front of one of the palatial palaces traveling men call hotels—collected other things—and asked for a small room and a large bath. The clerk, who seemed to be well trained, reached for a key with one hand and a telephone with the other. Before the masked marvel had succeeded in erasing the marks of travel behind double locked doors there was a reporter from every paper in town down in the lobby and a sob sister right next the elevator.

Will D. Harris, of the Grand, was running alternate twos and fours and "Pinto" in all of the papers, but the well trained reporters were too polite to suspect anything. They just trailed the masked lady and in up cap bills they were bills to give the cashier heart failure, too, for the Lady would dash out of the hotel, into the nearest taxi, rush up the street and back again, with all of the reporters in full cry at the hind wheels of her hack.

### She Knew How, Too.

Apparantly the Masked Lady was some little "swindle sheet" builder herself, for she went to all the prominent restaurants and cabarets, took in the dry and deceptive days, and every morning she read in the papers of all she had done the day before. She was as loquacious as an oyster when it came to the who are you stuff, but she didn't seem to mind the reporters in the least and she did her best to provide them with a new story every day. And she was an excellent provider, as the files of the Columbus papers will attest.

Along toward the close of the fourth day, when the news had begun to sag a bit, she gave audience to her volunteer escort, removed her mask and informed them that she was in Columbus in the interest of "Pinto," whereupon the reporters sighed to think of all the cab rides and store eats they were going to lose in the dreary days to come and beat it for their respective offices to spring the suit of cowboy togs; perhaps the very suit Mabel Normand had worn in the previous cold newspapers all over the prominent street corner. This last effort was not needed, for the Grand had about all the business it could use, but there were papers and newspapers of course, so she boomed the sale of newspapers and a lot of the local sports were thrilled at the chance to talk to her.

### Turns Newsboy Here.

Then she went away and the press agent lighted a real Corona and reached for his yardstick. The stunt had pulled just about eight columns of pure reading matter.

After that it seemed foolish to do anything else, but they had planned a double deck display with twelve business concerns, each display carrying a portrait or scene still and each space having one typographical error more than the printer got in by mistake. If you found all twelve before anyone else, you got ticket prizes until the tickets ran out.

Taken by and large it was a fat week for the Grand and for Columbus and for the reporters and for Goldwyn and Miss Normand and everyone, and it didn't cost anything like what eight columns of pure reading would have cost at regular rates or even with a trade discount.

### Advertising on Ice Used to Plug Burston Serial

LOUIS BURSTON has found one place where you do not have to give lithograph tickets for billboard privileges. Seeing profit for others than the icemen in the cold snap, he had five thousand spear made up with pennants advertising the King Bagnold serial, "Owen's Trail." These were shipped to the various distributing companies and planted in the ice of the rivers, with the result that hundreds of floes on the Hudson, Ohio, Mississippi and other large rivers are "carrying the banner" for Burston. Naturally they attract a lot of attention as they float past the cities below the ice line, and newspaper publicity is added to the more direct results of the aquatic parade.

### Omaha Took Ten Pages to Tell About "Everywoman"

AOTH ten page special on "Everywoman" is reported, this time from Omaha where the first presentation at the Rialto was marked by the issue of a ten page supplement devoted to "Everywoman." The advertisements of a dentist, physician, baker, beauty cream, automobiles, furniture, musical instruments, washing machines and candy: all wares for which the heart of "Everywoman" was supposed to yearn. These were all pages and half page spaces and helped to get the section over without too much expense to the house.

Send us your advertising ideas and "stunt" suggestions to pass along.
Race Track Lobby Helped “In Old Kentucky”

Elaborate Campaign and Lobby Dress Put Over “In Old Kentucky” to Limit

EVERYTHING from a “real” horse-race to a special lobby was used to put over “In Old Kentucky” at the Madison, Detroit. The running horse treadmills similar to those used in Ben Hur were imported from New York by Manager George W. Trendle, and at the proper place in the film the screen was flied and the running horses took up the action and Queen Bess in the flesh swept on to victory.

But this was just one of the jazz stunts which helped Mr. Trendle hang up a new house record in the face of the cussedest weather that could be imagined. That was all right to talk about in the newspapers, but he wanted something that would catch the crowd on the street—and he got it.

First of all he built the front of the lobby to suggest the back of a race-course grand stand, the pillars being masked by compo-board to suggest the supports of the stand. Inside, the box office was hidden behind a falsework suggesting the ticket window of a track. White palings led the audience to the various sections of the theatre, carrying out the suggestion of the course and taking them right to the top of the aisles in a proper frame of mind.

 Plenty of Flags.

Outside the house was decorated with streamers including one rope of pennants leading clear up to the corner where the side street intersects the main thoroughfare. Hundreds of these flags were employed both inside and outside of the house, and the gay colors bravely fought the snow-laden clouds and made a bright spot on the grayest of gray days. The colors fairly screamed.

All available billboards were bought up for the showing, about four times the usual amount of paper being pasted, and the lithograph display was backed by window and street car cards while a full week before the showing a girl in jockey silks was stationed in the inner lobby to give out heralds.

The newspapers got quarter and half pages where smaller spaces were usually employed, and there was a heavy hook-up with the music stores on the plugginger song, one establishment selling 1,200 copies of the song in a single day.

Right Down to the Show.

Not a single angle was overlooked. Everything possible was done to make everyone in town realize that a big picture was being shown, and after they got in they were given a big show. Only a news weekly and a prologue were used in addition to the film, but the prologue, with a colored troupe, was carefully staged and made into a real production. Effort did not stop with getting them in. Mr. Trendle wanted to send them out again, catch a booster for the show, and he did that to the fullest degree. It was a real production, and the horse-race, which has not been used in stage shows of late, was a knockout. It made them all sit up and take notice.

As a result the week run was extended and made an indefinite engagement, and broke all records with the weather against it, and Mr. Trendle wanted to see what it could do under more favorable circumstances.

Press Book on “Lost City” Offers Helpful Pointers

USEFUL and ornamental is a time-worn expression which might well be applied to the press book for “The Lost City,” the new Warner Brothers serial, for it is both sightly and helpful. Press books must both sell the exhibitor and then help him sell his patrons, and this does both, for it is very attractively printed with a cover in colors, and it is a lesson in good typography as well as in the art of retail film salesmanship, for the contents covers many good selling points as well as exploiting an unusually good line of posters and cuts, the latter ranging from ones to threes, including a very useful notched cut in two and three-column sizes which lets in any matter the exhibitor may desire.

Except for the portrait cuts, every cut and poster gives emphasis to the animal stunts in the fifteen episodes. The animal angle takes this away from the other serials and the cut and paper layout gives emphasis to these stunts.

There are also shown a very useful sticker, a set of animal cards and sheets of decalomanic pictures which should prove one of the most potent attractors to the kiddies. Two column cuts and mats of a scene from each episode are offered for a week change in addition to window cards, slides, heralds and banners.

And if all this is not sufficient, there is a series of silhouettes across the top and bottoms of the text pages which have only to be sent to the engraver to supply top and bottom pieces for the theatrical ads. They will also work well in the lobby frames.

Bosworth Was the Person Behind the Grauman Door

M ANY forms of doorway advertising were employed to get over the Ince-Bosworth feature, “Behind the Door.” At Grauman’s, Los Angeles, the door was a massive doorway raised in the lobby and masked by plush hangings, which when drawn apart, disclosed a painting from one of the virile scenes in the play. As an additional feature at this house was the personal appearance of the star, who was disclosed on the stage in a pose from the scene just enacted upon the screen; the picture being stopped and the screen raised at a vital moment. The personal appearances are limited, but running into actual action is always possible and effective.

First Race Begins at 2 P. M.

Novel racetrack fixings designed by the Madison, Detroit, for “In Old Kentucky” to make the tenant feel at home that week.
A Real Idea for “Pro” and “Anti” Features

A DVERTISING an exhibit of “Rare Rum Relics” the Nixon Victoria, Baltimore, put out such a good lobby display that there was some danger that people would look at the lobby and go away without seeing “When Bearcat Went Dry,” which the exhibit was supposed to advertise.

The film was played at the Baltimore the week the more rigid prohibition amendment went into effect and the management saw its opportunity for a display which would get the town talking. The house has a large main lobby and this was converted into a museum with exhibits lining both sides. The front was changed to represent the hamlet in the mountains and kerosene illumination replaced the electric lights. A log cabin was built about the box office and the other side was built in with a board structure to match.

Within fancy ran riot in the exhibit, and the display was planned with unusual cleverness. It was not a perfunctory show, but one with real humor. Some of the exhibits really came from road houses and resorts of a happier and damper day, but others were clearly fabricated. A barrel was labeled “Any Old Port in a storm” and another “Wood alcohol with a kick—kick the bucket.”

Everybody Dry as “Bearcat.”

One exhibit was a case containing some of the modern substitutes for rye and bourbon, mostly patent medicines, many of which contain a higher alcoholic content than the average whiskey, and there were growlers of varying sizes.

A Reminiscence.

A lettered card contrasted the prices of drinks before the war and during the wartime period with the roll of bills now required for a nip, stage money being used for the latter display, and a bottle of real champagne topped a statue wearing a “million dollar necklace” of small bottles of various cordials. This exhibit was guarded by an armed mountaineer who might have been imported from Bearcat itself.

The champagne went into the safe each night before the guard went home.

Live white rats and snakes were among the terrible warnings, and a small vial of mincemeat was supposed to be the last ever made with brandy.

A statue of Bacchus “on his last toot” purported to have come from Pompeii, and bottles of various suggestive shapes, empty beer cases and chianti flasks all brought sad reminiscences.

An Art Gallery, Too.

One of the big laughs was a series of portraits of the inhabitants of Bearcat, done by Harry McComas, the stage director. They were caricatures, but so well done as to call for a critical comment in one of the local papers.

The exhibits were not too wildly improbable and were so well framed up that some persons were at a loss to know whether the display was intended for a joke or otherwise. Most, however, were quick to catch the spirit of the occasion and heartily enjoyed the real humor or the announcement cages. It was one of the most carefully devised stunts yet worked out on the subject, and it boomed business for the play.

Boom Complexion Aids in “Blooming Angel” Drive

W ISE exhibitors who book “The Blooming Angel,” a new Goldwyn product, will hustle for the drug stores and beauty parlors the moment they have signed on the dotted line. The story hinges on a girl who drags her husband to a beauty shop and from the sales of a beautifier, and there is not a town where the hook-up cannot be made with the drug dealers and others handling complexion aids.

Start early enough to get the other fellow enthused. Don’t wait until a couple of days before the showing date. Start a month or six weeks ahead and plan with efficiency and forethought.

Almost any store can get a supply of demonstrating samples from one or another of the cosmetic firms. It may even be possible to arrange for a demonstrator for some lotion or cream. It might be possible to have a succession of these demonstrators for non-conflicting toilet aids. If your lobby will permit, have a demonstrator in a day or two before the showing. Take her inside if you have room in the foyer or if you have a side room which can be converted temporarily into a “Beauty Bower.”

Take the “Long Break.”

Never mind if you do advertise some other man’s products. Take contentment in the thought that you are splitting 60-40 and getting the long end. He is helping advertise you.

Anyone can get a window display without half asking, but aim higher than that. Try and get a big splash. It costs no more and has many times the effect of a straight window hook-up, and you can work it all the way from a demonstrator in a window to talks on beauty at a morning matinee in your house.

Surcharged Ad on Front Page

G ETTING on the front page with an advertisement is a hard enough job with most sheets, but surcharging an advertisement is more difficult still, yet it can be done and it works tremendously. The Colonial Theatre, Beaver Falls, Pa., recently ran a three line announcement across the front page of the local sheet, printing in light red which permitted the black type below to be seen. It merely read “Colonial Theatre, ’Auction of Souls’ Tonight, Tuesday, Wednesday, Thursday,” but it is safe to say that it was one advertisement which every reader in town could not help seeing. It works well once, but it is an “only once” stunt.

New Smiles for Old

How the Victoria Theatre, Baltimore, made the most of the dear dead “smile” to get a few laughs and to boom “When Bearcat Went Dry.”
Sir GILBERT PARKER'S MASTERPIECE

THE RIGHT OF WAY
Starring
Mr. BERT LYTELL
BERT LYTELL

in SIR GILBERT PARKER'S Masterpiece

THE RIGHT OF WAY

Adapted by JUNE MATHIS
Directed by JACK DILLON

METRO PICTURES CORPORATION

JURY'S IMPERIAL PICTURES Ltd.
Irresistible in his personal charm, dissolute and unprincipled, uncannily skilful in his profession, law—made "Beauty" Charley Steele at once the bride and despair of Montreal.

How his masterful personality, his craving for drink, his somehow attractive superciliousness, brought him into the lives of two women, different entirely save that both were beautiful, makes this one of the really great big love stories of modern times. It won for it's author knighthood.

Mr. Lytell's enactment of the role of Steele, the artistic and powerful dramatic merit of the production, but the picture on a plane equal to that occupied by the novel.
In Herod's time the dancing girl demanded the head of John the Baptist

In 1920
What is her Price?

An Astonishing Photodrama of Swiftly-moving Events in a Setting of Glittering Social Life....

HOPE HAMPTON in
A MODERN SALOME

Presented by Hope Hampton Productions, Inc
Conceived, written and directed by Leonce Perret
Suggested by Oscar Wilde's dramatic poem "Salome"

METRO
Six Practical Ideas to Get You Business

Similarity Contest Has
Rival in Beauty Show

DIFFERING only from the "Similarity Contest" in that it is offered as a beauty quest, the Marguerite Clark Contest in the Memphis News is a big hit. The Memphis Enterprises, Inc., more than three pages of news publicity for Marguerite Clark in "Lucky in Pawn" at the cost of a lovingly.

The stunt was adopted by G. E. Brown, publicity man for the theatre, and was taken up by the newspaper as a circulation idea. A week before the first showing the paper announced that Miss Clark wanted to know who was the prettiest girl in Memphis and would personally pass upon the winning photograph. The first shot was a two-colum, front page story, followed by a daily story of varying lengths.

The prize, a loving cup of silver, was purchased from a local jeweler who was glad to give it a window display for the two weeks the contest ran. The "official" photographer made all photographs free, getting his profit from the additional orders. It was not required that the contestants pose to this photographer, but most of them went to him and almost all ordered some pictures for their own use.

Some 300 photographs were submitted to the local judges, and from these the twoPhotgraphs were selected and sent Miss Clarke, who made the final decision. The contest ran the week preceding the showing and the week of the run, the announce being made in the Saturday edition. Business was good the entire week.

An angle not used was a slide showing the entries of the twelve finally chosen. This might have been worked for additional publicity.

Mirror Ads Appeal to Women

OBBSY mirrors appeal to women, so James R. Duncan, of His Majesty's, Sherbrooke, Canada, had his mirrors lettered with advertisements for the coming shows, "Pollyanna." His intention was to use in adjusting their hats as they left the theatre. All women and most men will instinctively glance in a mirror as they pass and an advertisement in colored chalks or even soap will work wonders. If chalk is used the mirror must be clean and the chalk triturated in a little water to which some glue has been added. Not too much glue should be used or it will not be as easy to clean the glass. Cut-outs from one sheet can be made on the basis of real handsome displays.

This Teaser Worked by
Postcard in Milwaukee

EASING by mail is not new, but it is less frequently done than in the newspaper pages, and therefore is more apt to attract attention. George Fisher, of the Alhambra, a Saxe house in Milwaukee, worked it to its last development for "Pollyanna." His campaign was simple yet vastly effective and it can be worked in any place, though in a small town the cards should be printed and mailed from some outside point, for absolute secrecy is one of the essentials.

Two weeks before the opening he mailed out several thousand cards reading, "Why is Sunday, January 18, a day of gladness and the biggest day of the year?" This was all there was on the card and no one could figure whether it was an advertisement or some socialistic threat. It aroused immediate interest, but to make certain that the stunt worked right, Mr. Fisher had some carefully chosen assistants call up the newspapers every little while for a day or two to ask what it all meant. Naturally this started the newspapers' gumshoe experts on the trail, but clues led nowhere and for a week the town was all excited about it with repeated newspaper stories.

Then a second card was sent out to the same list of addresses announcing that Pollyanna, the glad girl, would be at the Alhambra for a week commencing on that date, and the town quieted down again, but every man, woman and child knew about "Pollyanna" and the Alhambra.

Stubborn Southern Mule
Helped Old Mill Sales

MAKING the picture of Miss Pick- ford astride the mule his trade mark for "Heart of the Hills," C. E. Jefferson of the Old Mill, Dallas, Texas, played it to the limit. He had a cut-out made for the lobby seven feet at the base and eight feet high, used the idea of "The Mule and the Girl!" in all his newspaper work and advertised for a girl to ride a mule through the business streets.

Ruth Yelton was engaged to chauffeur the mule and for several days she rode the downtown sections trailed by five reporters from many newspapers each hoping that the mule would have an altercation with a street car, or something. The street cars seemed to bear a charmed life and none of them got hit, though several narrowly escaped having their dashboards kicked in, then the mule took pity on the newspaper men and bucked his rider off on one of the busiest thoroughfares and went for a stroll on the sidewalk. He lost his job right then and there, but a farmer who had read the advertisement had just come thirty-five miles with a bunch of assorted mules and a more reliable understudy was engaged. The aggregate result was several pages—no columns—of more or less humorous stuff in the different papers, and a lot of people attended the Old Mill who would not have been coaxed by page advertisements. It was merely a new version of an old stunt—but it brought the money in in the good old way.

Same Old Flat Car and
Same Old Cash Result

CERTAINLY you can't do small time stuff in the cities. Any lazy or week kneed exhibitor will tell you that, but the Strand, Denver, very lately chartered a flat car from the trolley company, mounted two 24-sheets and six ran it over the rails with a siren in perpetual motion to call attention to the display, and people came and bought tickets precisely as they would on the street in the yards of the towns. Don't listen to the wail of the pessimist. Be an optimistic advertiser and you'll grow into a regular Pollyanna on the results.

But to help the street car work, the Strand put out twenty-five 24-sheets, 10,000 cardboard keys and the same number of blotters, all telling about the keys in "The Adventures of Ruth," the serial that was being given a trolley ride.

Rogers Clothes Used to
Help Clothing Dealer

WILL ROGERS is no mold of fashion in "Jubilo," and when this film played Elmira, N. Y., at the Amusu lately, a local clothing company used a cut-out and a number of stills in his window with a remark to the effect that he could get a new suit at the store very cheaply. They also took a quarter page space in the newspapers' advertisements with a press-book cut showing Jubilo receiving money from the heroine with the line "This will get me a new suit at Reid & Winner's 334% discount sale."

Warner Brothers Serial
Was Incorrectly Credited

ALLOGIES are offered Warner Brothers for an error in the last issue which incorrectly gave credit for the very striking poster for "The Lost City" to another company. "The Lost City" is a Warner Brothers serial and the poster was designed by them. Naturally they desire full credit for so excellent a piece of work. We regret that proper credit was not given originally.
Thirty-two Thousand Persons Saw
Show in 1,000 Seat House in Week

Thirty-two thousand persons
saw "Broken Blossoms" in a
single week in a house seating
only one thousand persons, yet
not a single person was admitted
to any one of the forty three shows after the performance was begun. That is the record
hung up by Harvey C. Horater, of the Pantheon,
Toledo, and his campaign presents many
points of novelty.

In the first place tickets were sold in advance. This fact
was widely advertised, and equal publicity was given
the fact that no one would be permitted to
to enter the house, once the performance
had begun. For once patrons were
satisfied the enjoyment of the per-
formance. The first reel was not
utterly spoiled by the streaming in of late
comers. So much emphasis was given
this fact that no one could complain at the
enforcement of the rule and as well
the result was that there were few
late comers.

The Ticket Plan.

As stated, Mr. Horater's house seats
1,000 persons. The tickets for each day
were printed on pasteboard of a different
color, red for Sunday, white for Monday,
and so on through the entire seven days.
O'f those 700 were sold in advance, 257
were held for the box-office sale; each
sale starting directly the doors
were closed for the preceding performance,
and 63 were reserved to carry over any
who might wish to remain for a second
showing. No seat checks were given,
the reservation covering only the particular
showing.

The film ran for an hour and three
quarters, with fifteen minutes for clear-
ing the house and seating the new
crowd. The first show started at eleven,
and there was a repeat every two hours
thereafter. The tickets for the first
show were lettered "A," for the second
"B" and so on to "F" for the nine o'clock
show. Tickets were good only for the
show sold, but so few came late that
their tickets were taken up under the
play allowance of the 63 tickets held out.

Saw the Whole Show.

As soon as the overture began the
doors were closed and the line formed
for the next performance. Long before
the doors were reopened two hours
later, a packed lobby served as an ad-
vertisement for the next show. The
crowds were made as comfortable as
possible, but Mr. Horater realized the
advertising value of that line.
There was a special prologue and an
overture, and for once every person
saw a complete performance without in-
terruption. Two orchestras were used
as well as four Chinese musicians who
played off stage at appropriate points
in the picture. The oriental effect was
taken from the prologue right through
to the front of the house, the ushers
being dressed in Chinese costume and
the lobby decorated with apple blossoms
and foliage, picked out with colored
lanterns.
Six regular shows were given each
day, with a midnight matinee in addi-

Lavish With Paper.

In all 7,000 sheets of paper were posted,
including 150 24-sheets, 200 6-sheets, the
same number of threes and 100 sixteen
sheets, all up for two weeks, with 500
ones to freshen the showing the second
week, the latter being used mostly in
the central section, with the others go-
ing well outside of the city.
The newspaper campaign ran for three
weeks in advance and covered some
2,000 inches of space, and all advertising
displays carried the details of the ad-
ance sale and the closed doors. This
heavy campaign carried much reading
publicity.

All of this brought a heavy advance
sale and offset a period of unsettled
weather, while tickets assured that a
certain percentage of late comers
could be cared for, and people did not
stay away feeling that it would be use-
less to try. The important angles of the reservation sale,
Mr. Horater was practically assured an
attendance of 700 at each performance,
but he was still not sure as to the
late comers and those who could not
plan in advance. It was a record breaking
week and worthy of imitation.

Back Stills with Cretonne

A NABEL DAVIDSON, of the City,
Strand and Rialto theatres, Brock-
ton, Mass., writes that she gets a
good backing for lobby displays of stills
by having several sets of cretonne cov-
ing boards, which just fit the frames
and serve as a base for various stills or
the larger sizes. With a number of sets
the displays can be changed weekly
without becoming stale.
Along the same line it should be
remembered that often the local
decorators will have part of a roll of
wallpaper left from a job. He will sell
this stuff cheaply, if he does not give
it away in return for a couple of passes,
and some very effective backings can
be made in this manner.
In either case great care should be taken
that the design of the cloth or paper
is not more assertive than the stills
they are to back. Tell the decorator or the
dry goods man just what you want it
for and often you can pick up a rem-
ant at practically no cost.

Soft Drinks Will Boom
Fountain and Feature

BOOMING plays by means of soda
fountain concoctions is a new
scheme, but it always works and
if you can hit upon some good com-
bination, you can get a really big run.
There are several soda fountain publica-
tions which give prizes for the best
suggestions, and you can get your hints
from these if you own invention is
limited. If you hit upon a really good
combination you will be surprised how
quickly the public will take it up. The
Anita Stewart Productions is setting
around an "In Old Kentucky Julep,"
based upon a combination of grape
juice and mint syrup or leaves and it
is making a hit. It may give you an idea
for something for your own house
drink, a "Rivoli Rickey," or a "Capital
Cobbler." The julep is made with 1/2
of a fountain glass of grape juice, one
ounce of pineapple syrup, the juice of a
lime or half a lemon, chopped ice and
soda, topping with mint leaves or add-
ing mint syrup as a "Boat."
The Shutter Problem

The criticism advanced by Stringer, page 422, January 17 issue, has brought out a mass of comment by correspondents, who all agree that Stringer is right, but that nevertheless that effect is so slight as to be negligible.

In this Griffith, as also does Auerbach, from whom we shall presently publish a letter clearing up the whole thing.

Jarden himself admits the correctness of Stringer's correction, but says:

The difference between the calculations in all cases of such magnitude that if a line .125 of an inch high were erected perpendicular to one side, and half an inch just to the other side, it would have 2.5 feet from the apex of the angle.

Such an angle is insignificant when we consider the increased complexity of the problem and the fact that it adds less than 0.02 of an inch to the necessary shutter blade width.

Of course, if the diameter of the beam were increased the error would be greater, and vice versa, but I do not think that, in actual practice, the beam will ever appreciably exceed 1.25 inches in diameter.

You are in Error.

You are in error there, friend Jarden. The ray may, and often does, exceed that diameter by considerable, though that would, we think, never be true if the shutter were placed at the aerial image, where it belongs. But on the whole, we hold you to be justly entitled to the prize which was awarded you, because but for your very-nearly-correct solution the correct one would not have been suspected.

In other words, while brother Stringer has given us the correct formula, he gave us nothing at all until you pulled his trigger. Just a gentle tap on the dome of neighbor Stringer, for the good of his immortal soul.

John Solar says "Stringer's formula is correct and will prove out under any condition."

To Members Society M. P. Engineers

President Campe, in sending out New Year's greetings, very properly urges all members to come to the May Montreal meeting, prepared to take part in the various discussions.

He points out the fact that such discussions are carried on by a small group of active members.

He asks that ALL members lift themselves into that class, and if his exhortation is heeded we shall all benefit vastly.

Size of Screen

H. T. Harrell, Indianapolis, Ind., proposes to enlarge his theatre from fifty by 110 to fifty by 165 feet. He asks whether his present twelve by sixteen foot mirror screen will serve.

A sixteen foot picture would be a bit small for a house where the rear seats are 155 feet from same. If an ordinary screen were used, I think, however, you will find that this foot mirror screen will do very well, because you will be able to get a brilliant picture and one of the peculiarities of the mirror screen is that the further one is from it the better it shows up.

On the whole, I would advise that you keep the sixteen foot mirror filling the same space with the picture and extending a black border not less than three feet wide (four will be better) all the way around it.

From Trenton New Jersey

Lewis M. Edwards, Trenton, New Jersey, after commenting on the Stringer-Jarden argument, says:

I agree with you that distance of center of a shutter shaft from center of screen is an important bearing on efficiency of an intermittent movement (probably you mean right and are merely tangled in your words, brother).

The thing has to do with efficiency, alright, but has no bearing on intermittent movement. A given intermittent ratio will itself always develop the given possibility in light percentage at the screen, but that result may be made slightly greater or less by added or lesened distance of center of shutter shaft to center of light beam.

(Very likely this is exactly what you meant, but it is not what you actually said, Ed.).

While the angular speed of the shutter is the same at all points of its diameter, the linear speed is more rapid as distance from center is increased, hence the further from the center the less time will be required to travel across a given distance, such as, for instance, one and one half inches.

The one-and-a-half-to-one shutter has a fan which is regular speed (the ordinary shutter) hence, from this viewpoint, it has advantage.

Thankful for Help.

This is the first time I have accepted your open invitation to enter the department, but I have nevertheless been a reader of it for a long time and am very thankful to it for the help it has given me.

Would like to suggest that you put questions in the department regularly. It gives the fellow a chance to do something instead of sitting around with nothing to do.

All right, friend Edwards. While we hold that the one who wants to get busy can always dig up a subject for discussion (and he'll be very apt to get it, too, in this department), I'll give you all this nut to try your hand on:

Exactly what are the advantages and disadvantages of the one-and-a-half-to-one shutter as against the ordinary 3-to-1? There, now, go to it and let's see what sort of a cloud of dust you can kick up.

From an Old Standby

Recently we opened a letter and gave a mental gasp as the signature came to view. The lost is found. The sleeper hath awakened. Joseph H. M. Smith, Fort Worth, Texas, is with us once more.

Welcome to our city, Old Timer. Wipe your feet and walk right in while we slaughter the fattened, long waiting call.

In explanation to our newer readers, Brother Smith is an old-time department correspondent for several years. Having now made his bow for him, we will let him talk as follows:

Well, Old Pal, I see you are still holding the fort against all comers. Good luck to you.

No, I'm not dead, but studying always. But I have a few friends in the Stringer circles (Friend Smith is a bit of an oracle in the Lone Star State, Ed.) as to how to connect two rectifiers in multiple series (Gonna set on you there, very presently, friend Smith. It can't be done, Ed.) and burn both rats at once, so that craters may be burned in on new trim. Am in-
To operate rectifiers F and G and projector arc K, close switches C, M, Mm and T and close switch N on Na. Close single throw, double pole switch R on contact Ea. This will keep both rectifiers in operation and projector arc J.

To Start Arc K.

We now have both rectifiers working on arc J and desire to start arc K. To do this we switch O to Oa and open switch T, (that would cut out rectifier G, Ed.)

When ready to strike arc K we close switch T and open switch N. If either rectifier goes dead (hot) smoke, man, how can you open switch T without killing rectifier G? You've made a mistake somewhere. Ed. throw switch R on contact T for warming up. close switch Mc, keeping A closed. Suppose arc J is being operated and K is ready for warming up; throw O to Ob. When ready to start throw O to Oa.

With both rectifiers out of commission you can run on Compensar H and warm up with resistance I. Keeping T closed, U open and R closed, Compensar H operates either arc, as so also does resistance J, but switches Ma and Mb must be kept open and switch E (dotted lines) closed to do this.

You understand that rectifiers are temperamentally animals and that fact must be taken into consideration. It is out of my system now and I feel better.

A Bit Twisted.

Friend Joe's idea seems to be entirely practical, though it seems to me he gets just a bit twisted when it comes to telling about it.

I would put the matter this way. To operate both rectifiers in parallel on arc J, close switches C, M, Mm and T. Next close switch R on Rb and switch N on Na, switch E (dotted lines) and switch Mc being open. Both rectifiers will now operate on arc J.

To use both rectifiers on arc K, close switches C, M and Mb and T. Next close switch R on Rb. Close switch O on Oa and you have it, switch Mc being, of course, open.

To both rectifiers on arc J and warm up arc K with compensar H, proceed as already set forth for rectifiers, then close switch M, C and close O on Oa.

To warm up J with both rectifiers, or only one, for that matter, working on K, close Mc and close N on Nb.

To cut out the rectifiers entirely and use compensar H, open Ma and Mb, close E and Mc.

To use resistance H for warming up when either or both rectifiers are working on either arc, it can't be done.

To operate arc J with resistance when rectifiers are not working, open Ma and Mb, close E, open U and close S.

To use the resistance on arc K, same as on J, except open N, close T and close O on Oa.

Oh, yes, I nearly forgot to sit on friend Smith. It would be impossible to make a multiple series with only two rectifiers.

The connection is straight parallel, or multiple.

**Projection Experience**

**MOTION PICTURE HANDBOOK**

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

**MOVING PICTURE WORLD**

516 Fifth Avenue, New York City

Schiller Building, Chicago, Ill.

Wright & Callender Bros., Los Angeles, Cal.

To save time, order from nearest office.

**Already Preparing for Montreal Meeting**

Already the Paper Committee of the Society of Motion Picture Engineers is busy whipping things into shape for the Montreal meeting of the society, although that meeting is almost half a year away.

We also have it on reliable authority that friend Perkins, of the Perkins Electric Company, Montreal, is busy sandpapering his well-known, polishing up his once again smile and dusting off his handshaker against the glad time when his office will be turned into a howling wilderness, his business totally disrupted and his desks used for sofas by the delegate engineers.

**As to Patents**

Every year for more than ten years the editor has received dozens of inquiries as to the advisability of taking out patent on some idea or invention. He has said, in print, many times and in different words, that until now men would do very much better, in the end, by finding a roulette game and bucking the double O.

In the first place, a patent has little real value, unless it is a "basic" patent—a patent on a basic idea, such, for instance, as the Latham loop, and even then only the corporation or man of unlimited capital is able to protect it from piracy.

**The Only Hope**

The only small hope the small inventor has is to get a basic patent (which must be drawn by a high class patent attorney if it is to hold water in the courts) and then sell it, usually for a nominal sum, to some one in position to use the invention.

Like playing the small towns, this looks mighty alluring, but, also like playing the small towns, for one who gets away with it, hundreds fail, utterly to realize a cent, and the one who does win out well earns every penny that he gets.

**Williard B. Cook Will Have a Paper**

Williard B. Cook, president of the Pathoscope Company, this America, New York City, will read a paper entitled "A New Intermittent Movement," at the May Montreal meeting of the Society of Motion Picture Engineers, the salient points of which will be as follows: Intermittent movement a prime essential to motion picture projection. Explanation of beat, subharmonic movement and star and cam movement.

Description and analysis of the ordinary Geneva movement and modifications of same.

Specific description of the new eccen-
The Moving Picture World: February 14, 1920

The Moving Picture World

February 14, 1920

The Moving Picture World

THE MOVING PICTURE WORLD

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Live News from Everywhere

Hoosier Happenings

Calbeck Forges Ahead.

EWTON A. CALBECK, proprietor of the Crystal theatres at Nappanee, Ind., has taken a seven-year lease on the Spohn Building, Fifth street and Lincoln avenue, Goshen, and will open a new motion picture theatre at the place about April 15. Workmen started this week to make the necessary alterations in the building.

The proposed new theatre, which has not yet been named, will have a seating capacity of about 700. Kenneth Calbeck, who has been associated with his father in the operation of the two theatres in Nappanee, will have active charge of the new theatre.

Alhambra Buys in Theatre.

The property housing the Alhambra Theatre at Indianapolis has been acquired on a ninety-nine-year lease by the Alhambra Realty Company, which is made up of Charles Olson, Edward G. Sourbier, Eugene Marks, and several others who are associated with Mr. Olson in a number of theatre projects. The theatre is owned by the Central Amusement Company, which is made up by Mr. Olson and his associates. The reality company, it is understood, has been organized for the purpose of acquiring theatre property.

Easley Enlarges Premises.

Walter Easley, owner of the Princess Theatre at Rushville, Ind., has perfected plans for enlarging the capacity of the theatre and expects to have the work started as soon as the material for the improvements arrives. He has taken a lease on the room adjoining the theatre and will convert it into a part of the theatre.

Shafer Buys Greenville Star.

John Shafer, Greenville, O., last week bought the Star Theatre at Union City, Ind., from H. E. Jackson, who has been proprietor of the theatre for the past three years. The consideration was not made public. Mr. Shafer took charge of the theatre immediately after the transaction was completed. The Star is regarded as one of the most profitable theatres in that county.

Pittsburgh Paragraphs

U. T. L. Has Model Shop.

THE Pittsburgh branch of the United Theatre Equipment Corporation has been comfortably settled in its new location at 1096-1098 Forbes avenue. It is diagonally across the street from its own location. Everything is on one floor, systematically arranged for quick service, and on the whole is one of the finest motion picture supply houses to be found anywhere. Exhibitors are invited to drop in and inspect the new model supply house.

Steeles in Detroit.

Mr. and Mrs. James Steele, of Pittsburgh, are in Detroit, where Mr. Steele is looking after some matters in connection with the purchase of the new Theatre of Detroit and Bay City. This is the first visit to that city since Mr. Steele's deplorable accident last May.

William Kramer Dies.

Pittsburgh film men were greatly shocked when they learned of the death of William Kramer, caused by pneumonia, Thursday evening, January 22. Mr. Kramer ran the Gem Theatre, on Fifth avenue, Pittsburgh, for several months, formerly owned by Henry Blum, and was one of the most popular exhibitors in the young man, 25 years old, and married, and his passing will be mourned for a long time to come.

A. A. Welland, of the Standard Film Exchange, Pittsburgh, has just returned from New York City, where he secured state rights on the famous Keystone comedy, "Tillie's Punctured Romance."

Co-Partner Attractions Move.

Another Pittsburgh film exchange has established new headquarters on Forbes street. This time it is the Co-Partner Attractions, Inc., which moved Saturday, January 24, from 127 Fourth avenue to its present location at 1010 Forbes street, where Manager Simeral is ready with the glad hand to welcome exhibitors and show them around the new quarters.

New Ways In Names.

Michael Porodo's new $76,000 motion picture theatre at McKeens Rocks, Pa., was opened to the public Saturday, January 31. This is a very beautiful house of 650 seats and is a credit to the town. The name will be decided by a contest among the patrons.

Herbel Comes to Pittsburgh.

H. M. Herbel, the New York office representative of the Standard Film Exchange, will arrive in Pittsburgh this afternoon, succeeding Harry E. Reif, who resigned recently.

Sam Wheeler "On His Own."

Sam Wheeler has resigned as booker at the Pittsburgh Goldwyn exchange and has gone into business for himself. He has opened a photo exchange and supply depot for exhibitors at 1325 Forbes street and will do business under the name of Photo Exchange and Supply Company.

Tulzel Scouts in Texas.

Charles Hutzell, an exhibitor of South Pork, Pa., has been in Texas the past month. It is reported he has large oil holdings.

Pelis Buys from Lembach.

J. E. Lembach, former owner of the Empire Theatre at Connellsville, Pa., recently sold this house to John Pell, of the same town.

It's All Mahaffey.

Robert Mahaffey, who conducts the best hotel in the town of Mahaffey, is remodeling a portion of his building for a moving picture theatre. He says he expects to have it open by April 1.

Stars 'Make It Snappy' at Silter.

"Make It Snappy" Silter, eastern supervisor for Robertson-Cole, spent several days at the Pittsburgh branch recently.

"Smitty" Looks "Em Over.

"Smitty," of the Hollis, Smith, Morton Company, his original picture supply house, has just returned from a trip throughout West Virginia, and states that the company's business was good, as well as pleased, with the model operating rooms the theatres have there. He says they are doing a steady business all day, and look as inviting as any part of the house.

Denver Doings

"Mickey" Still Breaking 'Em.

THE showing of Mabel Normand in "Mickey" broke attendance records for the season at the American Theatre, according to the manager, Alvah G. Talbot. Being National Stock Show week, the film proved a fine attraction for the cattlemen and the cowmen. There were 9,440 paid admissions on the opening day, and business throughout the entire week remained on a comparative basis. Mr. Talbot lost no time in wiring his success to the New York offices of the W. H. Productions.

Orchestra Leader Switches.

R. Cavallo, leader of the forty-piece orchestra at the Rivoli Theatre for more than Leach, has assumed a contract to lead the orchestra at the Empress Theatre, a vaudeville house. "Pop concerts," lasting for four evenings, once a week, are a feature during Cavallo's Rivoli service.

Girl Jackys Race One Over.

In connection with the "Mickey" showings in "Old Kentucky" the management of the Rivoli engaged six girls riders and a like number of strong horses to appear on the leading thoroughfares.

These "Tablecloth Promoters." George McDonald, of the Golden West Stock Company, always had a hankering to become a movie hero like Bill Hart. While attending the National Stock Show last week he was approached by a young man claiming to be a representative of a producing company in search of western actors. McDonald paid the stranger $200 to assure his appearance at the latter's office. Cowboy friend of McDonald convinced he had been fleeced and he immediately notified the police. The stranger, upon being arrested, gave the name of A. T. Hill, of New York City.

Flooding Them with "Dough." A good public spirit film, "When the Clouds Roll By," was accomplished by Pat August, manager of the Princess Theatre, Colorado Springs. The first page of one of the evening papers showed Colorado Springs in the middle of flood tide, the "ad" appearing at the extreme bottom.

Iowa Items

Des Moines Has New Exchange.

ARRY H. MITCHINCK, assistant treasurer of the Des Moines Orpheum, heads the Midwest Film Corporation which was organized here this week with a capital of $30,000.

Lester, treasurer of the Orpheum, is secretary-treasurer of the new company. T. Bassett is vice-president.

There will be no prints of films in this territory. Offices will be opened next week in the Flemming Building. Lester will go to New York soon to secure state rights on new releases. He expects to buy in every kind of film that goes into making of a strong program. Mr. Lester has every faith in the stability of the independent field.

Swannson Opens Des Moines Office.

Swannson Theatre Equipment Co., Co., of Denver, Salt Lake and Omaha have opened an office in the Oransky Building with H. W. McEwan in charge. The company has already put in five Simplex outfits in this.
February 14, 1920

THE MOVING PICTURE WORLD

1049

territory. George Hartnett is road representa
tive.
Mr. McEwan came here from Omaha where he was with the U. T. E. Corporation.

Not Much Tortoise.
William C. O'Hare has been appointed publicity man and assistant manager of all the Rialto theatres in Des Moines.
For some time he was with the Majestic and Rialto theatres, and more recently has been on the road for New York New York film companies.

Pt. Dodge New Rialto Opens.
William A. Johnson has opened the New Rialto at Pt. Dodge. The house seats 1,000 and cost $125,000.

Philadelphia Patter

Robertson-Cole in New Office.
The Robertson-Cole exchange will occupy the entire floor of 1209 Vine street, formerly leased to the Hallmark Pictures Corp. J. Gill, manager, looks forward to a big increase in business due to being able to accommodate the wants of the exhibitors with their increased facilities.

A Vitagraph Beaver.
J. H. Beaver, formerly an exhibitor in Philippine Islands, is now represented by the Vitagraph exchange, will join the Electric Film Corp. in Washington next week as special representative.

District of Columbia, Maryland and Virginia will be included in Mr. Beaver's new territory.

George Stillfield Dies.
George Stillfield, cameraman for the Stanley Company and for Kinograms, died last week from pneumonia and was buried on Saturday, January 21. The funeral was attended by a host of his friends from the film business.

Max Milder on the Job.
"Smiling" Max Milder, manager for Selznick Pictures, is back at his desk again, having just returned from his European trip on a visit to England. Mr. Milder had quite a successful trip and it is understood that he greatly facilitated the formation of a film company to contribute to the Selznick productions. Max while receiving the congratulations of his friends with amusing experiences that occurred while in company with his English cousins.

The Williams' Shingle.
Ted Williams, representative and district manager for the National Pictures, Inc., is making his headquarters at 1306 Vine street.

Cincinnati Chinnings

Franklin, Ind., to Step Out.
If plans now under consideration are carried to success Franklin, Ind., will have one of the finest photoplays houses in the Hoosier State before the year ends. Despite announcement has not been made regarding the location of the playhouse, but O. I. Demaree, who will head the new construction operations on two favorable sites have been obtained, and declared that unless the very unexpected happens the theatre project will be put across this year.

As planned the theatre will be on the greatest scale between $30,000 and $50,000 and will be thoroughly modern in every way.

Four Pages—Plus! Read 'Em—and Boost Your Own Value

Oklahoma Oddities

The Trade in Renew.

Lk City, Okla.—The Princess Theatre has set a new record for Mary Mass, a 35-year-old native of Elk City by Noan and Hughes, under whose management it had been operated for a number of years. The new equipment is to be added by the new manager.

Newkota, Okla.—A new moving picture house has been just completed here by George E. Skilkett, at a cost of $35,000. It has a seating capacity of 900 and opened February 1.

Fort Worth, Tex.—Joe N. Shulman has sold his Roseland moving picture theatre to Stanley Smith and Dr. J. D. Lin
theim.

Okehamah, Okla.—Work will begin in a few days on the new Crystal Theatre building. It will be fireproof and have a seating capacity of 600.

Oklahoma City, Okla.—A $300,000 moving picture theatre is to be constructed here immediately. Buildings on the site chosen, 115-20 West Main street, are being wrecked to make way for the new structure, which is expected to be completed by next September.

Okehamah, Okla.—The Jewell Theatre was reopened recently by Smudekar and Walters.

Dan Myers Leases Another.
Dan Myers, owner of the Broadway and Strand theatres in Okehamah, has

taken a long time lease on the Denton Theatre, a legitimate house. He has announced his intention to spend $150,

000 in remodeling the theatre into a thoroughly modern moving picture house, with up-to-date equipment.

Meet Jim Martman.
Jim Martman is the owner of a new moving picture theatre just completed at Newkirk, Okla.

Nuskoiee Musings.
John Feeney's new Hippodrome theatre at Anderes, Okla., is now completed and in operation and commands the highest praise from the hearers within the management of John J. Cook.

Cleveland Cullings

Ward'll Be Good Now.

WAID MARSIL, photoplay editor of the Cleveland Plain Dealer and a popular fellow among the film people of the city, is now Ali, is very, very good now. He's married—and to Miss Mabel Boyes, the Cleveland theatrical. It was a newspaper romance, so we are told. Mr. Marsh met Miss Mabel Boyes while here working in the city, and the young lady being particularly fond of movies enjoyed accompanying Mr. Marsh to see them. Howdy, Mr. Marsil! Mary First Star at Euclid.

Mary Pickford is to come into her own in Cleveland with the presentation of her first United Artists production, "Pollyanna," at Loew's Euclid Theatre.

This is the first star to be used at that house, which commands the highest movie prices in the city—$5 to 55 cents. Here to date only super-productions have been shown. Pictures with stars have been used at other Loew houses, however, a star will be shown, and as "Pollyanna" seemed to come up to the standard for high class pictures set at the Euclid, it was decided to book it for an indefinite run, which Manager E. B. Hair hopes will be four weeks at the least.

"Pollyanna" will follow D. W. Griffith's "The Greatest Question," which is now playing an indefinite engagement.

Fire Damages Central Square.

FIRE seriously damaged Central Square Theatre, East Boston, the present moving picture theatre in the district. The blaze started in a storeroom in the basement. After the theatre, fire manager, entering the basement early in the morning made the discovery.

It is believed that the fire started because a gas meter had burned out, filling the place with illuminating gas. A large hole was cut in the outside wall and a revolving nozzle inserted. The flames continued to gain headway. The theatre had been sent for. Donning their masks, they entered the basement and shut off the gas.

The flames did not get into the main part of the theatre. It will be impossible, however, for performances to be given
for some time because of the big hole in the orchestra floor.

Baltimore Banter

P LANs for the entire reconstruction of the Hartford Theatre, 2618 Hartford avenue, are under way by architect E. G. Blanke, 213 North Caivert street. The residence property which adjoins this theatre is owned by the Hartford Amusement Company, of which J. J. Valenti is president, and Victor Valenti manages. The company has decided to rebuild this playhouse to take in the property just purchased and enlarge the seating capacity from 4,250 to 4,500.

Benefit Shows Given.

An entertainment for the benefit of the Ladies Auxiliary of the Charity League of Baltimore was given at the Picture Garden Theatre, on Sunday night, February 1, through the courtesy of Joseph Blechman, the proprietor. Almost $1,500 was raised toward the fund for the rebuilding of the Workhop for the Blind, destroyed by fire, at a benefit performance given at the Garden Theatre, on Sunday night, January 25. The affair was held under the auspices of the Harvard Club of Baltimore. The program of moving pictures was arranged by Louis A. DeHoff, director of this playhouse, who also took the floor for the occasion.

Censors Condemn a Mutt and Jeff.

"Shaking the Shimmie," a Mutt and Jeff film, produced by Fox Film, was censored by Fox to avoid showing at Loew's Hippodrome in Baltimore recently, and when this film was shown at the Maryland Theater Board it was condemned entirely. The Hippodrome, which is under the management of Mr. E. McDermott, has not, without a Mutt and Jeff cartoon. The Censored Board then reconsidered their decision and will permit the cartoon to be shown with certain eliminations.

Recruiting Rally at Grand.

A program of navy moving pictures was the feature of the entertainment which was part of the navy recruiting rally which was held at the Grand Theatre, Highlantdown, Md., by Commander F. V. H. Weems, on Sunday night, January 26. This theatre was leased for the occasion by C. B. Councillman, manager of the playhouse. "The Rising of the Flag," and "The President's Convoy" were among the moving pictures shown. The Baltimore Daily News and Submarine Building Company's band furnished music for the occasion. Addresses were made by Commander F. V. H. Weems, J. M. Motherry, the oldest man who served with the overseas fleet.

Baltimore Personals.

George C. Easter, president of the Baltimome State Rights Film Company, and secretary-treasurer of Jans Inc., visited New York City on Wednesday, January 28, to attend a meeting of the Board of Directors of Jans. Arthur D. Gans, a former film man of this city, has obtained an option on the Park Movie Theatre, Fulton avenue and Francis street.

The Reliance Film Exchange was recently formed in Washington, D. C., by Leo C. Garner, formerly with Sidney B. Lust and Meyer M. Emmanuel, and they are handling the Alice Brady and Robert Warwick reissues. Mr. Garner visited Baltimore last week.

Clarence Eiseman, well known in Baltimore as a film man, has become associated with Paramount-Artcraft and will handle this territory for that company.

Atlanta Advices

Theatres and Police Agree.

AN AGREEMENT of the motion picture theatres of this city, has been made with the Police Department that they will not show pictures in the future which might prove objectionable to the morals of the city's theatre-going public. It is stated that the City Council will take no further action in the matter. Alderman B. J. Dasher has registered a complaint some time ago, stating that some of the pictures shown "did the young theatre-goers no good." The police committee investigated and an agreement was reached.

The main complaint made by the alderman was in regard to poster advertisements. It was the first complaint made against the movie houses in Macon for a number of years.

Madison, Ga., Blossoms Out.

Carl Zircher, of Washington, Ga., will erect a motion picture theatre, 23 by 85 feet, including balcony, in Madison, Ga. Architects have finished the plans.

New Theatres in South.

Following are several new theatrical construction projects to be carried out this spring and summer in various Southeastern states that have been announced in the past few days.

Richmond, Va., will have a new $300,000 motion picture theatre. Plans are now being drawn to build the theatre on a plot 100 by 160 feet in size.

A $75,000 picture house will be erected this summer at Beckley, W. Va., by Frank Middleberg of Logans, W. Va.

The Liberty Theatre, a $50,000 vaudeville and motion picture house, will be erected at Jacksonville, Fla., by L. D. Joel.

Canadian Chips

Hull Mayor Uses Movies.

T HE first official act of Mayor Cousineau of Hull, Quebec, was to engage a representative of Pathé interests to take another view of the city, with a view to securing additional industries for the enterprise centers. He stepped into his car on January 23rd and the same day the cameraman was engaged in the taking of the pictures, which are to be distributed throughout Canada and sent to the United States for special presentations.

To Produce in Canada.

Lionel Cote, of Ottawa, Ontario, one of the managers of the Anglo-Canadian Picture Plays, Limited, has intimated that it is the intention of the company to undertake the production in Canada of moving picture dramas in which the stars are players who are now being featured in British film productions in studios across the pond.

"The idea of organizing the Anglo-Canadian company was suggested by Canadians who in England had seen the English films," Mr. Cote expressed with the belief that there would be a market for such pictures in Canada," said Mr. Cote.

The Anglo-Canadian Picture Plays, Limited, will release features, British scenics, and copyright British Speciality Film Import, Limited, Montreal. It is announced at Ottawa that all available stock in the British enterprise, which is capitalized at $750,000, has been sold. Scenics will be given close attention, as Canada is rich in natural beauty.

Transplanting Success to London.

The Exhibits and Publicity Bureau of the Department of Trade and Commerce, Ottawa, Ontario, has arranged to take place of one of the most constructive Canadian industrial plants for presentation at the Canadian Industries' Exhibition to be held at the National Artistic Hall, London, England, in June. In addition to the industrial views, the bureau will feature a number of moving pictures showing waterfalls, forests and mines for screening at the London exhibition. One of the interests of the proposition is Lloyd Harris, of Toronto, the Canadian Overseas Trade Commissioner, O. C. Fease, and J. McCann, Canadian representative of the London exhibition.

Arkell Succeeds McKenna.

W. R. Arkell has been appointed to succeed Lindsay McKenna, formerly of this company, as director for the Select Pictures Corporation, Toronto. Mr. McKenna was in charge of this department of the Canadian company since the organization of the company to han-
**Mr. Exchange Manager: Your Territory’s Here Come Again!**

**Mr. Picture Showman: Here’s the News for You Come Again!**

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Mr. Exchange Manager: Your Territory’s Here Come Again!

Mr. Picture Showman: Here’s the News for You Come Again!

being watched closely by Kansas City theatre owners, was again delayed January 31, when the fifth continuance in the case against John E. Fitzpatrick, manager of the Shubert Theatre, a legitimate house, was granted by Judge E. E. Porterfield of the circuit court. Fitzpatrick is charged with refusal to pay the amusement tax.

February 16 was the new date set for the hearing of the case. Frank Lowe, attorney for Mr. Fitzpatrick, represents a number of moving picture theatres, and he desires to test the validity of the law. This was the reason why Mr. Fitzpatrick submitted to arrest.

Shows “Erstwhile Susan” on His Farm.

Otto Pears, owner of the Best Theatre, Parsons, Kans., is showing “Erstwhile Susan” on his farm which adjoins the city limits of Parsons. But don’t get excited—it is “Erstwhile Susan” only a calf, although it is a thoroughbred.

Operating the Best Theatre is only a part of the business carried on by Mr. Pees. In addition he is one of the largest breeders of Guernsey thoroughbred cattle in that section of the state. The names of recent moving picture releases were adopted by him as names for his prize calves. The suggestion came from Joseph Fox, salesman for the Kansas City Exchange of Reclari. Another calf on the farm is named “Anne of the Green Gables,” and a young bull bears the name of “Lightning Raider.”

**BOOKING ON RENTAL BASIS**

Booking state right features on a flat rental basis is proving highly successful in the Kansas City territory, according to L. C. McElroy, manager of the new feature department of the Standard Film Corp. Operating the “Un pardonable Sin,” one of the five features obtained by the Standard, broke records in several large towns in the district and is going over everywhere.

Buckley Closes Good Contract.

Harvey W. Buckley, manager of the United Artists Corporation at Kansas City, returned a few days ago from St. Louis, where he was successful in placing a contract with the Koplar string of theatres for “When Clouds Roll By,” a new release.

**Buffalo Brieflets**

**Variety Theatre Sold.**

The Variety Theatre, 740 Fillmore avenue, has been sold to Gusta and Meyer Wallisch for a sum said to exceed $75,000. V. Bielanski is the former owner.

**Majestic Increases Capital.**

The Majestic Theatre Company of Buffalo has certified to the Secretary of State in Albany that it has increased its capital from $15,000 to $150,000. The company operates the Majestic Theatre, Buffalo, of which Dr. Peter C. Cornell is manager.

**Cohen Joins Reclari.**

Maurice Cohen, formerly a member of the Universal and Famous Film Syndicate’s sales staff, has been engaged by Henry E. Wilkinson as a salesman on the eastern exchange. Mr. Wilkinson has screened Mary Miles Minter in “Judy of Rovguez Harbor,” in Shea’s Hippodrome at New Haven, Alaska, where it was well received by a large audience of film men.

Taylor Boosts Dempsey.

C. A. Taylor, manager of the Pathé Theatre, has started a publicity campaign for the new Dempsey feature, pictures of which is being largely booked in this territory.

**Smith Grip Victim.**

P. H. Smith, manager of the First National office, has been confined to his bed for over a week with an attack of the grip. He is greatly improved at this writing and expects to return to duty in a few days. Mrs. Smith, his assistant, Otto Siegel, is also laid up with the grip.

**Join Gardiner in Albany.**

K. H. Goldsby, manager of the United Artists Corporation at Kansas City, returned a few days ago from St.

**Frisco Frolics**

**Turner & Dahnken to Build Hugé Theatre.**

The negotiations that have been under way for months by the Turner & Dahnken Circuit for the acquisition of a suitable site for a moving picture house have been terminated by the purchase of property on Fourth street for approximately $40,000. The company, separated from the California Theatre site by only a narrow street and covers a ground area of 47,523 square feet, having two corners and three street frontages. It has a frontage of 155 feet on Fourth street, 310...
foot on Stevenson and 365 feet on Jessie. Plans are being prepared for the largest and finest moving picture house in the world, having a seating capacity of more than 6,000.

Sam Gordon Opens New Theatre.

Sam Gordon, one of San Francisco's pioneer exhibitors, opened his latest theatre, the Orpheus, in the neighborhood of San Rafael on the evening of January 21. The opening was a successful event and attracted many from San Francisco, despite the threatening weather. The new house has a seating capacity of about 1,200, making it the largest in Marin County. Now that this theatre is in running shape Mr. Gordon will direct his attention toward the remodeling of his Lyric on Fillmore street, San Francisco, on which he recently secured a long-time lease.

M. L. Markowitz Deserts Distributing Field

M. L. Markowitz has resigned as manager of the Universal Exchange at San Francisco and in the future will devote his entire attention to his extensive theatre interests in Northern California. This step came as a distinct surprise, as Mr. Markowitz is the dean of film exchange managers in the San Francisco Universal interests here since 1907. He started an exchange in that year under the name of the California Film Exchange, and when this was taken over seven years later by Universal, whose output he had been managing as a sales representative, Executive offices have been fitted up in the Strand Theatre Building, and he will manage his theatre interests from there.

He has been succeeded in the management of the Universal Exchange by C. A. Nathan, who has been his assistant for several months, and Beverly Griffith, head of the sales department, has been made assistant manager.

Selznick Representative Visits Coast.

Roy Stephenson, general representative for Louis J. Selznick, spent several days recently visiting the San Francisco exchange conducted under the management of Harry L. Knappen, leaving later for Los Angeles.

Pantages Has New Manager.

Roy Stephenson has been made resident manager of Pantages Theatre, succeeding John J. Cluxton. He has been connected with the local house for about nine years.

Many Theatres Change Hands.

The activity in the amusement business is reflected in the many changes in ownership of houses in the San Francisco territory. Among the sales made of late through the office of the United Theatres Exchange are the following: The Majestic Theatre, of Concord, from Careena Bros. to Charles Holz, of Merced; Peralta Theatre, Oakland, from H. C. Clapp to W. C. Wilson; Allies Theatre, San Francisco, from C. Johnson to Crescent Theatre Company; Regent Theatre, San Francisco, from E. C. Cunningham to H. Shaw; Rex Theatre, San Francisco, from R. B. Davis to C. Carleton; Princess Theatre, Sausalito, from Harry, George C. Gates to A. Mann; the New Devisadero Theatre, San Francisco, from T. L. Dempsey to T. Tobias and R. Loy; Claremont Theatre, Oakland, from Robert McNeill and associates to Sol L. Lesser; Cory Theatre, San Francisco, from W. A. Shinn to Joe Corelli; Lincoln Theatre, Pleasanton, from R. M. Peet to Charles Chizalot; Bay Station Theatre, Alameda, from Mr. O. O. ory and George J. Kime, and the S. & H. Theatre, Oakland, from Starky & Head to R. M. Bitter.

U. P. T. in New Home.

The United Picture Theatres of America has moved its San Francisco branch to 16 Golden Gate avenue, where William J. Citron remains in charge. The quarters occupied are those formerly used by Triangle.

James Beatty Takes Another House.

James Beatty, who conducts the Liberty theatres at San Jose and Fresno, Cal., has taken over the Strand Theatre in the later city.

Brief Trade Notes.

John Frazier, traveling representative for Universal, has returned to the San Francisco branch from a tour of Nevada. While he booked the best business ever secured by him. Exhibitors in that state are enjoying a wonderful season. J. J. Haley is preparing to open a theatre in San Andreas.

The Kinema Investment Company is preparing to erect a moving picture house at Sanibel, Cal., to cost $250,000.

E. C. Benedict will open the Auditorium, Modesto, Cal., with moving pictures in February.

The Colonial Theatre on Haight street, San Francisco, has been purchased by L. Zelnisky.

Discuss Differences Between Exchanges and Showmen at Philadelphia Meet

WITH almost 130 exchange managers and their assistants present, the recently organized Motion Picture Bureau of the Philadelphia Chamber of Commerce, at a recent luncheon, launched its opening gun for a cleaner, better and a more businesslike industry when Harry M. White, chairman, outlined to the members the policies of the Bureau and the work already done.

Unusual interest is attached to the activities of this organization. It is not only the largest gathering seen in Philadelphia for the time of the film circles, but marks the first successful attempt of exchange men to organize.

Claiming but two years actual experience in the motion picture business, Mr. White in an address said, in part: "Personally, I have been in this business not a comparatively short time, but even in that short time I have noticed the wonderful improvement in the personnel of both exhibitors and exchange men, and I want to go on record right now to the effect that I personally believe that ninety-eight per cent of the men in the film industry are absolutely conscientious and honest, but we still find ourselves compelled to deal with men who, to put it mildly, have a shrewd eye to the main chance; men who evince a tendency to evade implicit obligation; men who believe in the so-called suburban citizenship fundamental principles of right and wrong, and who do not infrequently stoop, however, to practices generally considered discreditable.

"We exchange men through all these years have been suspicious of each other. Our individual efforts to right matters have been negligible, almost futile. Good results have been accidental rather than intentional. Pro-

of mind and temperament and to the bewildering multiplication of detail."

The matter of adjusting any differences that may arise between an exhibitor and an exhibitor, is to be taken up by Mr. White, who explained that only as a last resort would the matter be placed in the hands of the adjustment committee of three exchange men and two exhibitors for settlement. "Their decision would be final," added Mr. White.

Participating in the luncheon were Gene Cannard, district manager for the Goldwyn Pictures Corporation, and William H. Hall, of the Chamber of Commerce. Mr. Hall addressed the members of the new organization.

Ruth Clifford Entertains

Maeisterlinck at Luncheon

MAURICE MAETERLINCK, the noted Belgian author, and Madame Maeterlinck were guests at a luncheon given recently by Ruth Clifford at the Hotel Commodore. Both M. Maeterlinck and his wife are ardent picture fans, and familiar with the work of American screen writers. A recent interview, published in one of the New York papers, M. Maeterlinck laid particular emphasis on the artistic work of Ruth Clifford.

Later they met at a reception, and the noted Belgian expressed a desire to learn more of the intricacies of photography and screenwriting, and Ruth Clifford enlightened the Maeterlincks on some of the difficulties of screen portrayals.

Ruth Clifford is co-starring with Jack Sherrill in "The Invisible Ray" serial being made by the Frohman Amusement Corporation, of which W. L. Sherrill is president. The serial production was written by a well-known magazine writer, Guy W. McConnell.
Rubbernecking in *Filmland*

A **BOUT** the usual grind this week, but with what may be called a **highlight** happening here in the grist that is worthy of a little comment.

Such as **"Pollyanna"** going to church. On Sunday evening, January 24, the Rev. Dr. J. Whitcomb Brougher, pastor of the Temple Baptist Church, preached a sermon entitled, **"How to Play the Game,"** and introduced and illustrated his subject with Mary Pickford's latest picture, **"Pollyanna."** A Pollyanna setting, combined with a scene from the River Jordan, was used for a baptist service at which many were welcomed into the bosom of the church.

Many persons would as soon think of inviting the Old Scratch himself as to bring the movies into their church, but the Rev. Dr. Brougher is not that kind of a parson. Doctor Brougher is a successful parson, one of the most successful parsons in our fair city, if not in the entire country. His sermons are all in the big feature class and the S. R. O. is always displayed when he expounds the gospel.

**Taylor Edits the Mouth Organ.**

If you want to hear the movies treated to scathing denunciation, if you want to know just what kind of devil's tools they are, go to a church and listen to the dry and witty parson who pounds his pulpit to empty pews. He's the boy who can tear the hide off the pictures and hang it on the fence to dry. This same game does not pay competition and therefore he does not fear and hate the movies.

The Studio Publicists have held another meeting, and the **"Mouth Organ"** has resulted therefrom. The Mouth Organ is a clever little thing, mimeographed; so far, but with a promise of printers' work later on, and Ted Taylor, of Metro, is the "tentative" editor.

Our mayor has turned on the lights on Broadway and we no longer have to depend on the illumination from the windows of the Owl Drug Store and the Bon Ton Bonbon Shop to guide our steps along the thoroughfare. Of course, the lights came too late to be of any real service to many of us, but it's all right, we are glad something can be "lit up," if it's only a street.

**Three P. A.'s Make Changes.**

There have been three important moves on the press agent checkerboard. Mark Larkin, who doped out publicity for the Mayflower Corporation, is now doing the same duties for the Mayflower Corporation, and J. Hesser Walraven, who was the previous incumbent at Mayflower, has moved over to be the personal press representative of Maurice Tourneur; while Kenneth McGaffey, who has been missing from active P. A. circles since he took to writing titles for Paramount-Artcraft, is occupying the easy chair made vacant by Mark Larkin's move.

I went out and visited around at the King Vidor studio one day this week and had the most interesting time I had for a month of Sundays.

King told me he was making a play called **"The Family Honor,"** a little old-fashioned story about a little old-fashioned town, which he said was somewhere in that vague section known as **"Down South."**

**Reminiscing a Bit.**

It wasn't vague to me, however, when I'd seen the court room set he was getting ready for the murder trial, one of the big punches of the piece. I knew that court room at once. It is in Swamp East, Missouri, down near the part of the map where Missouri sticks its foot into Arkansas. Why, man, it was all as natural as life!

The judge was a dead ringer for Circuit Judge Charlie Fort, who used to dispense justice in that neck of the woods; the prosecuting attorney looked as much like old John Kelly as two peas in a pod, and if Lon Martin could come to life he wouldn't look any more like himself than the actor who played the part of the sheriff.

**Typical Down East Story.**

There was the same kind of a crowd, too. Colored folks off to one side, a houn' dog on the floor, and I could close my eyes and hear the catbirds singing in the sycamores and the sound of the ripe pawpaws plopping on the ground on the other side of the fly-specked windows. The same old court house where we staged a prize fight once between Rabbit Henshaw, a saddle "completed" boy, and a good-for-nothing, chicken-stealin' coon that a lot of city sports brought down with the idea of picking up some rube money in our town.

"The Family Honor" is a typical Down South story. Florence Vidor plays the leading figure in the story, that of Beverly Tucker. Roscoe Karns is "Dal," her shifty brother, who gets accused of murder. J. P. Lockney is a crooked road-house proprietor. Willis Marks is a shyster lawyer; George Nichols is the mayor of the town. Harold Goodwin works in the grocery store, and Charles Meredith keeps the jail. Little Ben Alexander is little Bennie Tucker, brother to Bev and Dal, and helps make things right in the end.

**Ole Lucas, the Witness.**

There was another actor in the cast that I must not forget, however. Lucas C. Luke, colored (very much so). "Bo'n in Shrevepo't-lemme see, 'long 'bout fifty, fifty-five, mebbe sixty years ago." Lucas was a witness in the murder trial. He knew who killed the man that young Dal Tucker was accused of murdering.

"There he is," said Lucas. "That white man settin' right over there."

It was only a bit, but it looked like art to me, even if it was only black art, and Florence Deshon, who was visiting at the studio and shared a court house bench with me, said it looked good to her, and I could tell by the way that King Vidor smiled at old Lucas, that he thought the same, and so, after the scene was over, I looked up Lucas with the intention of telling him he was a good actor. But it was no use, he already knew it.

**Evidence Conclusive.**

"Do I do much of this kind of work?" he said, in answer to my question. "Why, I don't do nothin' for a livin' except act. You-all wait here a minute."

"Ah," Says Jiggs, "the Key to the Mayor's Cellarette."

"No," says Mayor Snyder of Los Angeles, "the key to the city"—to Johnny Ray as "Jiggs" in Foshee's picturization of McManus' "Bringing Up Father" cartoons.
I got something in my vest I want to show you.

Lucas retired to his vest and came back with a bunch of letters. The first one read as follows:

"It takes time to hunt up stills, and I am very busy, but this man is wonderful. With a little direction he can do anything.

The meetings. "Jerry Storm, "Director, Thos. H. Ince Studios."

"That's what Mister Sto'm says about me, " said Lucas. How many actors in the colony can show recommendations like that?"

First Glimpse at Sister Lottie.

I had luck this week. I saw Lottie Pickford making a picture. I have seen Little Mary at work many times, and likewise Jack, but as long as I've been in the movies, this week was the first time I ever saw Sister Lottie before the lens.

I was crossing a stage at Burton's when I came upon a company at work with setting. The director was staging a scene between a girl with bobbed hair and wearing a smock all messed up with water colors, and a snappy looking little chap with a mustache.

The chap was madly, desperately, wildly in love with the girl with the smock. I could tell by the director's directions. The girl pretended to fall for his stuff. She wasn't crazy about him a-tall, I could tell that from the way she acted when he hugged her.

The Huggee Wanted to Scratch.

There are certain rules for hugging, you know. If the huggee loves the hugger she will show it by doing a little strangling on her own account, sort of co-operative hug. But whatever it's going to be called, it's going to be a pretty good picture, to judge by the story.

Miss Pickford is the daughter of a man who is wronged by three villains. Before the father dies of a broken heart he exacts a promise from his daughter that she will avenge him.

The story of the plot gets to be one of the most complicated and thrilling things you ever heard of. The girl, in scheming out her plans for revenge, is forced to use three distinct characterizations. It is almost three plays in one, so far as action is concerned. She gets oddles of revenge, and in the scene I looked at where she was fighting at the villains through his son by making said son believe she was in love with him.

Battle Creek an Unusual Example of What is Termed "Closed" Town

Battle Creek, Mich., a city of 40,000 population, is looked upon by the industry with a great deal of respect because it is classed as one of the best show cities of its size anywhere. There are two outstanding reasons. One is that the people of Battle Creek are blessed with the average amount of intelligence so far as their amusement ideas are concerned and the other is or are, H. E. Lipp and G. A. Cross.

A peculiar condition exists in the city. There are five motion picture houses all modern in every respect and all doing a thriving business of their own—and all are operated under the one direction. Of course, such a condition is not peculiar in itself. There are scores of other American cities of the same size and with probably the same industrial prospects, as Battle Creek, but there are very few, in fact, where the public keep abreast with the motion picture times as in Battle Creek.

Battle Creek is a most unusual example of what in motion picture circles is termed the "closed" town. If a picture is shown in Battle Creek it must be flashed on the screen of one of those five theatres. Naturally, such a condition of affairs would tend to make the controlling exhibitor in such a town mighty independent. There are two things possible for him in his operating policy. He can adopt a progressive method calling for the best pictures played on release, or at least to release dates as possible, or he can fill his theatre with old films and play them whenever it bests fits his own convenience.

Book Only the Best.

Here is where Lipp & Cross enter. At the very outset of their business affiliation several years ago, they decided that the people of Battle Creek should be given a class of entertainment on the same plane with that of Detroit and other cities. They refused to book anything but the best in the market and they have continually followed an iron-clad rule to set in dates of their first run houses as near the Detroit release dates as possible. In many instances, they play pictures day and date with the Detroit first runs.

Messrs. Lipp and Cross always make it their business to find out what the public wants in the line of entertainment. Through the medium of a newsy little magazine that is circulated in all of their five theatres weekly, they get in close intimate touch with their patrons and furnish them free with all of the news of the industry that might interest them. The Regent, which is one of the finest in the state, was opened about a year ago. Here the biggest film production of the season get their first run in Battle Creek. The Strand, Garden and Rex are the other houses, while the Post, besides being the home of the legitimate, is used on special occasions for big pictures.

Although still young in years, Messrs. Lipp and Cross are pioneers in the show business. Before coming to Battle Creek, Mr. Lipp was associated with Barnum and Bailey; the Buffalo Bill Shows and the Forepaugh, Sells Brothers Circus. He foresaw the possibilities of the movies while during his visits to Battle Creek took up the proposition of locating there with Mr. Cross.

Began Exhibiting in 1911.

Mr. Cross is one of the best known men in Battle Creek. Fifteen years ago he was the singer of the city's first motion picture theatre. In 1911, he and Mr. Lipp purchased the Dreamland Theatre and their success was such that they enlarged their holdings from year to year.

Exchange managers and film salesmen usually look upon the controlled town as the biggest profit center of all. In the policy of Lipp and Cross has helped, in a measure, to shatter that idea. Not only are these exhibitors anxious to set their play dates as soon as possible, but they are willing at all times to pay equitable rental prices to the exchanges. The percentage or rental plus systems are always opened to the exchange in their houses when they feel that the prices asked for films are too high. Thus they play as fairly with the exchanges as with their business dealings as they do with their public.

On Big Feature Programs.

Reports emanating from Pittsburgh to the home office of Pathe Exchange indicate that the serial is continuing to win wider recognition as a necessary adjunct of the program at the better houses, and contain the information that the Olympic Theatre of Greenville, Pa., "signed the biggest piece of all" in "The Adventures of Ruth," starring Ruth Roland, on the program with Mary Pickford in "The Heart of It." An

Manager Gould of the Arcadia Theatre in Pittsburgh has announced the first episode of the Pathe serial starring Ruth Roland as a feature of the Arcadia's program when "Broken Blossoms" is presented.
Dealings in the Open Market
Conducted by C. S. Sewell

Arthur B. Reeve Takes Up Cudgels for Aythros in Serial Production

SERIALS are often spoiled in the making through haphazard production," says Arthur B. Reeve, vice-president of Supreme Pictures, Inc. He and John W. Grey, president, are co-authors of "The Mystery Mind," dealing with hypnotism, in which they are starring J. Robert Pauline and personally supervising the production in their own studio.

"Few serials have been produced even approximately as the author wrote them. They have been wrecked all along the line by director, star, and producer each taking a whack at them," continued Mr. Reeve. "Serial producers rely too much on their director. They accept his opinion of a story—and the average director's attitude is: 'This is a pretty punk story, but I may be able to doctor it up.' So he rewrites the story as he thinks it should be.

"Later the star decides to change something, ignoring the fact that the author may have had a far-reaching ultimate reason for writing that particular bit. The star's change ruins a logical climax and when the story doesn't hold together the 'bum author' is blamed—never the director or star who made the change.

"If the author happens to be clever with his pencil or possesses mechanical genius he may send a sketch or a working model with his script. Then the technical director pounces upon it and ridicules it out of court. The only person who can successfully monkey with a story is the one who best understands it—the author. In serials especially his presence is invaluable. Changes are always necessary as a picture progresses.

"Actors don't always pan out as expected and their characters have to be abridged. Other actors exceed expectations and develop splendid parts from an original small bit. Sets also have the faculty of being more or less effective than anticipated.

"But only the author should be permitted to alter a story to meet changing conditions. He alone sees the story as a perfect whole and can judge where and how ramifications may extend without detriment to the finished work. The future worth while cinema plays will be produced like football games are won—with the entire team obeying the signals of one man, all working with and for the author."

Comedienne Gale Henry Is No Longer with Bulls Eye

THE Model Comedy Company announces that Gale Henry, comedienne and head of the company, has severed connections with the Bull's Eye Film Corporation, which has been distributing her releases, and has signed a contract with a prominent distributing company. She will produce only six two-reelers a year, instead of twenty-four a year as heretofore. Work upon the first subject will commence in a few days at the comedienne's studio in Hollywood, Cal. The Gale Henry studios at Hollywood have been sold and the company may erect its own studio probably at Riverside, Cal.

National to Make Three Series for Marion Kohn

THE National Film Corporation announces it has begun production on three short series of subjects with exclusive release by Marion Kohn of 90 Golden Gate avenue, San Francisco. The stars in the new series will be Grace Cunard, Polly Moran and "Smiling Bill" Jones. Miss Cunard, who will be supported by Cole Hebert, also known as "Slim Cole," will produce sensational comedy-dramatic thrillers, while Polly Moran will appear in one-reel slap-stick comedies. "Smiling Bill" Jones will also appear in one-reels of the "polite" comedy sort. Each star will make a series of twenty-six pictures.

This deal places Mr. Kohn among the ranks of the foremost producers of short subjects, as the agreement with the National is merely for the purpose of manufacture, according to I. Barenstein of the National, that firm retaining but a small interest in the productions, which will be marketed via the state rights plan.

World's rights to these series will be owned by the Marion H. Kohn productions. Plans for their production are elaborate, and call for a big expenditure of money. Each star will be surrounded by a capable cast and augmented by beautiful girls.

Grace Cunard is leaving feature and serial work for comedy roles, which she is said to be particularly adapted for. Polly Moran's comedy work is well known, as she has appeared in various brands.

Joe Brandt, 1600 Broadway, New York, is eastern representative and will handle all business at this end and arrange for distribution.

Gaumont Making Specials

Vivian Martin in First

THE Gaumont Company is resuming production in the United States. The first big feature will be, "Husbands and Wives" starring Vivian Martin, adapted from "Making Her His Wife," the popular novel by Corra Harris. It has just been completed and is now offered to state rights exclusively. It is described as a strong domestic drama, in which Miss Martin charmingly portrays the role of the pampered city heiress in love with a poor country chap. His efforts to bend her to his will, her resistance and determination to lead her own life, create tense situations followed by tender heart-interest scenes.

The story is set in the South. In order to obtain the real atmosphere, Miss Martin and a company of twenty spent six weeks in and around Atlanta, Ga.

The production is said to be replete with realism and emotional appeal. It is planned to follow "Husbands and Wives" with other big pictures, to be elaborately produced.

Much Interest Shown in Cohns' "Broke" Contest

NUMEROUS letters are arriving in reply to the offer of Jack Cohn, of the firm of Jack and Harry Cohn, producers of Hall Room Boys comedies, to give one hundred dollars for the letter which most humorously relates the time in the writer's life when he was absolutely "broke." The incidents described in the accepted letters will be used as situations in forthcoming releases of Hall Room Boys comedies.

The letters are being received from all sections of the country and from all classes of people. One man was owner of a chain of theatres in the Northwest. Another, in his letter, written on a lining paper and in a dirty envelope, had "been broke all his life, which was not very funny at all."
**Arrow to Handle Steiner's Series of Twelve Five-Reel Detective Stories**

William Steiner, well-known to exhibitors for his continued connection with the film industry since its earliest days, as a producer, and announces the casting of an unusually big deal in the independent field. He will make a series of twelve five-reel pictures under the general title of "Tex, Eluchan's Mysteries," the world rights to which have been secured by Arrow Film Corporation, of which W. E. Shallenberger is president. Mr. Steiner is very enthusiastic over these pictures, and explains that they are up-to-the-minute detective stories, written by popular authors, and that exhibitors will be able to contract at once for the entire series, to be released one a month. The first three, "Circumstantial Evidence," "The Wall Street Mystery" and "The Scrap of Paper," are

already complete, and work is progressing on the fourth.

The role of "Tex" is portrayed by Glen White, and the cast includes such players as Leo Delaney, Jane McAlpine, David Wall, Alfred Warman, Robert Tabor, Alex F. Frank, Joseph M. L. Striker, Joseph Sullivan, Charles Graham and Marie Treanor.

Several state rights buyers have viewed the first picture and contracted for the series, according to an announcement from New York. The series will be advertised extensively, and a two-color press book is now in the hands of the printers, while other papers are being prepared. One of the novelties will be a one-sheet which will appear four or five different scenes, while a number of other unique aids are being prepared.

**After Seventeen Months in Making "Lost City" Serial Is Now Complete**

Warner Brothers, who have the distribution rights of Selig's animal serial, "The Lost City," received a wire from Colonel Selig that the production is now complete and negatives of the final episodes are en route to New York. Announcement of distribution details will be made later.

Owing to the nature of the animals that took part in this serial and the difficulty of finding suitable locations, it is announced that seventeen months was necessary to complete the serial.

"Time cannot be figured," says an official of the company, "in dealing with wild animals, as often it requires a week or more to get a scene in which several animals take part. Then there is always an element of danger, as no one can tell when a beast, in spite of his training, will attack."

"E. A. Martin, who directed the serial, on one occasion passed through an enclosure where several leopards were loose without noticing the sign of warning. The leopards, coming from behind a large rock, began crawling in his direction, when Juanita Hansen, featured in the serial, shouted to him. Just in time, E. A. dived into a pool of water which had been provided for just such an emergency, and in which there is a cage which offers protection from the attacks of the animals. The keepers dislike for water saved him, as it is said that none of the cat family, tiger, lion, panther, puma or jaguar, will follow a victim into the water."

**National Reproduced Entire Town for Read's "The Kentucky Colonel"**

That one-third of the cost of the National Film Corporation of America production of Opie Read's "The Kentucky Colonel" was spent to construct a replica of the village of Emeryville, Ky., with its mansions, business district, race track, stables and authentic properties, was contained in a letter received by Joe Brandt, the National's Eastern representative, from I. Bernstein, production manager on the West Coast. According to the letter, this photocopy, which represents 17 National states is that firm's greatest cinema achievement, cost over $150,000, not including overhead.

In order not to have the picture conflict with the book it was found necessary to build sets in keeping with the real atmosphere of the novel. After a long search, which the National states is that firm's greatest cinema achievement, cost over $150,000, not including overhead.

Price and Clark-Cornelius Get Big Spectacular Film

The Clark-Cornelius Corporation, and C. B. Price and Co., Inc., have jointly purchased a big spectacular production presented by an all-star cast. The name of the picture has not yet been divulged, however. Mr. Price announces that it will create a sensation and arouse a big demand for bookings.

A big advertising and exploitation campaign will be launched, with a full line of paper and exploitation aids. The pictures will be sold on state right basis, and it is said will be a big money-getter. It portrays some historical episodes of American history, and is said to embody some of the most beautiful and elaborately produced episodes ever screened. There are also some thrilling hand to hand encounters.
Henry L. Coleman, president of the Capital Film Service of Wash-ington, D.C., with offices in that city, Baltimore and Raleigh, is at present in New York, and when interviewed by a representative of this publication in the offices of his American Film Corporation, announced that on account of the increase of his firm's business, the company has been reorganized under the name of the Seaboard Film Corporation, with $100,000 capital.

The change in the firm name was decided upon on account of the former name conflicting with other companies, and the further fact that, as the company will open other offices along the entire Atlantic Seaboard, the new name is especially appropriate.

Already an exchange has been opened in this city at 729 Seventh avenue, on the fifth floor, with Leon Torin in charge. For the present only the Hank Mann comedy two-reelers are being distributed here. In the southern offices short subjects, such as Christies, Romayne, Billy West and Gale Henry comedies are handled.

In addition to the president the officers are W. E. Lewis, vice-president, and W. L. White, secretary. Jackson H. Ralston, an international lawyer, who was on the commission settling the Venezuelan boundary question, is one of the directors.

With the opening of the new offices this will make the Seaboard Film Corporation one of the largest state rights organizations operating in the United States.

Schomer-Ross Productions to Make Four Big Pictures a Year

Our feature pictures a year will be produced by Schomer-Ross Productions, which Abraham S. Schomer is director general, and E. S. Manheimer, general manager, with Agnes Egan Cobb in charge of sales and publicity.

The company, now located at 1440 Broadway, will, as soon as alterations are completed, move to much larger quarters on the main floor of the Leavitt Building at 126 West Forty-sixth street. The first production of the company, recently released, is "The Sacred Flame," starring Emily Stevens. All productions will be sold on the state rights market, and will consist of clean and strongly dramatic subjects, portrayed by well-known stars. It is announced that "quality" will be the motto.

Mr. Schomer is well-known for his past successes, and Mr. Manheimer needs no introduction to foreign buyers. Agnes Egan Cobb also needs no introduction, as she has been in constant touch with state rights buyers and exhibitors for a number of years.

Several sales have been made, and other offers for territories received and are under consideration. The second production, which is now under way, is "The Hidden Light," starring Dolores Cassinelli.

Net Profit of $10,500 for Week's Run of "Confession" at Frisco's Rialto

All records for the Rialto, San Francisco, were broken by the run of "The Confession" at the Rialto for one week, according to advices received by Joe Brandt, general representative of the National Film Corporation of America, from George Davis, supervisor of exploitation and distribution of the feature.

After running for one week at the Rialto to a net profit amounting to $10,500, owners of the theatre rebooked it for two weeks more. These figures, Mr. Davis pointed out, are actual box office figures.

"The Confession," according to Mr. Brandt, is making a record as a moneymaker wherever it is shown, and the San Francisco box offices are being repeated, proportionately, in other cities, both in the East and the West.

Henry Walthall is the featured player in the picture, by Hal Reid, and another star, Francis McDonald, is in support of Walthall.

C. B. Price Reports Sales.


National Preparing for Spring Rush

Three shifts of carpenters, scenic artists and laborers are busy at the West Coast studios of the National Film Corporation of America preparing for the production rush. Three companies are already in action, with four more to follow, according to L. Bernstein, production manager. To offset the probable confusion, Mr. Bernstein plans to construct the various interior sets on rollers, the directors turning in using the space allotted to them. A new unit of directors' offices and dressing rooms is being built to care for the additional personnel. The stars in the new National productions are Francis McDonald, Elinor Stock, John Hoxie, Neal Burns, Grace Cunard, Polly Moran and "Smiling Bill" Jones.

Quick Sales Being Made on Series of Jans Films

HAVING completed the filming of "Love Without Question," B. A. Rolfe, supervising director and his associates of Jans Pictures, Inc., are now busily engaged in cutting, editing and assembling this feature which is shortly to be released on the state rights basis.

"Love Without Question" is a filmlization of C. Wadsworth Camp's novel "The Abandoned Room" and, according to Mr. Rolfe, the original story has been followed closely and wherever possible amplified and the high lights of the tale brought out forcibly and the many incidents of the story have been built up into situations of deep dramatic power and told in the picture version in a way impossible on the printed page.

Olive Tell, star of "Love Without Question," with members of the cast witnessed the screening.

The officials of Jans Pictures, Inc., are greatly pleased with their initial release and believe that Mr. Rolfe has turned out a photodrama that will break box-office records wherever properly presented and exploited. Territorial rights on the six Olive Tell-Jans super-feature sold with remarkable rapidity and it is expected that hardly a territory will be left when the first release, "Love Without Question," is ready for release.

Tarzan Film in Cutting Stage

Owing to the necessity of considerable cutting of fine film to bring the story into regulation length, "The Return of Tarzan," Numa Pictures Corporation's feature, has been delayed for a couple of weeks in its premiere in New York. Under the direction of George Merrick, the assembling is now practically completed. A trade showing in a Broadway theatre is shortly to be announced.

Selznick Changes Title

Olive Thomas' sixth Selznick feature, "Glorious Youth," has been changed to "Youthful Folly." This was done in order to select a better title, if possible, from a box office viewpoint.
Allgood's "Daredevil" Star Enacts
Unusually Thrilling Aeroplane Stunt

On January 27 at Pablo Beach, Fla., Charles Hutchison, star of Allgood's big new serial, "The Whirlwind," gave an unusual exhibition of skill, nerve and daring, and one that is claimed has never been surpassed by any motion picture star the world has seen.

The script called for a thrilling chase, with Hutchison on his ninety mile per hour motorcycle pursuing an airplane which was ordered to skim close to the ground. All Hutchison was supposed to do was to foil the action of the villainous airplane crew.

As the plane neared the ground Hutchison approached, and, instead of merely chasing off the mauraders, Hutchison leaped from his speeding motorcycle and by a narrow margin caught a flying rope ladder dangling beneath the plane.

Jerked from his motorcycle, he was carried aloft danging on the rope ladder, while frantic cries of the director, cameramen and the crowds below were of no avail in drawing the attention of the airplane crew to Hutchison's perilous position.

With the rope ladder describing a long swinging motion, Hutchison, realizing his dangerous situation, began climbing until he reached the seat of the plane, when he swung himself into the driver's seat with the aid of one of the crew.

By this time the airplane had gone for nearly a mile and a half, and had risen over 500 feet.

Crowds of people who had witnessed the stunt cheered when Hutchison climbed to safety.

On descending, Hutchison was reprimanded by Joseph A. Golden, director of the serial, who, white appreciating what such a scene would mean, let Hutchison also understand that had Hutchison lost his life in attempting such a stunt the serial would have ended then and there, and a wonderful young athlete would have been added to the roll of the over daring.

Several aviators who witnessed the stunt are said to have expressed themselves as perfectly agreeable in "letting George do it." The Allgood Company will remain for about two months in Jacksonville, where many of the big scenes are now being filmed.

Story of Olive Tell Film
To Appear in Newspapers


B. A. Rolfe, in producing this feature for the Jans Pictures, together with Mr. Jans and Jans Pictures, Inc., feel that the selection of their initial production to be exploited serially in the daily newspapers, proves their statement as to it's appeal to the public and that it should prove of great interest to exhibitors inasmuch as it gives splendid exploitation possibilities and a valuable amount of advertising.

Many Sales on "Alma" and "Crimson Shoals"

Max Cohen, manager of Monopol Pictures Company, reports the healthy activity around two of his subjects. Foreign rights to "Alma, Where Do You Live?" have been sold to the Export and Import Film Corporation, at 729 Seventh avenue; Eastern Pennsylvania to Consolidated Film Exchange, Philadelphia; Western Pennsylvania, West Virginia, Ohio and Kentucky to Co-Partner Attractions, Pittsburgh; New York and Northern New Jersey to H. A. Samson, 729 Seventh avenue, New York; Illinois and Indiana to E. E. Gagnon, Chicago; Louisiana, Mississippi, Florida, Alabama to Pearce Films, New Orleans.

Foreign rights to "Crimson Shoals" have been sold to Reginalde Warde, 729 Seventh avenue; Illinois and Indiana to Sibley Film Company, Chicago; Western Pennsylvania and West Virginia to Apex Pictures, Pittsburgh; Eastern Pennsylvania to Consolidated Film Exchange, Philadelphia.

L. Case Russell Directing
Last "Blazed Trail" Films

The last two "Blazed Trail" productions being released by the Arrow Film Corporation are being directed by L. Case Russell, who has replaced Joseph J. Barry, director of "Horse Pick Up Line." Mr. Barry left the "Blazed Trail" productions to embark in the producing business at the head of his own company.

Mr. Russell is well known to picture playgoers, having written numerous plays for Madame Petrova, Kitty Gordon and other stars. The eleventh feature of "Blazed Trail" productions is now skiing merrily along, and if this fair weather keeps up the twelfth and last of this series will be "shot" before the middle of February.

These pictures are stories about the Royal Northwest Mounted Police, and are being filmed in the Adirondacks. They are said to be full of action, and to have met with a splendid reception.

Most of the scenes required outdoor locations, and because of the heavy snow storms which have succeeded closely on the heels of each other, the company have found themselves working on ground covered with over five feet of snow.

Everything possible was done to make the studio comfortable. It was specially built as headquarters for companies requiring picturesque winter settings, but in spite of this the members of the company have suffered from severe colds.

Pioneer Offices Now Occupy Entire Floor

The Pioneer Film Corporation has taken over, on a long term lease, the entire seventeenth floor of the Leavitt Building, 126 West Forty-sixth street, New York, formerly occupied by Fox Film Corporation. The company has for some time been located on the eleventh floor of the same building, in much smaller quarters, and announces the removal to the new quarters was due to the necessity for much larger quarters, as, within the past year, business has increased six-fold.

Several of the departments, such as film, editorial and art, were quartered elsewhere, however, the department will now be together. A force of carpenters and interior decorators are busy laying out the new headquarters, which it is expected will be completed within a week. There will be two projection rooms and elaborate cutting rooms, while the exchange, it is said, will be one of the best equipped in the city.

Bringing a Drowsy Little Kaintuck Village to California.
The town of Emeryville, Ky., was duplicated, fronting Sunlands, Cal., by National Film for its production, "The Kentucky Colonel."
THE Photoplayers Equity Association, with headquarters at 4518 Hollywood Boulevard, now entering upon its third year, with a membership of 700 professional players, announces that it is conducting a campaign of education as to its aims.

The association, which is a co-operative, non-profit organization, supplies high class extra talent to the western studios. Each individual sent out is capable of doing or performing what is required of him. Before a player can become a member, he must show a complete record of his work and produce written recommendations. The association is also prepared to furnish entire casts of nationally advertised players of exceptional ability, down to the necessary "atmosphere."

The Equity's motto is to please the producer and co-operate with him in making better pictures. The question of salary is left to the producer. The association's commission is charged the player, and the service is free to the studios. The association derives its necessary revenue from small monthly dues paid by members, and is not affiliated with any movement seeking to monopolize the employment business.

Forty different studios are now making regular use of the association's placement bureau, and during the latter part of 1919 a large number of players were supplied for productions featuring Mary Pickford, Douglas Fairbanks, H. B. Cody and others. D. W. Griffith, while in the West, secured many of his players from the Equity Association.

To Build Rothacker Laboratory.

Waterson H. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, is on his way to Los Angeles for the purpose of getting the construction work started on the new film laboratory for which he purchased a site some months ago. The Rothacker Company is now printing films in Chicago for Charles Chaplin, Katherine MacDonald, Constance and Norma Talmadge and others. After the Los Angeles laboratory is completed prints for the western theatres and the Orient will be made there. Mr. Rothacker is planning to build another laboratory in New York and later on one in England.

Gets Control of Romayne.

G. F. Thew, head of the Thew Syndicate, Ltd., Liverpool, England, who is now in Los Angeles, has purchased the controlling interest in the Romayne Superfilm Company, of which H. Y. Romayne is president. Mr. Thew and his son, Eric, who came with him, are completing preparations for the expansion of the Romayne studios in Culver City.

First "Jiggs" Comedy Completed.

The first of the "Bringing Up Father" comedies, now being produced at the Christie studio from the George M. Cohan cartoons, has been completed under the co-direction of Al Christie and Reggie Morris. Johnny Ray as "Jiggs" is the leading character of the film, although Margaret Fitzroy, as Maggie, comes in for her share of leading honors. Laura La Plante, as the pretty daughter, and Ward Caulfield, Jack Henderson, Eddie Baker, George George and Gus Leonard, as Jiggs' friends, are all well cast.

Ball for Theatrical Charities.

An elaborate ball, planned and promoted by Wallace Reid, will be given at the Alexandria Hotel on the evening of February 11, for the benefit of the Theatrical Charities Fund. Wally will be special host, and the Wally Reid Taft Band will contribute several musical numbers as part of the evening's entertainment. Other features, musical and otherwise, will be sprung as surprises for the guests.

Mrs. Wallace Reid and Mary Miles Minter will act as hostesses, and the following players will appear: Pickford, Clara Kimball Young, Mildred Harris Chaplin, Anita Stewart, Viola Dana, Mabel Normand, Mary Allison, Mary MacLaren, Enid Bennett, Bessie Barri-scale, Gloria Swanson, Ruth Roland, Edna Purviance, Gladys Brockwell, Peggy Hyland, Mary Alden, Mary Anderson and Edith Roberts.

Eugenie Forde Marries.

Mrs. Eugenie Forde, well-known actress of the West Coast film colony, was married recently at the Mission Inn, Riverside, to G. H. Petters, superintendent of the mechanical department of the Times-Mirror Printing and Binding Company of Los Angeles. Eugenie Forde is the mother of Victoria Forde, who was married to Tom Mix some two years or more ago in the same chapel and by the same minister that performed the ceremony for her mother.

Metro Officials on West Coast.

Marcus A. Loew, who recently acquired the controlling interest in Metro Pictures Corporation, arrived in Los Angeles last week with Richard A. Rowland, president of Metro, and Joseph W. Engel, treasurer of the company, who joined them in Chicago. When Maxwell Karger, who is on a vacation just now, returns to Hollywood, conferences will be held by these officials upon future production activities of Metro. C. E. Shurtleff, for whom Metro is producing a series of Jack London stories, is also in the West.

Irving Ackerman and Sam Harris of San Francisco, whose chain of twenty Pacific Coast theatres was amalgamated with the Loew interests last November, came down to Los Angeles to meet Mr. Loew and to pass upon plans and drawings for two palatial theatres which they intend to build on or near Broadway. One of these houses is destined for vaudeville and the other for high class pictures.

Clermont Begins Active Work.

Announcement has been made of the formation of the Clermont Photoplay Corporation in Los Angeles, with H. N. Clermont as president, H. F. Albers, first vice-president and treasurer, John T. Carleton, second vice-president and production manager, and Lloyd Carleton, director general.

Mr. Clermont, the president of the new company, has been connected with various independent productions in a financial way for the past five years and is well-known to the picture industry. Mr. Clermont states that the plans for
Vitagraph Buys More Land.

The Vitagraph Company has added ten more acres of land to its plant at Prospect avenue and Talmdge street in Hollywood, which brings the total Vitagraph acreage up to twenty in that neighborhood. W. S. Smith, manager of the western studio, states that Vitagraph now has three serial companies at work and that Earl Williams is expected soon from the East to produce a feature. Pauline Starr will soon begin work in a play that is being put in preparation for her.

Reid Leaves for Chicago.

Luther B. Reid, author and playwright, has left for Chicago to supervise rehearsals for his new play, "Dear Me," which John L. Golden is stagor.

New Studio for Rolin.

The Rolin Film Company, producing films for the Pathé program, has purchased a tract of land at Culver City where a new film producing studio will be erected for the accommodation of all the comedy producing units now working under the Rolin banner.

Break Ground for New Pickford Home.

Construction work has begun on the $250,000 residence for Mary Pickford at Fremont Place, facing Wilshire Boulevard. The house will be of Italian design, and the building itself will cost $150,000. The lot is valued at $50,000, and the furnishings for the house when it is completed will cost another $50,000. Miss Pickford will also build a house on her property at Santa Monica, which will be of old English design, and which will cost approximately $100,000.

Fox Injured in Train Collision.

Finis Fox, scenario writer, was severely injured one day last week when he tried to cross the tracks in front of a three-car Venice Pacific Electric train. Fox was hurled 15 feet, fracturing his left leg and suffering bruises on his body. The automobile was smashed on Fox, claims he neither heard nor saw the train coming.

The Story of the Sudden Death of

GUSTAVE P. HARLEMAN,

For Five Years Manager of Moving Picture World's Los Angeles Office,

Told on Page 1020.

Irvine in Charge of Film Library.

Clare Clark, editor of the Goldwyn Studio Skeleton, has been placed in charge of the new film library instituted at the Goldwyn studios in Culver City by Vice President Abraham Lehr. The library will consist of films depicting thrilling and unusual scenes, which will be filed away for future use and reference. Clark will continue to publish the Skeleton, as heretofore.

Alkire Official Goes East.

P. H. White, vice president and general manager of the Alkire Productions Company, has gone to New York to sign contracts for the distribution rights of eight five-reel comedy-dramas featuring Joseph Bennett. The first of the series, to be released in February, is called "An Ace in the Hole," which was made from a story written by White.

Polo to Sign with Big "U" Again.

Tarkington Baker, manager of the Universal studios, announces that negotiations are under way for the signing of a long term contract between Universal and Eddie Polo, and that preparations are being made for another big serial production, in which Polo will have the star part.

Asks $4,500 for Four Scenarios.

Charles E. Whittaker, scenario writer, has brought suit against Harry I. Garson for the sum of $4,500, which he claims is due him for writing the continuity of four stories, "Michael and His Lost Angel," "Elevating a Husband," "The Forbidden Woman" and "The Soul of Raphael."

From Theatre to Studio Manager.

Otto H. Little, who has been manager of Clune's Broadway Theatre for some time, relinquished that post February 1 to become manager of the Clune studio in Hollywood. C. A. Petrick, formerly manager of Clune's Pasadena Theatre, will succeed Mr. Little as manager of the Broadway.

New Manager for Symphony.

"Mac" MacCarthy, formerly associated in an executive capacity with the W. H. Clune enterprises, has become house manager of the Symphony Theatre, succeeding Wallace Carter, who re- signed to assume charge of a large suburban playhouse.

Bershon Goes with First National.

David Bershon, who has been manager of the Universal Exchange for a long time, has resigned that position to assume the managership of the exhibitors exchange in Los Angeles. C. L. Theuerkauf, former assistant manager, has been placed at the head of the Universal distributing office for Southern California.

Lehr a Bank Official.

Abraham Lehr, vice president of Goldwyn, and in charge of film production at Culver City, has been elected vice president of the Culver City Bank.

Studio Shots

PARKER READ, JR., producer of the "Loulou" and "Glaum pictures took within a few days for New York to complete details for the distribution of "Sex." Miss Glaum's latest play.

Director Tom Mills has begun preparations for the new Selznick picture, "The Invisible Divorce," at Brutton's.

Hugh Ford, Paramount-Arclay di-

rector, has arrived on the West Coast to direct a special production at the Lasky studio.

Barbara Castleton will play the part of Joan in "The Branding Iron," the Carl Reginald Barker production for Goldwyn.

Roy Stewart is playing the star role in the new "Zane Grey" picture, "The U. P. Trail," now being filmed by Benjamin B. Hampton.

Tsuru Aoki, Japanese star in Universal productions, is writing a play that deals with the Japanese-American question.

Arthur and Lois Zellner, of the Metro scene staff, have purchased a home in the Hollywood foothills three miles from the studio.

Olive Henry has signed a new contract whereby she will make a series of six two-reel comedies a year instead of twenty-four, as she did the past year.

Robert McKim has been given a strong part in "Luck," the current Harry Carey production at U City.

Shirley Mason is now working on "Holly Land." at Fox, with Albert Roscoe, Harry Dunkinson and Lillie Leslie in her support.

Chet Franklin has been engaged by Sol Lesser to direct Annette Kellerman in her coming production at Brunton.

Waldar Young is putting "Hop O' My Thumb" into continuity form for Mary Pickford for her next contribution to the United Artists program.

Many Manifests coming West to play the leading part in Hugh Ford's production for the Famous Player-Lasky.

Because of his splendid work for the Government War Loans, Douglas Fairbanks has been appointed director of War Savings for Southern California by the Federal authorities.
MOTION picture producers are keeping close step behind stage productions, many of the plays of the last theatrical season having already been screened in advance. Stock companies have formerly absorbed these plays as fast as they ceased to be useful to the original producers, but local stock companies have felt the opposition of the screen and are now few and far between. After the average one-season the picture producer gets it, under the newer theatrical system, and takes it to thousand screen in towns where otherwise the play would remain forever unknown and unseen.

You may not be personally acquainted with Little Gloria Joy, but men of money, nevertheless, know her and believe that she should become a screen star. She has been "capitalized," will head her own company from this fall, and plans to write plays especially to bring joy to Gloria and to bring Gloria Joy to screens in big towns and little throughout the land.

Will Rogers and a company of Goldwyn photolovers are busy with production of John G. Holland's "Seven Oaks," a novel of great interest forty years ago. Incidentally it was Holland who built the first "summer cottage" in the Thousand Islands— and "Bonnie Castle" still stands on the rocky promontory overlooking the village of Alexandria Bay.

Georges Clemenceau, the "Tiger of France," has become an author for the screen through his book "The Strongest," which William Fox has filmed. The first print has been shipped from New York to Paris, where it will pass inspection under the eye of the famous statesman. Then it will be shown throughout North America and the rest of the world.

Madge Kennedy, having completed "Two Cents' Worth of Kindness" in Los Angeles, has gone to New York to begin another Goldwyn photoplay—"Trimmed With Red."

Kathleen Kerrigan is supporting her brother, J. Warren Kerrigan, in his presentation of "One Week-End."

Opio Read's famous story, "A Kentucky Colonel," is being filmed, with Joseph Doore in the name-role, and Kathleen MacDonald as the leading woman. The first scenes of the photoplay were filmed in Louisville and elsewhere in the Blue Grass State.

Mrs. Charnon London, widow of Jack London, has collaborated with Hobart Bosworth on a story Bosworth will photoplay redemption. Mrs. London is managing director.

The last photoplay in which Charley Ray will greet his "fans" will be entitled "An Old-Fashioned Young Man," and will mark his finish as a Thomas H. Ince star. Hereafter Ray will go it "on his own."

Japanese make-up as well as a blonde wig will disguise Anita Stewart in her new production—"The Yellow Typhoon." She's been out of a couple of Bill Hart pictures, has Ann Little—but she's back again, and will be seen as the woman of the brave hero protects in "Two Gun Bill's" next screen offering.

"Sheriff Nell," otherwise known under her ordinary name of Polly Moran, is going to ride and shoot and whoop and cavort in twenty-six screen comedies starting right away.

David Wark Griffith has purchased the screen rights to "Way Down East," the play which made William A. Brady a million. Just why this splendid piece of property has been denied a screening long ago is probably demonstrated in the purchase price—$75,000. Lottie Blair Parker's famous story, produced by Joseph H. Green and starring Phoebe Davis, has entertained thousands upon thousands in the theater—and the later generation is expected to multiply its audience in films.

If money and effort and talent can supply the requisites, Bill Hart is in for another rival with horse and "shooting iron" on the screen. The new Westerner is Buck Jones, and William Fox, who already stars Tom Mix in prairie romances, is going to "present" Mr. Jones with plenty of fame. "The Last Straw" is his first vehicle.

"Other Men's Shoes" will be filled by Edgar Lewis as a Pathe star for immediate circulation on the nation's screens. Mr. Lewis being the director and Crawford Kent the principal actor.

Goldwyn has purchased screen rights to "The Christian," the Hall Caine story brought to fame upon the stage by Viola Allen and produced by dramatic stock companies. The name of the star who will play the role of glory Quill is screen presentation has not been disclosed.

"The Heart of a Child," screen version of Frank Danby's novel, has been secured by Metro. Nazimova is working at the head of the company which is now producing the feature at Metro's Los Angeles studio.

Norma Talmadge will soon be screened in "Yes or No," a play that was produced on the stage two seasons ago. G. M. Anderson, the man who made screen fame as "Benson Billy" when pictures were not taken so seriously as now, made the stage production.

Marguerite Fisher will be the star of a "Flying A" screen drama to be entitled "The Dangerous Talent." Just what this alarming possession may be is not disclosed in any of the early references to the plot.

"The Fear Market" has been screened as the first picture Alice Brady completed after her recent marriage. Miss Brady's future is remarkably successful as a theatrical manager and her father-in-law is Dr. Frank Crane, the widely read and quoted newspaper and magazine writer.

Goldwyn is doing a good share toward the task of keeping an exhaustless supply of pictures on the screen. Ten companies are working for the Goldwyn organization in California.

With husband and wife collaborating in scenicizing and directing her first film, Bessie Love will soon come back to her friends as the star of her own producing company, Joseph De Grasse and Ida May Parks, his wife, are making ready her first presentation.

Maurice Tourneur's next production will probably offer a screen version of one of his earlier films. The presenting company will be Janice Wilson, a sister of Lois and Roberta Wilson, and a beauty girls already prominent in pictures.

Lloyd Whitlock and Allan Forrest will divide the responsibility of "leads" opposite Lottie Pickford in the first independent production of "Little Mary's" sister.
Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Free Film Shows Please
Boston's Poor Children

THE Lancaster Theatre, Boston, is doing its bit toward making the poor children of the crowded West End happy and promoting good citizenship. This playhouse is open to children every Saturday morning from 10 to 12 o'clock. The kiddies are the guests of the theatre, the Catholic Italian Civic League and other volunteer associations. A nominal subscription of 10 cents for each child is solicited to cover expenses, the poor children receiving tickets free through the generosity of subscribers.

"The idea is simply to give the children a good time and to promote good citizenship," said C. W. Dimock, president of the corporation which owns the theatre. "Films especially selected are shown. They are the sort of films children should see. We find the children like these pictures better than the more lurid sort."

There were 1,500 children at the first free performance. "The Eternal Triangle," dealing with the matrimonial troubles of a pair of collie dogs, caused gales of laughter. Norman Talmadge as the delightful little tomboy from the West in "Mickey" was the other picture that afforded good enjoyment.

A song heard at the War Camp Community Service led the singing. A large American flag was thrown on the screen. The audience of boys and girls rose as a unit and recited the "pledge to the flag." Then they made the theatre fairly rock with "America." Several little fellows recited poems and a boy soprano gave a very good selection.

"Wanderlust."

During the week of Jan. 2 the New York Rivoli had one of the most beautiful scenes that has appeared in some time. It is a Robert C. Bruce production released by the Educational Films Corporation of America, and consists of a series of scenes illustrating a poem, the lines of which are distributed through the picture as subtitles. It opens with sunrise in the mountains, followed by a scene looking toward the west and "beyond the west, the sea." Then at intervals we follow the white road leading we know not whither, gaze on the open sky, contemplate the flight of a bird, or meditate on the depths of distant hills. There are scenes in which trees are silhouetted against the sky, promontories overlooking a wide sweep of water, and merry running rivers that sparkle like loose diamonds in the sun. There are canoes that skim over tranquil, wood-fringed lakes, and ships that come and go.

River of Doubt Is Goal of Chester Cameraman

WALTER O. RUNCIE, a cameraman of the C. L. Chester forces, has reached central Brazil and is heading for the River of Doubt region. Word was received from him the other day announcing his arrival at Curumba, a little town near the border of Brazil and Bolivia, and a few hundred miles north of Paraguay. It is one of the outposts of civilization in the heart of South America.

Mr. Runcie made his way up the Paraguay River after taking a series of reels in the water labyrinths of the Parana in southern Brazil. He has obtained pictures of the celebrated Guayra Falls. C. L. Chester expects to receive these spectacular films in the near future.

The cameraman's trip through the rough rapids of the Iguatimi on the way to the Parana was eventful. His boat became wedged in the rocks and was extricated with difficulty. The crew had not recovered when the swift current swept the party to the brink of a falls where the river drops 75 feet. The men jumped and swam ashore while the frail craft was abandoned. Such baggage as could be found in the chasm below was recovered. Travel proceeded overland until an Indian village was reached. Here a fiesta was in progress and when the chief learned of the loss of the boat he offered his own dugout for the completion of the journey.

Iowa Club Women Survey

Movie Industry in State

FIFTY-FIVE representative Iowa club women recently met in Des Moines to hear the report of the committee which has made a survey of the moving picture industry in the state. Mrs. George Tones, Des Moines, chairman of the educating committee, presided. Mrs. Eugene Henley Grinnell made the report.

The committee saw 785 films at theatres in all parts of the state. Practically every manager asked was glad to cooperate with the women in the work.

The women classified 59 per cent. of the films as good, 16 per cent. as fair, 12 per cent. as medium, and 11 per cent. as bad. In Des Moines, 81 films were seen and 36 proved good, 16 bad, 14 fair, and 11 medium.

The worst criticism made of the films was that 14 per cent. showed infidelity of disregard of the marriage vow and 11 per cent. showed objectionable exposure of the person. Fifteen per cent. were thought likely to contribute to the moral delinquency of the younger element. However, 63 per cent. were judged as "proper plays for immature youths or children."

Considering the theatres themselves, 431 were good from the standpoint of ventilation, 175 fair and 116 poor. Sanitary conditions in 539 were good, 64 fair, and 36 poor.

Mrs. Henley advised mothers to see all films before permitting their children to attend the theatres. She urged motion pictures in school houses, and told of their help in Americanizing the foreigner.

Iowa club women are on record as opposed to censorship by so-called "censorship boards" appointed by state or municipalities. They are undertaking extensive work to provide "better films" in the state, but are aiming to co-operate with the theatre managers and arouse public interest, rather than to get legislation on the subject.

At the Des Moines meeting the women expressed their opposition to sensational films, advertising shown in the theatres,

W. O. Runcie, Filming Iguatimi River in Brazil. Writes That a Cameraman's Life Is the Only One.

Sent to "bring home the bacon" by C. L. Chester, Cameraman Runcie is here shown in the process of delivering. At the left he writes up his diary, sitting on the edge of a dugout borrowed from a South American Indian chief. Center, his boat and baggage go "over the top."
THE MOVING PICTURE WORLD

February 14, 1920

and highly colored posters in front of the houses.

Alethea Stoute, manager of A. H. Blank's Des Moines, addressed the women at the meeting. He told how all films shown at his theatre were first reviewed in the private projection room by the manager, musical director and chief electrician. He made the statement that music was today almost two-thirds of the silent drama.

First Adventure Scenic Shows Northwest Indians

With the making of the first Adventure Scenic, Jock Bantz, H. H. Brownwell and Jesse G. Sill, the producers, decided upon a definite policy which was a promise to the motion picture public that they would never present a familiar subject—that there was too vast a field in the unknown and the undiscovered places of the world for them to tread the paths of the usual tours to find their subjects, and so we have "The Sons of Salooskin," the test Adventure Scenic to be released by Robert L. Cole.

"The Sons of Salooskin" may be said to have happened. Certainly they were not known outside of the few square miles where they make their home. In fact, the producers were on the trail of an entirely different picture in the mountains of the Northwest when they found the true life of the remnants of the tribe of the Salooskin Indians who formerly populated the entire territory.

Other Indians have had their tribal secrets and home life exposed in paintings, in fiction and in motion picture so often that they have become an old story. But these familiar redskins have become associated more with the plains of the West, and it seemed unusual to have them on a hunt through the deep snows of the north. So it was worth a picture chance to trail with them and see what happened.

The picture certainly was worth the chance of making it as the familiar Indian in their action and the country through which they passed afforded some most picturesque camera shots.

Lists Three More Animal Pictures

Universal announces that there are three more Major Allen pictures will be released shortly. The first of these, "The Story of the Jaguar," is on the list for March 1. "The Story of the Wolf" will be released on April 5, while the date for "Tiger Land" is set for May 3.

Mr. Allen's pictures have aroused enthusiasm wherever they were shown. There have been but three released to date, namely: "Trailing the Leopard," "Bear Trapping" and "Lion Trapping."

Three Well-Contrasted Subjects in Pictograph

Three interesting subjects are contained Pictograph No. 7025 to be released by Warner Bros. through the Goldwyn exchanges. It is an unusually entertaining reel that should have a strong appeal for all types of audiences.

The female wasp is closely studied in the "Winged Huntsmen" subject that shows how this ruthless freebooter among insects preys upon other insects less well equipped by nature to protect themselves. The habits of the wasp are presented with great detail in this brief film that is instructive as well as entertaining.

"Would You Make a Date With This Girl?" is one of the "Movies Exposed" series that comprise a unique feature of the Pictograph. First we see a picture of an old hat with stringy gray hair, tattered clothes, discolored teeth and a wrinkled face. There is no suggestion of deception until the marvelously convincing makeup is suddenly removed, revealing an attractive young actress, who may be a "Queen of the Movies," or an aged woman as occasion requires.

No cartoon subjects are more popular with motion picture audiences than the "Out of the Inkwell" studies, one of which, under the title of "The Boxing Kangaroo," closes this Pictograph. Out of a splotch of ink a clown appears. Feeling neglected because the artist is drawing a boxing kangaroo, the clown decides to cut some capers on his own account. Trouble ensues, mostly a boxing match in which the clown and the kangaroo both finish much the worse for wear.

Capitol Treats Teachers to "Hiawatha" Rehearsals

A DRESS rehearsal of "Hiawatha's Wedding Feast," which also included the regular Saturday morning rehearsal of music for the coming week under the direction of Nathaniel Fiston, was enjoyed by a large audience of invited guests at the Capitol Theatre, on Saturday morning, Jan. 31. Among those invited were in the neighborhood of five thousand school teachers from New York's public schools. Their interest in the affair was contained in the fact that for the first time on any stage, "Hiawatha's Wedding Feast," set to music by S. Coleridge Taylor, was to be presented.

To be sure it was only a dress rehearsal, but it ran as smoothly as though it had had a season's run. Old Nokomis (played by Ida Mulle) was mistress of ceremonies, even as Longfellow intended she should be. She said to it that there was food in plenty for all, and that each of the entertainers did his bit "that the guests be more contented," and if it is true that Ida Mulle that her portrayal of the character of Nokomis was a finished piece of work.

Then there was the light-footed Pau- puk-kee-wis, and the sweet-voiced Chibabos singing to the bridal pair, played by Angelo Romeo and Warren French. Minnie" and "Pau- puk-kee-wis" was the work of the And it was truly done by Margaret Waldron, and Willard Foote was a limbed Hiawatha. The chorus of sixty voices gave a delightful rendering of the preliminary portion of the music. The cantata opera, as it is called, was a success from an artistic standpoint.

One of the interesting features of the entertainment provided for the guests was the rehearsing of the Gomez overture, "Il Guarany," by the Capitol orchestra. To the unmindful, the patient, careful manner in which Nat Fiston attended to the deserts of the composer, was a revelation. It was indeed unfortunate to hear that a temporary orchestra leader gets his musicians under way, and how by careful repetition of the more difficult passages he obtained the results he met with in the finished performance.

"Hiawatha's Wedding Feast" is the first of this form of musical entertainment to be presented at the Capitol Theatre, under the change of policy in the formation of its weekly programs.

Attractive Idea in the Publishing of Songs

One of the newest ideas in song publishing is contained in a series of ballads which are being published by Harold Flammer under the name of "Musiquah Picturesque." The idea was originated by Bertrand Brown, a composer of songs, and consists of appropriately illustrated music sheets of which the music is printed bears evidence to the character of the ballad presented. Two of these songs, "Maybe" and "I Never Knew" composed by Bertrand Brown are among the more attractive of the romantic numbers.

Fox Cameramen Fly Over Angry Crater of Lassen

RISKING death for "thrill" pictures, two cameramen obtained views of Mt. Lassen in action, from aeroplanes that swept within a few feet of the smoky crater. The pictures were the first of their kind ever taken, and are a valuable contribution to the already highly interesting history that has resulted through using the motion picture camera from the aeroplane.

These views, released in Fox News No. 34, were taken by Bertin E. Moisant and M. H. Morris, who already have added considerably to the splendid news quality of Fox News. The men set out in two
big bombing planes such as participated in the famous international air race last fall. The machines were piloted by Lieuts. Carlyle Ridenour and Eugene Batting. They left Mather Field, Sacramento, the morning of January 21 for Mt. Lassen, 250 miles away. Mt. Lassen is the only active volcano west of the continental limits of the United States, and is situated in a country difficult of access by ordinary means.

The greater part of the trip was made at altitude, flying from seven to ten thousand feet. Two-thirds of the journey was over thickly wooded and mountainous country, so that a landing, if necessary, would have meant disaster.

"Zoomed" Over Summit.

One stop was made before the volcano was reached—at Red Bluff, a small town fifty miles from the peak. There the aviators inspected their machines and took on gas. The journey back to Mt. Lassen was over some of the tallest timber in California, a state noted for the great height of its trees.

Beautiful scenes were obtained during this part of the journey.

Arriving at the mountains, the aviators piloted their machines about the volcanic peaks for an hour, mentally circling and "zooming" above and below the summit. To enable Mosiant to get a fine close-up, Lieut. Ridenour held the camera by the积极 and righted his plane when only a few feet over the summit—almost as dangerous as it is possible to do in the air.

Chester Screenees Has Good Material.

An issue of the Chester "Screenees" to be released in the near future contains two entertaining subjects, "arks and Skippers" and one of the "famous wit" series in which Oliver Herford philosophizes. The first is an interesting series of views in which dogs are the chief actors. Aristocratic Russian wolf hounds perform jumping feats for the camera, as well as displaying consummately smooth walking and good-naturedly taking things as they come. The second subject contains many lines which will bring laughs.

"Wonders of Nature" Winning.

Prof. W. L. Brind's "Wonders of Nature" stories, released by Tyrad Pictures, Inc., on February 1, are meeting with popular approval wherever shown. They are the type of single reel educational subject which never fails to amuse and all educational subjects, "arks and Skippers" and one of the "famous wit" series in which Oliver Herford philosophizes. The first is an interesting series of views in which dogs are the chief actors. Aristocratic Russian wolf hounds perform jumping feats for the camera, as well as displaying consummately smooth walking and good-naturedly taking things as they come. The second subject contains many lines which will bring laughs.

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Rothapfel Predicts Big Advance in Picture Presentation During the Year

S. L. ROTHAPFEL made Chicago his headquarters during the week of Sunday, January 25, and visited St. Louis and a number of other cities in the Middle West during his stay. He left for New York, Saturday, January 31, accompanied by Nate Ascher, of the Ascher Brothers, whose office facilities were at his disposal while here.

When several days of news, but the writer was in the place of the small boy in an orchard who feasts his eyes on a tempting, rosy apple without a chance of reaching it by hook or crook. "Verboten" hedged Mr. Rothapfel in every side, so far as pertinent news was concerned, and the writer, who has known him since the year 1911, was fully aware of his plight and did not press him beyond the friendly limit.

As the national director of moving picture presentation for the Goldwyn Distributing Corporation, it becomes at once apparent that Mr. Rothapfel's visit had something to do with that line of effort and with picture theatres, and from the fact that he kept in such close contact with the Ascher Brothers during his stay there is convincing evidence that Goldwyn has purchased an interest in the Ascher Brothers houses in Chicago and elsewhere, notwithstanding the fact that no official confirmation of the rumor has been made.

Picture Presentation at Standstill.

Mr. Rothapfel predicts a decided advance in the picture presentation in the matter of presentations, and announced that it is Mr. Goldwyn's intention to give to exhibitors the best service possible in this respect.

It is the opinion of Mr. Rothapfel that moving picture presentation has been at a standstill for the past year. By this, he was careful to state, he means that little or no progress has been shown over the past achievements. He was aware that such a statement by him would appear like bragging to many exhibitors, but he reassured it was the truth nevertheless. He predicted for the year entered upon a tremendous stride forward in the matter of presentations.

He was modest in referring to the success of the California Theatre, Los Angeles. On taking hold he first decorated the house. Then he took the same staff and made it modern. The orchestra was increased, and the house was equipped in every modern, approved way, so as to insure a perfect modern presentation. Then the admissions were changed from 35 and 50 cents to 30, 50 and 75 cents, and the house has been showing to capacity ever since, with a line of people outside always waiting for the next show during running hours.

It was near the close of September, 1911, that the writer was instructed by the late James P. Chalmers, Jr., to go to Minneapolis and visit the Lyric Theatre, and write an article describing how pictures were being shown by a Mr. Rothapfel at that house. Several months before the time mentioned rumors had come to me from Milwaukee that this Mr. Rothapfel, who was then managing the Alhambra for Tom Saxe, was a wizard in the art of presenting pictures. It was, therefore, with considerable pleasure and keen expectancy that I set out on my mission.

Faith in the Future of the Picture.

I still look back to that visit as the birth time of an established faith in my own mind of the great future of the moving picture. Hitherto, with one single exception, I had viewed pictures, good as bad, in the making, rushed off on the screen without any attempt to bring out artistic merit where it did appear, the main object being to rush the program through and take in another lot of nickels or dimes. The single exception referred to, and I am glad to recall it in justice to my old friend William Sievers, occurred at the old Grand Central Theatre in St. Louis in August, 1911.

I sent in my article to Mr. Chalmers, but three weeks passed, and it did not appear. I wrote Mr. Rothapfel, mentioning the matter, asking the reason for delay, with the result that the article appeared in the issue of December 2, 1911. I never heard personally from Mr. Chalmers as the cause of the delay in publication, but I learned through Mr. Rothapfel some considerable time afterward that Mr. Chalmers had written him he had been afraid to publish my article as it was to him as great a surprise as the manner of showing pictures at the Lyric had been to me.

Excerpts from Lyric Article.

Following are several paragraphs from my article on the Lyric, which, doubtless, and with considerable reason at the time, caused Mr. Chalmers to hesitate in publishing it:

"How I wish that exhibitors throughout the country could attend the Lyric in Minneapolis and see how S. L. Rothapfel, the Belasco of moving picture presentations, does things. I mean how he would wonder. How he takes a picture that ordinarily awakens but little interest and transforms what were only shadows into living, sentient beings whose varied emotions fill us with joy or sadness, or thrill us with fear. How he takes one into the very atmosphere of the story, so that we live amid its scenes and listen to its sounds. "Is it a great subject—'A Tale of Two Cities'? Hark! Do you hear two bars of the Marseilles played in medium key by the orchestra and the rumble of kettle drums. Then, immediately following, the same bars repeated pianissimo, succeeded by the rattle of kettle drums sounding farther off. All this before the operator has made a single turn of the crank. Then the picture follows. There you have the theme of the story in a flash—the French Revolution, with its scenes of strife and bloodshed. "Is it 'Uncle Tom's Cabin'? Look at the stage. Down-stage to the right is a conservatory and ball room brilliantly illuminated, through the windows of which we see the happy dancers and hear joyful sounds. 'Old Kentucky Home' followed by 'Good Night' falls sweetly on our ears. As the last note dies away an old darkey is seen coming down the steps of an old Southern mansion. Colonial style, down-stage to the left. As Uncle Ned crosses into the pale moonlight to the centre of stage in four about twenty pickaninnies come out of the shadows from the left and squat themselves in a semi-circle around him, their backs toward the audience. They ask him to tell the story of Uncle Tom. As the old man seats himself the picture appears on the screen, and all keep their positions in the subdued light until the story is told by the silent drama." Rothapfel's Influence Invaluable.

The influence exerted by Mr. Rothapfel on moving picture entertainment and indirectly on the production of moving pictures is much greater than is generally realized.
pictures and the uplift of the entire industry has been invaluable. He has added to the magic of movies by a most important, one of whose aims is to raise the level of art and beauty, and of intellectual enjoyment.

No man must step short in the work he has so successfully begun. He is now in a position that will enable him to bring the presentation of pictures to a still higher plane. Actuated by the same love of artistry and accomplishment that dominated him when he met first in Minneapolis, he fails to conduct moving picture entertainment steadily forward toward its predestined goal.

**Palace Theatre, Hamilton, O., Opened Tuesday, February 3**

A UNIQUE invitation to attend the opening of the Palace Theatre, Hamilton, Ohio, which took place Tuesday, February 3, at 6:45 p.m., was received by Picture News. The invitation was printed in the form of a summons, the Palace Theatre Beautiful being the plaintiff against the writer, who were ordered to appear before the Supreme Court (Highest Achievement in Motion Picture Presentation) in the Palace Theatre in Hamilton, Ohio, the opening term, on the date before mentioned.

The Palace management also attached an accompanying slip to the summons which advised that all seats had been reserved for the opening presentation and requesting that advice be made by return mail as to the number of tickets required. The summons was signed by F. S. Meyer for the plaintiffs. The writer regrets that he was unable to obey the summons, and must, therefore, be adjudged and decree to have wilfully, negligently, wantonly and carelessly neglected his own welfare and the opportunity of indulging in the most edifying, gratifying and exhilarating presentation heretofore offered, or at any time in the future to be presented on this mundane earth.

In mitigation of this sentence the writer implores the said F. S. Meyer to send him at the first opportunity a full description of the Palace Theatre, together with photographs showing the front and the interior of the house, and a story of the doings in the court mentioned on Tuesday, February 3. On receipt of these presents he will forever pray, etc.

**Hyman Opens Offices in Cleveland and Cincinnati**

S. HYSAN, vice-president and general manager of Hyman Attractions, Inc., came into the city last week after a business trip of three weeks in Michigan. During this trip he had wonderful success with the bookings of George Kleine's "Quo Vadis?" and the recent 'Canadian" run of the company. He recently purchased from George Kleine the exclusive rights for a certain period for the showing of "Quo Vadis?" in Michigan, Ohio and other states as a road show.

During his latest visit to Chicago he arranged to handle the great super feature, "Deliverance," for George Kleine in the state of Ohio for a stated period.

Like "Quo Vadis?" this super feature will be handled by a road show.

Mr. Hyman left for Cleveland and Cincinnati Thursday, January 29, where he will open offices for the handling of deliveries, and to take charge of the pictures owned by Hyman Attractions, Inc.

**Roy Sheldon Director of Capital's Special Pictures**

ROY SHELDON, the well known author, director and actor, has been engaged by the Capital Film Company to take the direction of the special productions of the organization.

Mr. Sheldon has been engaged in the moving picture business for the past twelve years in the capacities mentioned, having been connected with the Reliance Film Company, the Sid Oclott International Company, and the Gene Gautier Film Company.

Among his recent pictures are "The Land of the Lost," "Trooper 44," "His First Ambition," "Miss U. S. A.," and "Bonnie Annie Laurie."

Mr. Sheldon was in Chicago last week in conference with President Barnhard, of the Capital, getting line on the new productions to be released by the company in the near future.

**Rothacker Off to Coast; Starts Los Angeles Plant**

WATTSRSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company, left for Los Angeles last week. He was accompanied by William Johnson, editor of the Motion Picture News. Before leaving, Mr. Rothacker had J. D. Williams, Bruce Johnson and Henry Lehrman out at the plant to view a sample print of Marshall Nelion's new picture, "The River's End." Other visitors at the plant were S. L. Rothapfel and Joseph Engel, the latter being treasurer of the company.

The chief object of Mr. Rothacker's present visit is to start construction on a Los Angeles plant site for which was purchased recently. It is understood that he will also complete arrangements for the production of a six-reel feature, the story for which he secured some time ago.

At the annual meeting of stockholders of the Rothacker Film Manufacturing Company held in Chicago, January 27, the following officers were elected: Watterson R. Rothacker, president; H. J. Aldous, vice-president and treasurer; John G. Hahn, secretary, and J. G. Mammoser, assistant treasurer.

The usual cash dividends of 10 per cent. on the common stock and 7 per cent. on the preferred were declared.

**Randolph Has Two Entrances**

The Randolph Theatre has now an entrance from North State street, as well as from Randolph street. The State street entrance was recently opened to the public last week. It offers a beautiful tile marble lobby, fifty feet wide by one hundred feet in depth, to accommodate the waiting throngs comfortably.

Norma Talmadge in "A Daughter of Two Worlds" proved a very attractive feature at the Randolph last week. It will be followed February 8 by Lionel Barrymore in "The Copperhead."

At Goldwyn's Chicago Office.

E. C. Jensen, Western district manager for Goldwyn, has just returned from a two weeks' trip over his territory. During his absence for Chicago, Mr. Jensen was in Minneapolis, Omaha, St. Louis and Kansas City.

J. Van Ronkel, manager of the Chicago office, claims a battle won last week. He, however, refused to take the count, and continued to do business as usual. Van says that he is now feeling 100 per cent. again.

**"The Great Air Robbery" Advertised from the Clouds**

THE GREAT AIR ROBBERY," in which Lieut. O. L. Locklear is the daring star and the first of its kind ever filmed anywhere, will be given its opening run at the Bandbox in the Loop, on West Madison street, beginning February 22. It will run two weeks at this house.

Universal is making extraordinary efforts to give the picture befitting publicity. The company has arranged with the "Aeroplane," a world-wide campaign that will be conducted in the air. Manager John Keane, of the Bandbox, is taking due advantage of this arrangement to open its opening day in Chicago by raining on the city hundreds of thousands of leaflets from several Curtis machines. Mr. Keane will also engage in heavy exploitation in the Chicago dailies. Prominent Chicagoans will also be taken aboard the Curtis planes during their advertising flights.

There is a big demand for the picture in this city, and Manager Lesserman, of Universal's Chicago branch, states that all the leading theatres here will show it.

**Banks Winters "Flue" Victim**

Banks Winters, in charge of publicity and exploitation for Universal in the Chicago office, is a victim of the grip. This little-known fact to his Angelenos was also seized with the malady a short time previous to his confinement to bed, and the health officers declared it a case of diphtheria. The former Home of the Hits, can be a bit gloomy, according to the quarantine of Mr. Winters' residence.

The last news received from the nurse in attendance was to the effect that Mrs. Winters was able to get up again and that Mr. Winters was slowly recovering.

**"In Old Kentucky" in Big Favor**

"In Old Kentucky" will start extended run beginning Sunday, February 8, at the Palace, the Ziegfeld Dream, simultaneously. These houses are in the Loop district. This super feature is in big demand by Chicago theatres.

**Pre-Showing of "Other Men's Shoes."**

A private presentation of "Other Men's Shoes" was given by Manager Eshman, of the Chicago office of Pathe Exchange, Inc., at the Playhouse, Monday morning, January 26. A full orchestral accompaniment was given the showing, and the picture was highly complimented by a gathering of exhibitors and others which taxed the capacity of the handsome little theatre.
Ince Goes North for Scenes.

A journey of several thousand miles is being made by Ralph Ince and his supporting cast in order to obtain scenes for a new production for Selznick Pictures under the title of "The Law Bringers." Mr. Ince and the cast have left for the Northwest, where they will remain until the required scenes are shot.

"The Law Bringers" is a story written by G. B. Lancaster, well known writer of Western stories. This one deals with the life of the Northwest mounted police and Mr. Ince will play the leading role. The supporting cast includes Zena Keefe, Huntley Gordon, Anita Booth, H. D. Southard, P. C. Harigan and Red Eagle, a full-blooded Indian.

Dr. Crane Gives High Praise to "Pollyanna"

Dr. Frank Crane's comments on "Pollyanna," which have been placed on three sheet billboards throughout the country in connection with Pickford's first production for United Artists, has created an extraordinary amount of enthusiasm among exhibitors. They have commented that this is one of the best pieces of exploitation that they have ever had to use in connection with a big production.

There are few men in the literary world who are as popular as Dr. Frank Crane, writer, philosopher, statesman and opinionist. His "Four Minute Essays," full of inspiration, wit and common sense, are known everywhere and have done wonders for the good of his fellow-men.

Dr. Crane, fell in love with "Pollyanna" and he hasn't hesitated to say so. His love for this wonderful "glad" story has been written boldly by him, and he willingly gave Miss Pickford the privilege of using it anywhere, at any time and at any place, in connection with her production. The editorial, which was originally printed in the New York Evening Globe, has been reproduced in enlarged form on a three sheet by United Artists, making an exceptional attention-attractor, and which is being used in great profusion throughout the country by exhibitors in connection with the exploitation of this production.

Allen Theatre in Winnipeg Shows Progress Made in Theatre Building

Western Canada is seeing something of the latest and most approved design of picture theatre since the opening of the new Allen Theatre in Winnipeg, Manitoba, in January under the management of Will M. Elliott, formerly manager of the Regent Theatre, Toronto, and the Washington Theatre, Detroit.

The new Allen structure at Winnipeg is both spacious and magnificent. Moreover, many of the details of construction are unique and interesting to both Easterners and Westerners. This theatre is the first in the Canadian West to be fitted with an oil-burning furnace. This is very interesting in view of the fact that Winnipeg winters are long and severe. In spite of keen winters, California orange trees are found in the luxuriantly-appointed promenade on the mezzanine floor. There is an orchestra of twenty pieces, which is the largest permanent musical organization to be found in any city of Canada with the exception of Toronto. Two thousand people can view a performance at one sitting, and there are no less than four aisles on each floor. These aisles are illuminated by concealed lamps—which is also something new for Winnipeg. The pictures are brought by three projection machines—one more than usual.

Colored Lights Guide Orchestra.

The new house started out without an organ but it was not intended to do so. The expensive concert instrument went astray in transit. A unique detail is that Joseph Shadwick, the director of the orchestra, guides his musical band by means of small varied-colored light bulbs on each of the music stands. Various signals are flashed to the orchestra members by means of these tiny bulbs. When the theatre was opened, the local newspapers devoted considerable space to descriptions of various features. The Winnipeg Evening Tribune carried three pages of reading matter and advertising, the latter having been secured from the theatre and from contractors who had had charge of building details. Practically every outstanding feature of the house was written up in this section.

On the opening night, Manager Elliott received telegrams from many film stars and officials of the moving picture industry, as well as from many of his host of friends in both Canada and the United States. The opening attraction was "Upstairs," starring Mabel Normand.

Goldwyn Reports Purchase of "A Tailor Made Man"

A OTHER of the comedy stage successes produced by Cohan & Harris has been purchased by Goldwyn Pictures Corporation, and will be prepared for the screen at an early date. This time an announcement from the Goldwyn offices states that the motion picture rights to "A Tailor Made Man" have been made, making the third important purchase from Cohan & Harris in recent weeks, the others being "Officer 666" and "Stop Thief."

The record of "A Tailor Made Man" has been equalled by few plays of any description. It struck a vein of American humor that brought a general response in every section of the country. It was equally popular in large cities and in small towns, and for two years drew capacity audiences. The screen version of the story will reach the theatregoing public while the stage play is still fresh in mind.

The original manuscript that inspired "A Tailor Made Man" was written by Gabriel Dregley under the name of "The Well-Fitting Dress Suit." Although Mr. Dregley's play was not considered entirely suitable for stage presentation, it revealed great comedy possibilities which were recognized by Harry James Smith and Cohan & Harris. Mr. Smith took the substance of the first play and worked it over into a new comedy, gave it the catchy title of "A Tailor Made Man," and it was produced by Cohan & Harris in New York, August 27, 1917. Grant Mitchell scored a triumph through his portrayal of the leading character.

An Indication of the Beauty of the New Allen's Theatre, Winnipeg, Manitoba.

Left is a view of the mezzanine—cozy, inviting; right is a look at the auditorium, showing both orchestra and balcony.
Fox Schedules "The Strongest" for February; Twenty-one Subjects Listed

ROMINET in the list of releases scheduled by Fox Film Corporation for February is found in the "special" classification, Clemenceau's celebrated story "The Strongest."

This picture is enacted by a strong cast, including Carlo Liten, George Harrison Hunter, Jack Horne, Jean Gauthier de Trigny, Mme. Gauthier de Trigny, Florence Malone, Renee Adoree and James Marcus. Clemenceau himself not only wrote the novel but is credited as well with the authorship of the scenario. R. A. Walsh directed the picture, and Ben Bail did the photography.

"The Adventurer" is the name of the William Farnum film scheduled for February release, and those who have seen this vehicle admit that it is in a class with the best of his recent pictures. It is of the romantic drama type, and was directed by J. Gordon Edwards from the story by E. Lloyd Sheldon.

First Pearl White Picture.

"The White Wolf," Pearl White's first starring vehicle for William Fox, also is scheduled for February. This screen adaptation of Frank L. Packard's original story is as vital in its theme as any other of his works. It was directed by Harry Millard. E. Lloyd Sheldon is responsible for the adaptation.

The cast supporting Miss White includes Richard Travers, William Harvey, Walter Lewis, Blanche Davenport and Jack Baxton. Anthony Storrs adjusted the director and Eddie Wynard cranked the camera.

"Her Elephant Man," the "sweetest circus story ever told" is Miss Shirley Mason's first picture for Fox. It has been seen by a special audience of reviewers, circus people, newspaper editors and exchange men. The company refuses to say anything in behalf of Miss Mason's vehicle putting the matter up to the "ultimate consumer"; but if the trade press opinion is to be considered a criterion, the production is a complete success.

Pearl Dole Boll, author of the book from which the play was taken, is most enthusiastic over the pictorial version and the circus folk acclaim it unanimously as the greatest screen play of the circus ever produced.

Russell's February Release.

William Russell's contribution to the Fox February releases is "Shod with Fire," an adaptation of Harold Titus' story directed by Emmett Flynn, and showing the star in a distinctly different sort of role from the portrayed by him in "Sacred Silence" or "The Lincoln Highwayman.

J. Anthony Roach adapted it to the screen. In the cast are Helen Ferguson, Betty Schade, Robert Cain, George Stewart, Nelson McDowell and Jack Connelly.

In "The Devil's Riddle," Gladys Brockwell adds to her laurels by the creation of a novel character role. The play is taken from the original by Edwin Levin, and was adapted by Ruth Ann Baldwin. Frank Beal directed it, with Sam Lander at the camera. It is a story of the Middle West and a girl's struggle against a callous world. William Scott, who has acquitted himself so well as leading man for Miss Brockwell in her recent Fox entertainments is cast with her again in this production. The other members of the company are Richard Cummings, Claire McDowell, Easter Walters, Nicholas Duneaw, Kate Price, Louis Fritzroy, Chance Ward, Vera

"Mere Mid-Winter Madness—This Reflections Business."
Marguerite Clark's version in her Paramount, "A Girl Named Mary."

Lewis, Louis Natho, Tom Bates and Benny Susslow.

Fox Debut of Buck Jones.

The third of the new stars to make their debut under the Fox banner, in February is Buck Jones, famed cowboy hero. "The Last Straw" is the name of the picture in which he appears and it comes from the pen of Harold Titus.

Supporting the star, under the direction of Denison Clift, are Vivian Rich, Jane Frazee, Colleen Moore, Le Moyne, Bob Chandler, William Gillis, H. W. Padgett, Hank Bell, Zeb Morris and Lon Poff. Vernon Walker is responsible for the production.

The last of the multiple reel productions scheduled for February is Madeleine Traverse in "The Hell Ship," a tale of the sea and adventure. There is no end. This story gives the star ample opportunity to display her magnetism and emotional power. Denison Clift is the author of the story and Scott Dunlap is the director.

The cast includes Albert Roscoe, Betty Bouton, Dick La Reno, Jack Curtis, Fred Bond and William Ryno. Practically every foot of the picture was filmed aboard a tramp steamer off the California coast.

Three Sunshine Comedies Listed.

Hampton Del Ruth, besides devoting more than five months to the production of the recently announced five-reel Fox-Sunshine Special, has found time to supervise the production of the regular two-reel Sunshines—three of which are booked for February release. These in order include "Suddenly Nell's Comeback," "Her Naughty Wink" and "Her Private Husband."

Five Mutt and Jeff Animated Cartoons are likewise scheduled for February. They include "The Plumbers," "I'm Ringing Your Party," "Fishing," "Dead-Eye Jeff" and "The Sour Violin." All are timely subjects conceived by Capt. Bud Fisher, creator of the black-and-white co-stars, and in each there is something distinctive and new.

To Revive Six Big Productions.

This practically concludes the William Fox program for February so far as regular releases are concerned. However, the producer has inaugurated a country-wide exchange campaign in behalf of six of his big special productions—"Les Miserables," "Cleopatra," "A Tale of Two Cities," "Salome," "A Daughter of the Gods" and "The Honor System."

The revival of these de luxe productions is attributed by the Fox organization to the theatremen of the country. The exhibitors it is said have insisted on revivals of these stories, and the producer has responded with new series of prints, brand-new press sheets, paper and accessories.

These pictures are to be issued in February and the combined sales force of the Fox exchanges throughout the country will concentrate their efforts toward showing them not only in new territory, but also for return engagements handling the films in the same manner in which the speaking stage has presented successes for repeat performances or revivals.

The newsstand price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $480 and miss no issues.
Ritchey Receives Promotion.

Will M. Ritchey has been promoted to the position of head of the scenario department at the Morosco Studio, where he will have entire charge of this branch of activities at the Occidental Boulevard plant for Famous Players-Lasky. Mr. Ritchey has his credit with productions as "Everywoman," directed by George Melford, and "The Fighting Chance," which Charles Maigne is directing for Paramount Aircraft at the present time.

John W. Allen Is Dead,
After a Week's Illness

JOHN W. ALLEN, special representative of Famous Players-Lasky Corporation, with headquarters at Chicago, died in that city on Friday, January 30, after an illness of one week. Mr. Allen's death was felt particularly among those with whom he has been associated for years, and by the men of more recent acquaintance who felt the charm of his personality during the recent convention at Chicago. It was during this convention that Mr. Allen was stricken.

John W. Allen was 33 years of age. He was educated in Kansas and entered the motion picture business as an operator. His next affiliation was with Warner Brothers exchange and later as a salesman. A larger field was offered to him by the Universal Film Company, which he accepted and went to Los Angeles. He then became affiliated with Famous Players in 1915 as manager of the San Francisco exchange. Two years later he went to the Orient on a business mission and in 1918 was promoted to the position of special representative, with headquarters at Chicago.

Mr. Allen is survived by his widow, who was with him through his illness; and by his mother and a half-brother, whose homes are in Kansas.

Adolph Zukor, president of Famous Players-Lasky Corporation, was deeply shocked at the news of Mr. Allen's death.

"John W. Allen," said Mr. Zukor, "was one of the finest examples of the young and successful business man whom I have been privileged to have associated with me. He was sterling in character, upright and honorable in business, clean and wholesome in his viewpoint of life." Al Lichtman, general manager of the department of distribution, said: "John W. Allen was a 'one hundred per cent. fellow.' He was even more than that; he was a friend, a pal in the strongest sense of the term. His hand, his heart and his soul were at all times at the command of the organization. Words cannot tell my admiration for that man."

Callaghan Signs ZuSu Pitts.

George H. Callaghan, special representative for the R. C. P. Smith Syndicate of Los Angeles, announces that the syndicate, which has recently entered the picture field as a producer, has signed ZuSu Pitts, now a Brentwood star, to a long term contract. Sara Mason, who wrote Miss Pitts starring vehicles produced under the direction of King Vidor for Brentwood, will write specially for Miss Pitts under her new contract. Production will start in the Spring.

Charles Ray Completes Final Picture for Tom Ince; Star Now on Vacation

ARTHUR KANE announces that Charles Ray completed, on Saturday, January 31, his last picture for Thomas Ince, and will soon start work on his new productions for First National release.

The star, whose affiliation with Mr. Kane was first announced last week, has left for the California hills, where he will take a much needed rest, and will return to his newly equipped studios in Los Angeles some time in the middle of February to start the filming of his first pictures under the new auspices.

Construction is proceeding rapidly on the group of additional buildings which will house the production work of the star, and it is expected that the remodeling of the present property will have been completed by the time the star returns from his vacation. Extensive additions to the original studios are also under way.

Mr. Ray is considering several well-known plays, and these are being contracted for by the local Kane offices. The rights to a number of stage successes and popular books have already been bought by the new producing company.

Studios Ready When Ray Returns.

When Mr. Ray returns from the California hills in the middle of the month he will find the home of the Charles Ray productions ready for immediate occupancy. The Fleming Street studios recently vacated by the Jesse D. Hampton Productions are being improved by the addition of another spacious enclosed stage to be built on the property adjoining. Ground for the structure has already been broken and building has begun. Other alterations and improvements will include a large generating plant and a complete lighting system.

Mr. Ray will bring to his new productions several of the best directorial and technical men with whom he has been associated in the past. Jerome Storm, who has directed Charles Ray in many of his great successes, will continue to watch over the destinies of the star. Chester Lyon, the cameraman who has filmed the star in all of his recent pictures, is expected to join the rapidly organizing forces when actual work begins.

Wesley Gilmour, who is reputed to be one of the most experienced studio men on the Coast, has concluded arrangements to come on with the Ray organization as studio manager.

Leans Drawing Power of Screen.

That a special motion picture feature has twice the drawing power of a regular hill of vaudeville and is able to draw a capacity house in a comparatively small town theatre, where a combination program of vaudeville and pictures had failed repeatedly, has been proven by Leo F. Keller, manager of the Arcade Theatre at Paducah, Ky.

The revelation was made to Mr. Keller when he booked "Back to God's Country," starring Nell Shipman and distributed by First National Exhibitors Circuit, and canceled his vaudeville bookings during the run of the picture. When Mr. Keller found that he was playing to capacity without the aid of vaudeville he instituted a split week—four days of pictures and two of vaudeville. He immediately visited the First National Exhibitors Circuit Exchange and signed up for twenty-five First National attractions for use during the film portion of the week.

"You See, Dear, This Picture Is Just for Historical Reference,"

Explains Bryant Washburn to Wanda Hawley in their Paramount's "The Six Best Cellars."
THE opening of a new theatre may be an event or an incident, according to circumstances. When Louis M. Boas does the opening it is an event. He proved this the other day when he unlocked the doors of his Rialto Theatre in Fall River, Mass.

Most of Fall River was there. So was James H. Kay, mayor of the city, and Joseph E. Warren of Taunton, speaker of the Massachusetts House of Representatives. So was Emile Chautard, motion picture director; Elaine Hammerstein, Guy Empey, Mary Rogers and Lucy Cotton, motion picture stars, and Albert Lena, manager of Mr. Chautard’s studio.

Mayor Kay and Speaker Warren made addresses; the orchestra played an overture; the Fox News was shown; Mme. Margarita Boas sang, and three pictures were screened. The pictures, in order of their presentation, were Mary Miles Minter in “Anne of Green Gables,” Charlie Chaplin in “The Circus” and Wallace Reid in “Double Speed.” The exercises began at 7:30 o’clock and lasted until nearly midnight.

Great Publicity.

Mr. Boas received congratulations, money and probably more publicity than ever has been given an amusement undertaking in the history of this section of the country. All of the newspapers gave the affair liberal space and the Fall River Daily Globe fairly outdid itself with practically a full page splash on the afternoon of the dedication. A seven-column display heading, five columns of text, a three-column and a two-column cut of the interior of the theatre and single column cuts of Mr. Boas; George Austin, superintendent of construction, and George Darling, the architect, constituted the showing. The Evening Herald used a four-column cut which was more than one-half page deep—this also previous to the opening.

The house seats 1,700 persons. It is a brick structure, fireproof and possesses of all modern conveniences for the accommodation of the public and the facilitation of motion picture entertainment. The foyer has three sections, the outer lobby containing display frames which provide space for very elaborate advertising work, a gold and ivory mirrored lobby and an inner foyer, also done in ivory and gold and having mirrors arranged in window-like panels.

Thoroughly Modern Equipment.

The equipment and conveniences include five projection machines, a telephone system, an organ, fan system of heating and ventilating, a projection booth nine by twenty feet in size, with a height of twelve feet, electrical fixtures with special shades to give a subdued lighting effect and a women’s lounging room where a public telephone is installed.

The theatre is owned by the Fall River Consolidated Enterprises, which, about a year ago, took over the Loew and Spitz interest in Fall River and now operates four theatres there, one in Lowell, one in Portland and two in Newburyport.

The officers of this holding company are: President, J. C. Bills, Jr.; vice president, Louis M. Boas; treasurer, B. A. Prager, and clerk, James M. Swift.

Big Bookings on Revivals

Reported by Fox Exchange

THE New York exchange of the Fox Film Corporation, of which Louis Rosenbuhl is executive, has taken over the entire tenth floor of the building at 130 West Forty-sixth street, and is completing rapidly the necessary subdivisions for the offices of the officials and salesmen.

The revival by William Fox of the six big De Luze productions has meet with an eager demand for bookings, many of the suburban theatres have already booked for the entire month of February.

The first release made by the New York exchange of the Fox company was Charles Dickens’ “A Tale of Two Cities,” which was presented at the Academy of Music the first half of last week. It not only proved the sound judgment of William Fox in making this revival, but it also proved that William Farnum is a name to conjure with on the screen, and in the dual role of Sidney Carton and Charles Darney, Mr. William Farnum thrilled the audiences that were present at every performance.

At Fox’s Star Theatre, 107th street and Lexington avenue, this week, the revival of “A Daughter of the Gods” has an added attraction in the presentation of a musical fantasy by a bevy of pretty Fox screen players who stop, as if they were, out of the picture and introduce a catching prologue arranged by Earl Lindsay entitled “We Are Making a Close-Up of You.” The act, which is in two parts, presents these clever performers as sea-maidens and also in a melange of popular songs and dances. Those selected to appear in the playlet include Pam Lawrence, ingénue; the Lucille Sisters, dancers; Hilda Shayne, Marjorie Rooney, Reeny Genere, Hazel Heath, Edith Wild, Evelyn Fritchard and Mae Murray.

“Seeing It Through” Features ZaSu Pitts

ENCOURAGED by the wide success won during the past year by ZaSu Pitts, Brentwood in her newest picture to be released through Ransom-Cole has given her a clever actress the broadest opportunity for exercise of her peculiar artistic abilities.

“Seeing It Through,” the name of the new production, Claude H. Mitchell both wrote and directed the picture. Miss Pitts is featured as part of an all-star cast which contains a number of notable names. Exhibitors should eagerly welcome a picture in which she is given wider opportunity, in view of her success in “Poor Relations,” “The Other Half” and “Better Times,” in all of which she gives the screen something new and distinctive.

Harry Woodward plays opposite Miss Pitts in the role of Jim Carrington, the lover. Edwin Stevens plays Bogram and Fannie Midgley plays Mrs. Lawrence, Hughie Mack, the heavyweight comedian, plays the father and Anna Hernandez is the mother. A succession of beautiful California exteriors are used.

Director Mitchell has brought into play many little human incidents which afford Miss Pitts a chance to do the sort of work for which she proved herself peculiarly fitted. This is the first screen story which has been especially written to fit the personality of ZaSu Pitts.
Famous Players Canadian Company
May Be Capitalized at $15,000,000

A STATEMENT subsequent to the announcement from Montreal, Quebec, regarding the organization of the Famous Players Canadian Corporation, indicates that the capital of the new company will be $15,000,000 and that the first offering to the public will consist of $4,000,000 worth of first preferred stock. This will be listed on the Montreal stock exchange.

The new Famous Players company is absorbing control of the twenty moving picture theatres which were formerly under the direction of the Paramount Theatres, Ltd. Twenty-two more theatres will be erected or purchased. The company will have seven theatres in Toronto alone. By the spring of 1921 it is expected that the combined seating capacity of all theatres owned or controlled by the company and in actual operation will be 45,000.

Some Directors Known.
The entire list of directors has not yet been made public, but the names of a number of prominent Canadians have been mentioned as among those who will hold office in the new corporation. These include Lord Beaverbrook, who has been residing in London for a number of years and who took rather a prominent part in Canadian affairs in England during the war. Not long ago the news was cabled from London that Lord Beaverbrook had acquired a large interest in moving pictures in Great Britain.

Others mentioned include Sir Herbert Holt, W. G. Ross, a prominent Montreal lawyer; J. P. Bickell, a wealthy citizen of Toronto; W. T. Killem, J. B. Tuhopte, a well-known carriage and automobile manufacturer of Orillia, Ontario, and W. J. Sheppard of Toronto. The president of the company is Adolph Zukor, of New York, who is also president of the Famous Players-Lasky Corporation, and the managing director is N. L. Nathan, who has been managing director of Regal Films, Ltd, Paramout Theatres, Ltd., and subsidiary interests.

Linked to Interests in England?
Announcement has been made that the Famous Players-Lasky Corporation has made a large cash investment in the new Canadian company and has extended exclusive first run privileges in Canada to the Famous Players Canadian Corporation. It is also stated, however, that the majority of directors will be Canadians and the bulk of the securities and control of the enterprise will be in Canadian hands.

It has been suggested that "it is more than a coincidence" that Lord Beaverbrook recently secured large motion picture interests in Great Britain, and it is hinted that the Canadian development will be linked with the extensive transactions in Great Britain so that Famous Players' interests in the British Empire will probably become practically one organization. Lord Beaverbrook was president of the Royal Securities Corporation of Montreal for a number of years and it was this corporation which played a prominent part in the negotiations which led to the Famous Players Canadian Corporation.

Full Cast Is Announced for "Woman God Sent"

FIRST announcement of the cast supporting Zena Keefe in "The Woman God Sent," a story by Sophie Irene Loeb, which is nearing completion at Fort Lee and Bronx studios, is made by Myron Selznick. Miss Keefe's leading man is Joe King.

The story starts with a prologue in which Miss Keefe does not appear. In the prologue are Barbara Gilroy, John H. Wade, J. F. Walsh, Fannie Vogin, Ray Hewitt, Helen Healy, Henry Bartley and Thomas O'Dennell.

In the main picture besides Miss Keefe and Joe King are Warren Cook, William Fredericks, William Gudson, Louise Powell, William Magner, Russell Hewitt, Duncan Penwarden and John H. Wade.

The story was directed and adapted by Larry Trimble and contains one of the longest casts that has appeared in a picture for sometime. It is scheduled for February release through Select.


"Blind Youth" is a Republic attraction; Ralph Ince is a convincing Lincoln; Zena Keefe is the star in "The Woman God Sent."
Visit and Study Frisco Theatres,  
Felix Feist Advises Exhibitors

FELIX F. FEIST, vice-president and general sales manager for the Goldwyn Distributing Corporation, left San Francisco twenty-four hours ahead of the time he had contemplated, January 29, having been called to the Goldwyn studios at Culver City for an important business conference with F. J. Godsol, chairman of the board of directors of the Goldwyn company.

This has broken up Mr. Feist's itinerary. He expected to return to San Francisco when he had finished his business in Los Angeles and at the studios. He probably will go to Seattle after returning to San Francisco, he said, but this point has not been definitely decided.

The Goldwyn official had a pleasant and busy three days in San Francisco. He was much impressed with the theatre activity so much in evidence there, and predicted a big motion picture future for the city. Mr. Feist visited a number of houses, the small neighborhood houses as well as the first run and larger district houses.

Frisco Theatres Worth Studying.

After visiting and inspecting the New Mission and New Fillmore theatres, owned and operated by Kahn & Greenfield, and the Coliseum, which is under the management of Samuel Levin, the Goldwyn vice-president said:

"Theatre managers and owners from all parts of the United States could very well make a journey to San Francisco just to look over this city's district houses. I have visited all the big cities and no place in the United States have I found subsequent run theatres of such magnificence, modernity and comfort as the district houses in San Francisco."

"My inspection of these houses was not confined to the lobbies, the foyers and the main parts of the theatres. I went over each of them thoroughly. The Coliseum is one of the most beautiful suburban houses I have ever seen. The projection room of the New Fillmore proved a revelation to me—in few places in the United States have I seen its equal—and the New Mission I found to be up-to-date in every particular and far ahead of some of the first run houses in the biggest cities."

Among the exhibitors whom Mr. Feist met were Eugene Roth, managing director of the California Theatre; George M. Mann, manager of the Rialto; Fred Dahnken, president of the T. & D. Circuit, and Al Crook, also of that organization; Louis Greenfield, of Kahn & Greenfield; Samuel Levin, of the Coliseum; James Beatty, owner of the Liberty theatres in San Jose and Fresno; C. W. Midgley, manager of the American Theatre, Oakland, and Al Moore, manager of the U. C. Theatre, Berkeley.

Louisville Rialto to Give Dixie Land Beauty Theatre

NOT at all to be outdone by the Capitols, Rialtos, Circles and Rosevelts all over the country, the Rialto Theatre, Louisville, Ky., is soon due to swing the center of discussion from above to below the Mason-Dixon line.

The Louisville Rialto will have a seating capacity of 3,200, with 1,800 seats on the ground floor and 1,400 in the balcony. It will be erected on a plot 160 by 200 feet and will be patterned after the New York Capitol.

The total cost of the theatre, it is estimated, will be $500,000. One of its features will be a foyer 75 feet in depth and 35 feet in width. Music will be supplied by an orchestra of forty pieces.

Building operations will commence immediately and it is planned to open the Rialto October 1. As soon as this theatre is completed the Majestic in Louisville will be enlarged. Additional ground has been purchased and the seating capacity will be increased from 1,100 to 2,800.

Joseph J. Ditmar, president of Artcolor Pictures Company, New York, is vice-president and managing director of the Majestic and will fill similar offices with the Rialto.

F. I. L. M. Club Frolics.

The New York F. I. L. M. Club had its annual dinner dance on Saturday, January 31, at Reisenweber's Restaurant, about 100 couples attending. It was hailed as the most enjoyable social affair ever staged by the club, and the absence of artificial exhilaration did not detract in any way from the merri- ment. Singers and dancers kept the guests in a happy frame of mind.

The feature of the evening was a program of songs and dances given by Bert Sanford, Joseph Kline, L. J. Schwartz, and William E. Raynor. There were favors for the women. The committee in charge was composed of Chairman Murray Beter, L. L. Barent, J. Bellman, Frank Gersten, William E. Raynor and Henry Siegel.

"Silent Avenger" to Be Next Duncan Serial Title

THE "Silent Avenger" has been selected by Albert E. Smith, president of Vitagraph, as the title of William Duncan's new $1,000,000 superserial. Mr. Duncan appears as Phil Reed, the most estimable of all the villains in the story deals with his successful attempts to prove his innocence and to punish those guilty of depriving him of his liberty. Mr. Duncan is now well into the fourth episode at Vitagraph's West Coast studio and other points in California and those already filmed will be cut and assembled in ample time to be released in April.

"The Silent Avenger" is the first of a series of six serials which Mr. Duncan will make for Vitagraph during the next three years under his new contract.

Vitagraph plans to make all of its serials at the West Coast studios, which have been recently greatly increased in capacity, not alone in the construction of new and additional buildings, but in the acquisition of more land. New buildings will also be erected on the newly acquired land.

Edith Johnson, who has been the heroine in several of Mr. Duncan's serials, is again his leading woman and the " heavies" are played by Jack Richardson and Virginia Nightingale.

Magician Praises Houdini Film.
Professor Harry Kellar, one of the world's most famous magicians, has professed unbounded admiration for the mysterious feats accomplished by Houdini in his new Paramount Artcraft picture, "Terror Island." In a letter commending Houdini's work, Professor Kellar says:

"This picture is full of melodramatic thrills, wonderful escapes and hair-raising episodes, and any one of the following would be a feature for one play: the automobile and racing scene, Houdini's marvelous under-water swimming, the nerve-racking fire scene where Houdini escapes after being chained and handcuffed, his escape from the nailed-up packing case thrown into the sea and his fight under the water with the diver."

Vitagraph Has Four Big Pictures Awaiting Release

VITAGRAPH now has four features ready for release, each with a different star. These are Earle Williams in "The Fortune Hunter" with Alice Joyce in "The Sporting Duchess," Corinne Griffith in "Deadline at Eleven" and Harry Morey in "The Flaming Clue."

The release of these pictures is set for the next few weeks.

"The Fortune Hunter" is a screen version of the comedy by Winchell Smith, in which John Barrymore kept Broadway laughing for more than two years. Jean Paige was Mr. Williams' leading woman and Tom Terriss directed the picture.

"The Sporting Duchess," with Alice Joyce as the Duchess of Desborough, is one of Vitagraph's most ambitious efforts. It is based on the Drury Lane spectacular melodrama of the same name in which Rose Coghlan starred with great success a score of years ago. "Deadline at Eleven" is a newspaper play by Ruth Rivers, a newspaper woman. It affords Corinne Griffith what is for her a new type of character—a newspaper reporter; a real reporter, who goes into the smoke and police courts. George Fawcett directs the picture.

"The Flaming Clue" is a detective story with Harry Morey as the hero detective. It was written by Frederic Van Rensselaer Day. It is a new kind of role for Mr. Morey. Edwin Hollywood directed the picture.

Popular Curwood Novel Being Made into Big Production by Vitagraph

James Oliver Curwood's popular novel of recent publication, "The Courage of Marge O'Doone," is being filmed at present by a special cast of motion picture players who are fighting their way over blizzard-swept ridges in the Rocky Mountains. It is announced that when this big special is completed it will cause a sensation in film circles.

Story of Great North.

"The Courage of Marge O'Doone" is complete within itself, but it introduces many of the same type of characters brought to life in previous stories of the great North Country by James Oliver Curwood, with his depth of Northland facts and his wizardry of words. These latter, however, are distinct from those appearing in the special "Back to God's Country," recently released, and "The River's End," a special Marshall Neilan production now on the eve of release.

Filmed in Blizzard.

One of the most successful special ever released by Vitagraph was "God's Country and the Woman," from the pen of Curwood, but it is predicted that "The Courage of Marge O'Doone" will far overshadow even this classic of the snows. James Oliver Curwood might have had in mind the two stars selected by Vitagraph when he created the two principal characters of "The Courage of Marge O'Doone," and if Director David Smith had ordered the weather he could not have had a better blizzard than he reported as raging a few miles out from Truckee, just a few days ago, when the filming of the big production was finally started.

Pauline Starke Has Title Role.

The casting and general preparations for the filming expedition consumed weeks, and the company set out from Hollywood for Truckee after receiving news that weather conditions among the mountain peaks were just right. It is believed that "The Courage of Marge O'Doone" will be a literal record of the courage of this special camera clan who are braving an unbroken wilderness with the bravery of the "forty-niners." The company had to snowshoe for many miles beyond the end of regular paths and roads.

The title role will be taken by Pauline Starke, who appeared in the Clara Kimball Young production, "Eyes of Youth," and was selected for the female lead in the Allan Dwan special production, "Soldiers of Fortune." She recently completed her work as leading woman for the "Sheik" and is preparing the female lead in the "Shepherd of Kingdom Come." She had the leading female role in Maurice Tourneur's special "The Life Line." Previously, she was a star in her own right for Triangle. Nina Welch is too well known to require any introduction. He has played leading male roles in a number of big special productions.

One of the biggest "punch" scenes will be an actual fight between two enraged grizzly bears; another is the gradual taming of an outlaw wolf-dog.

Two Realert Managers Recover from Illness

Alph B. Quive, who left San Francisco last week to take charge of the Detroit office of Realart, has been unable to assume his new duties because of sickness. Both he and Mrs. Quive have been confined to bed, under the care of a physician, since their arrival in the Michigan city. A telegram just received from Mr. Quive states that he is slowly recovering and that he hopes to be out within a few days. His illness has delayed the departure for Omaha of C. G. Kingsley, who has been Realart manager at Detroit.

W. E. Wilkinson of Buffalo has been very seriously ill for several days from the grippe. In a letter to J. S. Woody, Realart general manager, dictated from his sick bed, Mr. Wilkinson says, "I look like an Inleda famine-victim, but am beginning to feel more comfortable." J. S. Ragland, general sales manager for Realart, now in the Middle West on a business trip, is reported ill at a hotel in Chicago. While the sickness has seriously interfered with Mr. Ragland's itinerary, it is understood that his condition is not critical.
Famous Traveler to Comb Far East for Colorful Pictograph Material

Alexander Powell, famous as a traveler, war correspondent, and the author of a number of books that are a permanent contribution to the literature of travel and of the war, has started on what promises to be a momentous tour in the interests of the Goldwyn-Bray Pictograph and other releases of the Goldwyn-Bray organization. Mr. Powell and his camera—man, L. W. Haskinson, recognized as a foremost photographic expert, will visit Japan, the Island of Formosa, China, India and other places in the Far East to secure material to be released by Goldwyn. Most of the localities on Mr. Powell's itinerary have never been visited by a photographic expedition.

The trip, according to the policy of the recently allied Goldwyn-Bray companies to send the most experienced men available to far-away corners of the world where interesting and instructive films may be secured. They will make an important addition to the service supplied theatres and also will be a valuable contribution to the library of films being compiled for schools and other educational institutions. It is expected that the expedition will be of six months' duration, during which approximately eighty 1,000-feet rolls of film will be exposed.

Japan and China First.

The first pictures will be secured in the neighborhood of Yokohama, Tokio and Pekin will next be visited. The Great Wall of China, Kalgan, K’hunchi and the Gobi Deserts will provide material for the camera. The little known French possessions of Annam, Cochinchina and Cambodia are included in the itinerary. The court of the King of Cambodia is particularly celebrated for its gorgeousness of its costumes and for its dancing girls.

Other extraordinary scenes will be taken at Bangkok, capital of Siam. The strange customs and costumes of the Siamese court will be brought to the screen by the stables of the royal white elephants are located. An automobile will carry the travelers through the jungles of the Malay Peninsula, the elephant, the Malay buffalo, the bird of paradise and the giant python. During the river trip from Rangoon to Mandalay there will be an opportunity to photograph scenes illustrating Kipling's "On the Road to Mandalay."

To Film Many Festivals.

Pictures rich in color and human interest will be available in March, when the festival of the Coming of Buddha is recognized by great pilgrimages to Buddha's Footprint on Adam's Peak and to the Sacred Bo-Tree at Ammadihpeura. Also in the early spring the King of Sikkim will lead his elephant hunts, when hundreds of elephants are driven into huge stockades. Then, at Puri there will be the great festival of Juggernath. A series of pictures of the more spectacular examples of Indian magic will be secured at the monasteries of Sikkim, the seat of Indian mysticism and magic. Tiger hunting in the jungle also will be photographed. Benares, a Mecca for pilgrims, is the home of the so-called "holy-men," who lie on beds of sharpened spikes, hold their limbs in fire and live for years on the top of pillars.

At Jaipur, the "Pink City," the central square is a pit filled with man-eating tigers. The Maharajah entertains his guests with elephant fights, two elephants being turned loose in a great arena where they fight to the death. Mr. Powell counts on being able to take some sensational screen material here.

The deserted city of Fatehpur-Siki will be visited, also Simla, the summer capital and the residence of the Vicerecy. Pictures illustrating the localities made famous in Kipling's "Plain Tales From the Hills" are to be taken.

Macgowan Affiliates With Bernay's Publicity Bureau

MOVING picture concerns feeling the need for new angles in their publicity and new life in their promotion work generally, will be interested to hear that Kenneth Macgowan has associated himself with Edward L. Bernay's Publicity Bureau, to take special charge of the motion picture publicity and promotion for that organization. The combined records of the two men who have thus joined forces are such as to inspire confidence in their ability to do effective local and national motion picture promotion work. Edward L. Bernays, who until the war was in charge of the publicity for a nationally known musical bureau, has handled some of the largest theatrical and moving picture campaigns in the country. During the war he was chief of the export section of the Committee on Public Information, and attended the Peace Conference in Paris in that capacity. Since the war he has specialized more particularly in political and commercial work.

Kenneth Macgowan, now dramatic critic of the New York Globe, is a newspaper man of wide experience, who has specialized in motion picture publicity for the past three years. As publicity director of a number of clients and director of the Goldwyn Picture Corporation he became well known in the trade.

Prominent Writer Praises Hayakawa's "The Tong Man"

Lyde C. Westover, a well-known writer, vociferously and loudly applauds the work of Susse Hayakawa in "The Tong Man," a Robertson-Cole release which has been the hit of the first-run houses. The author declares the production to be one of the most interesting pictures of the year.

Seven weeks ago Chinese Six Companies of San Francisco tried to hold up the showing on the Pacific Coast, claiming that the picture misrepresented the work of the Chinese colony in that country.

As soon as Mr. Westover learned of this fight, he wired for full particulars and received a copy of the brief held by the Chinese against this picture. After reading over their grievances he decided that the Chinese were misrepresenting the picture and declared that the scene filmed were patterned after real Chinese life, and that the inspiring theme of the story was based upon facts and not upon fiction.

Charles Richman Returns to Screen in "Half an Hour"

Charles Richman will be welcomed back to the screen after an absence of over a year, in Sir James M. Barrie's play, "Half an Hour," in which he will play opposite Dorothy Dalton, Paramount Artcraft star. The direction of this play is in the hands of Harley Kn oles and the adaptation for the screen was made by Claire Searle, another of Mr. Richman's acquaintances.

Previous to Mr. Richman's absence he was engaged in the production of propaganda pictures, and for this purpose he signed an agreement with the Charles Richman Pictures Corporation. His work with this corporation did not stop with the organizing, however, as he wrote the stories, starred in them and supervised their direction. The first picture to be made was titled "Over There," a recruiting picture directed by James Kirkwood. Another picture, "Making the Irons Business," directed by Searle Dawley, and was a picture dealing with the problem of the returned soldier.

Charles Richman has been associated with such prominent producers as James A. Hearn, Augustin Daly, David Belasco and Daniel Frohman. For the past four years he has been starring in motion pictures under the best directors.

George King Here from England.

George King, representing Sir Oswald Stoll's picture interest, is in New York for another business visit. Mr. King was here soon after the armistice was signed and remained a fortnight looking over the field.
HARRY GARTON
presents
CLARA KIMBALL YOUNG
"The FORBIDDEN WOMAN"
From the Famous Book by LENORE J. COFFE
EQUITY'S second Clara Kimball Young Production
that matches the Magnificent Standard set by
"EYES of YOUTH," Another big Equity Picture for
the 1920 Season
Distributed by/
EQUITY PICTURES
CORPORATION
AEOLIAN HALL ... NEW YORK
EQUITY is setting the pace for BIG pictures that enable runs of from one to three weeks, with the ultimate object of releasing that type of big production that will run as long a period as the big successful stage plays. The day is coming for the "Indefinite run" picture. Watch Equity's accomplishments in this connection. Equity is also open to take on big pictures from other producers, but such pictures must be what the trade at large understands as BIG in every detail. If you have that calibre of production and wish widest distribution, get in touch with us at once.

TOWNS, cities and metropolitan centers are playing "Eyes of Youth" from one to three weeks with repeats almost everywhere. Only genuinely BIG winners can produce such runs. "Eyes of Youth" is its own answer for such successes. Ask any Exhibitor who has seen or played it. Ask any Equity Franchise Holder what the results are right now in your territory, and you'll understand us when we say that no salesmanship is necessary to secure bookings on "Eyes of Youth". Have you played it as yet?

WITH House Peters as your Star and such unique advertising and publicity helps as are ready prepared for you in our big exploitation book, your success with "SILK HUSBANDS AND CALICO WIVES" is practically guaranteed. Here's supreme entertainment for the masses, and it's supreme entertainment they all seek. Communicate with us and we'll tell you where you can book "SILK HUSBANDS AND CALICO WIVES" (Extra) Special proposition to Independent Exchanges. Write us for details.
John Stahl Is to Direct Mildred Harris Chaplin

JOHN M. STAHLL, one of the best known directors of the eastern studios, has been brought to California by Louis B. Mayer to direct Mildred Harris Chaplin in her next big First National attraction.

After fourteen years as an actor on the legitimate stage, Mr. Stahl entered the movies in their pioneer days. After two years of screen acting, he became a director and won immediate recognition for his artistic ability. He directed one of the first big features to hit Broadway, "The Boy and The Law." Some of his more recent pictures are "Wives of Men," "Her Code of Honor," "The Woman Under Oath," "Greater than Love," "Women Men Forget" and the all-star production, "Suspicion."

Mr. Stahl will have as his assistant director Harry Hagenah, who has been co-director in the filming of thirty-five of his own scenarios. For five years Hagenah has been engaged in motion picture work, a member of studio staff, assistant director, and co-director. He has done considerable acting also, having appeared in Lasky pictures starring Fannie Ward and Geraldine Farrar.

Another Light Studio Being Built at Universal City

NOTWITHSTANDING the fact that Universal already has a large area of floor space for stages and studios to accommodate its many activities at Universal City, continual additions are being made to its producing facilities.

When Carl Laemmle visited the plant recently he laid out such an elaborate program of productions for the coming year that the technical department decided that it would require additional floor space to house the many new companies that will soon be engaged in making features. A force of mechanics was at once put to work to erect an additional light studio measuring 150 by 250 feet and capable of accommodating an average of twelve settings.

New Features Under Way.

Three new feature productions have been started at Universal City this week. There are three of the most of the Philip Hurn's adaptation of the novel by Elizabeth Jordan, starring Frank Mayo under direction of Jack Ford; "Lucky," a drama of the great West, written by John Frederick and starring Harry Carey under direction of Lyn Reynolds, and "Her Five Foot Height," a comedy directed by Harry Franklin and featuring Edith Roberts.

Maurice Maeterlinck, Belgian Poet, to Write Annual Story for Goldwyn

MAURICE MAETERLINCK, the Belgian poet, novelist, essayist and playwright, has signed a contract to write one original story a year for the Goldwyn Pictures Corporation. The author of "The Blue Bird" and its sequel, "The Betrothal," who came to America on a lecture tour, has never been personally associated with the actual production of motion pictures. In the arrangement made between the poet and the Goldwyn organization, Maeterlinck will write one story a year, and will co-operate with the studio staff in the presentation of his work.

Maeterlinck will leave for the Goldwyn studios in Culver City, Cal., within a few days to learn the technic of photoplay production. The author will travel in a private car furnished by the Goldwyn corporation and will stop at various cities en route to tell of his the motion picture. I am happy to find an organization willing to extend the means of initiating myself into the technic of this new art form. Under its auspices I am undertaking this trip to California."

Can Now Teach Millions.

Although in all his work he has made his message to the man of the street clear, M. Maeterlinck believes that through the pictorial power of the photoplay he will be able to tell of the ideals of life to millions who have heretofore known him only as a name.

In fact, he has been considered more or less as a writer who appeared only to those of deep learning and rare spiritual power. And so, almost as an answer to the implied charge, Mr. Maeterlinck intends to enact a story that may be exquisitely beautiful and at the same time stirringly real.

Mary Anderson to Appear in New Film for Pioneer

MARY ANDERSON is the latest addition to the constellation of Pioneer stars. She will appear in a comedy drama which is just being finished, and will be known as "Rubles." In the making of this picture a large sum was expended to secure novelties which are said to have never before been attempted.

Miss Anderson plays the role of a girl who forsakes the garb of her sex and dons the attire of a boy. In order to prove her mettle she becomes the central figure of a rapid series of ludicrous situations. At last, however, Cupid steps in and puts an end to the show.

The picture was made by the Super Art, Inc., and was adapted from the story of the same name by J. Basil Kreieder. Mary Anderson is supported by Jack Connolly, Bert Woodruff, Ade-laide Elliott and a carefully selected cast of players.

National Adds Subject to February Releases

FOLLOWING the announcement last week that Republic Distributing Corporation would release in February "The Mothers of Men," featuring Claire Whitney; "The Girl of the Sea," a Williamson production, and "The One Way Trail," with Edythe Sterling, it was made known this week that another feature will be added to that month. The latest subject to be released through Republic in February is "The Gift Supreme," with a cast of well-known players, including Melbourne MacDowell, Scena Owen, Bernard Durning and others.

With Edythe Sterling in "The One Way Trail," also released in February, are Gordon Sackville, Jack Connelly, J. Webster Dill and A. Hollingsworth. Leon T. Osborne presents Miss Sterling in this feature, the story and picturization of which were done by Charles Mortimer Peck. The direction is by Fred Kelsey, with William Beckaway at the camera. R. C. Currier edited it for the screen.
Pathes' Schedules "Daredevil Jack" with Jack Dempsey for February 15

A SERIAL with all the dramatic interest, taste, setting and production detail of a live-reel feature is promised to exhibitors by Pathes Exchange, Inc., in the forthcoming Pathes serial, "Daredevil Jack" with Jack Dempsey. The world's champion heavyweight pugilist is starred and which will be released on February 15th. "Daredevil Jack" is a Brunton production, made at the Brunton Studio in Los Angeles under the personal supervision of Robert Brunton himself. The story was written by Jack Dempsey, who also directed the film and laid the groundwork for the plot. The action of the serial starts in an Eastern college town on the seacoast and then shifts to the Western country where the star proves that he is as much at home in the saddle as on the football field, or in the prize ring.

The action is by the authors that there is not one violent death in the entire serial, it is lacking in the blood-and-thunder element and is a straightforward, logical story of action. Many of the incidents are taken directly from the life of Jack Dempsey, and will show the champion as a man and as a hero and relatives know him, not as he is popularly known by prizefight followers.

1,000 Dailies to Carry Stories.

Following out its policy of helping create a sensation package for all theatres showing its serial, Pathes has launched a national advertising campaign.

Republic Announces Principals in Edith Hallor's First Production

THE principals in the cast of "Children of Destiny," which is to be one of the first of a series of twelve Edith Hallor productions being made by Weber Productions for Republic releases, were announced this week by Republic Distributing Corporation. Appearing with Edith Hallor, who has the leading feminine role, or rather the leading dual role, as she has two parts, are William Courtleigh, Arthur Carwee and Elmer Johnson. All of these are well-known players of the calibre so commonly termed all-star in the making of pictures. Their following throughout the country is very large and exhibitors are assured of unusual box office value as a result.

William Courtleigh, who has appeared on the stage for years in addition to his screen activities, is probably one of the best known players in America. He was born at Guelph, Ont., and was educated at St. Louis. His first stage appearance was "Brothers and Sisters." He was in the management of John Dillon, but he did not register a hit until he played with Fanny Davenport in "Las Tosea" and "Cleopatra." A list of his successes would take up a whole page of type.

The scenario for "Children of Destiny," which is being produced in California, is by Edward Montague, who has contributed "Out Yonder" and "The Woman Game" to the Selznick list of features.

Some years ago "Children of Destiny" was produced in New York as a stage play.

Grace Davison and Montague Love Star in Film Bought by Republic

AN announcement of importance from the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, contains the information that Republic has purchased one of the big pictures of the year from the J. G. Pictures, Inc., starring Grace Davison and Montague Love, who are supported by Stuart Holmes.

Its working title is "The Convert of Revenge," but it is understood that this is to be changed before its release date. The picture was written and directed by Charles P. Horan, who is responsible for several serial screen stories, besides having directed several big productions including Mary Miles Minter and other stars.

New Cutting Picture.

"The Convert of Revenge" is a big city drama and gives Miss Davison and Mr. Love some excellent opportunities.

The star is best known for her work in Tolstoi's "Atonement," in which she played the leading role supported by Conway Tearle; "The Hidden Code" and "Wives of Men." Miss Davison is a society girl who found a place on the screen and proceeded to make good. Mr. Love starred for the World and other companies in some of their biggest productions. Stuart Holmes has numerous important roles to his credit.

The picture is now being cut by Mr. Horan and its release date will soon be announced by Republic.

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.
Louise Glaum's Next Starring Role
Is Victorien Sardou's "Theodora"

J. PARKER READ, JR., manager and director of Louise Glaum, has arranged with A. Lincoln and Thomas R. Hart, owners of the rights of the plays by Victorien Sardou, for screen rights to "Theodora." Considered to be the best play in the Sardou library, as a vehicle for the next Louise Glaum production.

J. Parker Read was influenced in choosing the play because he regards the character of Theodora, the historical siren, as eminently fitted to Louise Glaum's powers of delineation, and he thinks the play will give her the opportunity of creating one of the best and most striking film characterizations of her career.

Preparations are being made to produce "Theodora" on a lavish scale. The story abounds in opportunities for gorgeous costuming and big stage settings. The pagan splendor of the courts of Rome, the great pageants and assemblies of the nobles of the court will be reproduced in detail. Raymond Bartlett, who is now in London, will go from there to Italy as a representative of J. Parker Read to gather data for the scenic atmosphere of the story.

Six Months' Work.
A. Lincoln Hart, who produced "Theodora" on the American stage, will be consulted in the matter of costuming and as to the details of the Justinian period, at which time the incidents around which the story was woven took place. According to Mr. Read, no time or expense will be spared to make the film a striking and spectacular production of the best type, and one that will be as much of a classic to the screen as it was to the regular stage when it was presented by Sarah Bernhardt with Lou Tellegen in the part of Andreas, lover to Theodora.

It is expected that six months will be required to finish the production. The cast is now being selected and work will start soon as Miss Glaum has finished with "Love Madness," her current production.

Distribution by Republic to Aid
Community Motion Picture Bureau

A STATEMENT by Republic Distributing Offices lays stress upon the fact that the joining of the forces of the Republic Distributing Corporation and the Community Motion Picture Bureau insures a facility of service of distribution for the non-theatrical public that it has never had before.

The bureau was formed some time ago for the purpose of distributing motion pictures in colleges, schools, churches, lodges, etc., and its growth has been rapid.

The more the proposed arrangement between the Republic organization, of which Lewis J. Selznick is advisory director and Briton N. Busch in president, is studied, the more the peculiar significance of the arrangement is evident. Mr. Selznick and Mr. Busch have always been in sympathy with the plans and purposes of the C. M. P. B. activities.

Concentrating Energies.
The increase of the activity in the non-theatrical field and the feeling which exists between the Republic and the bureau suggested the arrangement which will aid the bureau in carrying out its growing work.

That the principal of selection is the basis of the bureau's work is recognized by the Republic organization, and it never has hesitated that right or suggested a change in that policy. It is going to, however, place the physical resources it has at the disposition of the bureau so that the entire energy of the bureau may from now on be concentrated on the selective service part of the work.

Lois Wilson Has Charming Role
in New Robertson-Cole Special

WHEN Julian Johnson, the writer and film critic, conceived the idea of "Your Servant," the film drama to be released as a Robertson-Cole Special, he had in mind the production of a picture which would live long in the memory of the exhibitor as a dollar and cent proposition and a theme that would prove interesting and instructive. That he has accomplished his purpose is attested by the criticisms of those who have had a preview of the picture.

After he had written his plot and completed director of Louise Glaum, should provide a boomerang for the exhibitor, the producer set about to secure a star capable of displaying for the screen the leading man, "Who's Your Servant?" It was decided that pretty Lois Wilson, the girl who gave up teaching for the silver sheet, was just the one to put over the part in dramatic fashion. So tense are the scenes of this production of a hundred exploitation possibilities, that the producer had to favor a star whose work was in keeping with the role assigned her.

Has an All-Star Cast.
Miss Wilson has a part in "Who's Your Servant?" which should boost her stock to the sky. Fresh from her success in the Paramount release, "Too Much Johnson," this rising young star modestly declares that her part in "Who's Your Servant?" is the best she has ever portrayed.

This film brings home the advantage which a certain plotting servant has over his trusting master and shows the lengths to which the servant, bent on accomplishing an illegal end at any cost, will go.

New York Houses Double
Runs on Lloyd Comedies

THE drawing power of the new series of two reel $100,000 Harold Lloyd comedies, distributed by Pathé, has been more than proved in New York City, judging by the numbers of exhibitors who have doubled or tripled the number of days they originally booked on the multiple reelers.

In the confined territory of the Union Square District (New York City) alone, virtually every theatre is playing the Lloyds. For instance, the New Fourteenth Street Theatre, which originally booked the Lloyd series for a single day run, immediately doubled its time after the showing of "Bumping Into Broadway." The New Fourteenth Street Theatre's opposition, directly across the street, plays the Lloyds for four days.

In the same territory the Sunshine, Clinton, and New Law Theatres, have doubled their time on the Lloyds.

Build Big Three-Room Set
for Juanita Hansen Serial

PRACTICALLY the entire floor space of the George B. Seitz studio has been converted into a three-room set for Juanita Hansen's first Pathe serial, "The Mad Talon," which is being directed by Bertram Millhauser.

In order to construct the set according to the specifications of Mr. Seitz and Mr. Millhauser, the force of studio carpenters had to build a platform five feet high covering the studio floor. On this platform the set was constructed, and three weeks were required for the work. The set includes a large ballroom, a drawing room and a study, all in the Italian Renaissance style. The ballroom is approached by a grand staircase and the walls are hung with costly tapestries.

Because of the size of the set and the expense of its construction, it will be necessary to shoot all the scenes that are laid in it before any other sets are built in the studio. This means that the structure will not be "struck" until the 200 scenes have been photographed.
Shallenberger Praises Hank Manns.

The first three of the series of two-reel comedies starring Hank Mann were screened for W. E. Shallenberger, president of the Arrow Film Corporation, upon his arrival at the Hank Mann studios in Los Angeles, and Dr. Shallenberger sent an excellent report on them to headquarters in New York.

Arrow Film Corporation announces that the Canadian rights to this series of twenty-six two-reelers have been sold to Basil Horsfall, managing director of the Horsfall Productions, Ltd., of Montreal, and that there comedies are playing five of the seven leading houses on the main amusement street in Montreal.

**Pioneer Film Corporation Opens Exchange in London**

The Pioneer Film Corporation has turned its attention to foreign fields, and has opened an office in London at Chatham House, George street and Hanover Square, W. E.

Lee Ephraiim will represent Pioneer in England and the continent, and the first consignment of features are now on their way to London. As soon as the office is running smoothly it is expected that M. H. Hoffman, general manager of the Pioneer, will visit London in order to study the foreign fields at first hand.

The first act of the London office was the signing up of Marie Doro. Whether or not London will be made an exchange centre by the Pioneer will not be decided until Mr. Hoffman returns.

**Boom Gives Impetus to Industry in Akron and Theatres Spring Up**

AKRON, OHIO, has become one of the biggest boom towns in the United States within the last two years, and is growing faster since the termination of the war than during it. The boom has given such impetus to the motion picture business that theatre builders and equipment men are having trouble keeping up with the fast pace.

This is the situation reported by supply salesmen and film exchange men coming in from Akron to Cleveland every week. A personal investigation of the writer confirms all this. All of the theatres are doing well, and 35 cents admission for a production is no uncommon thing.

At the present time there are about four big theatres nearing completion or well under way, and plans have been drawn for as many more. The new Rialto, near the Goodrich Rubber Company plant, will be the first to open. It will be operated by the Horwitz interests of Cleveland, which also own the Olympia in Cleveland. Then there is the Allen Theatre, which will be operated by local people headed by A. T. Simmons. Another big theatre, which is also called the Rialto, is being erected by the Dietz Lumber Company. It will have vaudeville and pictures, and it is very likely it will bear a different name when completed and opened. However, that seems to be the "working title."

Another combined hotel and theatre building will go up soon in the heart of the business district. The plans are drawn for this and the company incorporated. Besides these there are two or three other neighborhood houses in the process of construction. The big draw-back to progress of theatre construction in Akron is the shortage of labor, and housing conditions are such that it is well nigh impossible to import labor. To even get a room in a hotel there one has to wire in reservations two weeks in advance and then fight for accommodations after arrival.

The motion picture theatres now in operation in Akron number about thirty. The largest has 1,000 seats, and is about twice as large as the next largest. Most of the theatres are between 200 and 400 seats. The houses now building, however, will seat from 1,000 to 2,000.

There is a well-founded rumor that Marcus Loew has his eye on Akron and plans to build a theatre big enough to seat 4,000.

**Elkus and Montgomery in Serial.**

Frank Montgomery, who appeared with Ethel Barrymore in Metro pictures, also with Lionel Barrymore, has been engaged for a special role in one of the episodes of the Supreme Serial "The Mystery Mind" starring J. Robert Pauline. Edward Elkus is also cast in a prominent role in this serial.
The Moving Picture World

February 14, 1920

Kane Presides at College Reunion.

Arthur S. Kane paused from the business of nourishing an infant picture business long enough last week to preside at the annual dinner of the Washburn College Club of New York City, of which he is president. The affair was held at Shapley's. In his student days Mr. Kane gained college fame on the football field and it is said that he learned the benefits of perseverance from the rugged American sport.

"The Strongest" to Get World Wide Exploitation

THE Fox company announces the release in February of the one and only drama from the pen of Clemenceau. A print of the production, titled in French, has been sent to Clemenceau for his approval. The jury of executives and exhibitors selected to choose various scenes of the photoplay from several differing sets have made their final selection, and when the finished product is released it promises to be a screen sensation.

Special advertising material has been issued, and the owners and managers of picture theatres will have the hearty co-operation of all of the branches of Fox Film Corporation. This is true not only of the United States, but of all countries because the release of "The Strongest" will have an international flavor.

Special campaigns have been arranged in all the principal cities of the country for the proper exploitation of the picture. The release of "The Strongest" will mark the beginning of the special releases which the Fox Corporation will make during the year. It is in no sense a regular program picture, and in keeping with the policy of the Fox organization it will be specially exploited so that exhibitors all over the world can get their full measure of success from it.

Not only in the trade papers, but in the national magazines, on billboards and through specially trained publicity and advertising men attached to the Fox branches throughout the world will pictures like "The Strongest" be advertised. No matter in what town or city in the world an exhibitor may be showing the picture, there is a campaign specially prepared for him that will deal with both the picture and the stars concerned in its making.

Realart Puts Men on Road to Boost National Americanization Movement

REALART has four men on the road speculating possibilities for insuring co-operation with the federal government in its plan to obtain recognition by the theatres of Lincoln's Birthday as an occasion for promoting the Americanization movement.

The matter is having the personal attention of J. C. Ragland, Realart's general sales manager, who left New York to visit branch offices in the central and eastern parts of the country and make certain that all of them are prepared to assist exhibitors promptly in carrying out plans for special exercises during the week of February 12.

Mr. Ragland's itinerary includes Buffalo, Cleveland, Cincinnati, Detroit, Minneapolis, Omaha, Kansas City, St. Louis, Atlanta, Pittsburg and Philadelphia. Other Realart offices throughout the country will be advised by the company's special representatives, Melvile E. Maxwell, E. S. Flynn and J. E. Hennessy.

Realart's desire, according to J. S. Woody, general manager, is to assist exhibitors in every way possible to make the Americanization campaign a success. Mr. Woody suggests that the entire week of February 8 to 14 be featured as Americanization Week and that there be special exercises each afternoon and evening.

A Practical Program Suggestion.

There should be no difficulty, he believes, in arranging really interesting programs. The music, of course, should comprise compositions exclusively of American authorship. The southern melodies which lately have been so strongly featured in concert singers' repertoires are suggested for use, and with these should be played patriotic songs. Much can be added to the value of the musical program, it is suggested, by having the orchestra leader invite the audience to join him in several of the numbers. Emphasis is laid on the fact that the music should include only American numbers that are valuable from a standpoint of patriotism or quality.

With this special music Mr. Woody suggests that there should be provided short addresses by speakers of recognized ability. It is not the opinion of the Realart general manager that it will be worth the trouble involved unless the addresses are short and snappy. Warning also is given against the possible danger of remarks that might be offensive to certain classes of audiences.

Realart Eager to Help.

"Realart is not suggesting pictures to be utilized on the program," says Mr. Woody. "We believe exhibitors who are sufficiently interested to make Americanization Week an event in their theatres are quite competent to select the productions best suited to their plans. As a matter of fact, Realart has only one production which exactly meets Secretary Lane's idea, and this was being exploited on patriotic and Americanization lines several weeks before the Lane appeal was issued.

"Our principal desire is to do all that we can to interest exhibitors in the Lincoln's Birthday and Americanization Week idea. If our managers can be of service to exhibitors by making suggestions or otherwise, we trust they will be freely called upon."

Eastman Company Plans Big Building Operations

THERE seems to be no limit to which the Eastman Kodak Company will extend its building operations in Rochester. Last week a permit for another mammoth reinforced concrete structure was granted the company by Fire Marshal Fennell, a preliminary permit for the excavation having been granted several weeks ago.

The new structure, which will be used as a factory at Kodak Park, is just the beginning of a series of building operations planned by the company for the current year. The ground dimensions of the building are 300 by 411 feet and it will vary in height from 29 to 76 feet.

The total building operations which will be carried out during the ensuing year, according to the company's enthusiastic circles, will amount to several millions of dollars. It is estimated that the cost of this new structure will exceed $529,000.

William Steiner, Center, and Shots from Two of His Twelve Five-Reel Detective Stories for Arrow.

These twelve productions will run under the name of "Tex, the Elucidator of Mysteries" series. Left is "Circumstantial Evidence," and right is "The Wall Street Mystery."
Realart's "Judy of Rogues' Harbor" Is Ready for Release This Month

JUDY OF ROGUES' HARBOR," the second Realart production featuring Mary Miles Minter, will be released in February, according to an announcement just made. All of the advertising accessories have been completed and prints of the picture now are being shipped to branch offices.

The story is based on the book by Grace Miller White and the picture was made under the direction of William Desmond Taylor, who also directed "Anne of Green Gables." Clara Beranger's scenario is said to follow the book very closely, differing principally in the fact that the pro-German society of the original story has been made an organization of Bolsheviki.

"Citizens of the World," the anti-Alien Bill story, all themselves and much of the action of the story is said to revolve around their activities. An attack on the governor of the state and all of the city in which the meeting place furnishes two of the most tensely dramatic moments of the play.

Twelve-Page Press Book

The love theme is said to be strongly emphasized by the contrast between the two suitors for Judy. One of the best scenes in the picture is a crude young countryman who not only determines to win Judy but to marry her whether he wins her or not. Some of the situations developing from this man's possession of the bulk of the picture and are said to afford Miss Minter an opportunity for strongly dramatic, and at times emotional, acting.

A twelve-page press book, with a cover printed in two colors, has been provided. Heart interest is suggested as the big-seat-selling factor of the production, but considerable emphasis is laid on the desirability of featuring "the Lady of the Roses," who eventually proves to be Judy's mother, and of making tie-ups to florists for co-operative advertising.

Teaser advertising, to be done through the classified columns of newspapers, is announced. The theme of the advertising, as outlined in the press book, is an appeal for a young man who is proof against love. This, of course, leads gradually through the story to the announcement of the showing in a local theatre of "Judy of Rogues' Harbor."

Realart executives express themselves as believing that this winter production will be decidedly the most popular picture she has made. They consider that it has a broader appeal than any of her other productions and that it presents to the strong love interest and the unusual dramatic situations.

Louis Mayer Plans Early Release of Feature Film, "Inferior Sex"

LOUIS B. MAYER has definitely announced by wire from the West Coast that his first Mildred Harris Chaplin production, which is being released through First National Exhibitors Circuit will be "The Inferior Sex." The shooting of the production was completed some time ago, and Mayer is said to have determined that every possible attention be given to the cutting and assembling. Several strenuous weeks were devoted to this process alone. All told, it has required nearly three months to make "The Inferior Sex" and during that time not a single moment has been wasted nor a dollar of expense spared.

To support the dainty little star Mr. Mayer secured featured players well known to motion picture fans. Among them are Milton Siils, Mary Alden, John Stephenson, Bertрам Crasy and James O. Barrows. The picture was directed by Joseph W. Henabery, who has already attracted attention through his direction of the several successful pictures and his association with D. W. Griffith in the direction of "The Birth of a Nation" and "Intolerance." The scenario and direction were prepared by Keene Thompson.

Publicity Shows Results

Few productions of recent years have aroused greater interest among exhibitors than this. The national release of "The Life Story of Mrs. Chaplin," because of the extensive publicity and exploitation campaign which Mr. Mayer started several months ago, has already proved that the campaign is a country-wide contest around the question, "Which is the Inferior Sex?" Hundreds of letters daily are being received at Mayer's New York office. Women demand that the female shall not longer be termed "the inferior." It has been arranged to tie up this contest with the showing of the picture in all the leading theatres of the country, thereby assuring it a local atmosphere in each community and affording the exhibitor the full benefit of the campaign.

Mayer Policy Vindicatcd

Another reason why "The Inferior Sex" is attracting a great deal of attention is due to the curiosity of exhibitors generally, to learn how effectively the Mayer policy of big star, big play, big director and big cast has been applied in the case of Mildred Harris Chaplin.

A preview of the picture on the West Coast before the print left for the East convinced Mr. Mayer as well as others who were afforded a view, that the combination of the star, director and cast which was assembled in the production, will gain the hearty support of all lovers of the best in motion pictures.

Burston Coming East

President Louis Burston of Burston Films, Inc., wired the New York Office in the Longacre Building, from the coast where he has just completed his third serial thriller "The Hawk's Trail" that he will soon be on his way to New York.

Mr. Burston is now working on another serial, which is nearing completion. He will probably arrive in New York about the middle of February.

Mrs. Briggs Has Managed Jefferson Seven Years

WOMEN exhibitors are by no means new or novel these days, but still there are a lot of people, including film salesmen, who are not apt to take them as sure things, like they would take men. In Rochester, Mrs. Catherine Briggs has been doing business at the Jefferson Theatre for seven years and film salesmen about six months and eleven months ago decided that Mrs. Briggs acted as if she was in the business to stay. Now she is celebrating her seventh anniversary and she is still there and there is no indication that she will retire from the business in which she has been so successful.

The Jefferson is one of the big, substantial neighborhood houses in Rochester. Before Mrs. Briggs took over the house somebody else had taken a crack at managing it, but without much success.

It has occurred to the people that the reins things began to go differently. In those days a woman manager was rare enough to be a curiosity, so a lot of curiosity was provided the opportunity to see how a woman conducted a picture house. No matter what opinions were formed by those who came out of curiosity as to what pictures Mrs. Briggs had rather fine taste when it came to selecting and arranging a bill of pictures, so they kept on coming.

For seven years the Jefferson has been doing a business of which any man manager might be proud. Even among film salesmen it is admitted that she has a little finer sense of pictures values than most men—and this ability is constantly judged by the standards of the neighborhood audience to which she caters.

The Jefferson is not a small house, and keep it filled all year round, as is necessary in this day of high prices, in the day when there are few vacancies to fill at the Jefferson, every night the house is packed to overflowing. It is not at all a line at the box office.

Garsson Completes Sales on "Blindness of Youth"

PRACTICALLY all of the territory has been sold on "The Blindness of Youth," the announcement by Murray W. Garsson, general manager of the Foundation Film Corporation.

A great variety of distinct exploitation material has been prepared for the production and the method of selling it by state right buyers indicates that the campaign now being conducted is proving popular.

A twenty-page press book, containing all possible kinds of publicity and exploitation suggestion is available for exhibitors booking the production. A wide variety of distinct and attractive lobby cards also has been added in addition to posters, of unusual attractiveness, including two styles of one sheets, a three sheet, six sheet and twelve sheet sizes.

It is further announced that Gail H. McMillin has joined the staff of the Foundation Film Corporation and will continue his work in the production of scenic, educational and industrial pictures.
Fox News Plans Big Developments
Now That It Is In Its New Home

With the consolidation of all its New York activities under one roof, William Fox building in West Fifty-fifth street, Fox News announces that its increased facilities will enable it to provide its patrons with even greater news reels than it has put out since its inception last October. Despite the fact that its offices were scattered, and there were other hands at the helm, the new organization of the size of Fox News, the reel has forged steadily ahead.

In the opinion of William Fox a news reel, like a newspaper, should be conducted as nearly as possible in one large office, because of the need for rapid communication among the men and women who make the product. Therefore, the News now is installed, so far as the directorial, editorial, camera and business branches are concerned, in a large room on the second floor of the new building.

The cutting room and the vaults are on the ground floor below the administration office, now, no longer is news for more than a week. An exhibitor develops an idea Sunday, utilizes it Monday, and by Tuesday an enterprise is out corresponding to have written a story giving the information to every exhibitor in the country.

The thought comes to me in looking over Fox News, the ‘Mystery of the Yellow Room,’ although it is only one instance in hundreds. When we showed this Emil Chautard picture in New York we invited city detectives to view the production and undertake to solve it without seeing the last reel. They didn’t succeed.

What a Toledo Showman Did

Then an exhibitor in Pennsylvania held a special showing for the police force, stopping the picture at the end of the fourth reel and offering a prize of $50 to the man who claimed the money. Other exhibitors tried similar plans. In one case it was contended that if the detectives failed they would be able to reorder the newspaper. This difficulty was met by inviting the newspaper men also. There has been a gradual evolution of the plan, until now nearly every exhibitor who shows the production stops it at the end of the fourth reel and asks his patrons to guess the solution.

A Toledo exhibitor has introduced this idea of a prologue, Tom Moore did this in Washington, but the Toledo exhibitor introduces the prologue or interlude just before the final reel, instead of at the beginning of the play. In some instances the picture is stopped and slides are run, but in almost every case the original idea of inviting the detective has been followed. The mystery has been adopted in some form.

New Riviera Opens in Milwaukee;
Two More Are Planned for Toledo

The New Riviera Theatre, Lincoln and Fifth avenues, Milwaukee, opened last week with Wallace Reid in “Bumping Into Broadway,” Earl Carroll and Harold Lloyd in “Bumping Into Broadway.” The house seats 1,400 and has a stage arranged for vaudeville and dramatic performances as well as for screen use. It is owned by Joseph Schwartz and Earl Rice and will be managed by the latter, who is formerly manager of the Downer and State theatres in the same city. A ten-piece orchestra will furnish the music.

One feature of the Riviera Theatre will be a modern blast system whereby fresh warm air will be forced out into the auditorium at the rate of 30,000 cubic feet a minute. The auditorium is furnished in old rose, ivory and marble. A women’s retiring room is finished in blue.

Two More for Toledo.

The third community theatre to be built by the Community Amusement Company will be located at the corner of Monroe street and Lawrence avenue, Toledo, it is announced by President A. Horwitz. It will have a seating capacity of 1,400. Work will be started at once. The company plans to erect eight modern motion picture theatres in different sections of Toledo.

St. Clair will also have another theatre, which will open in April. George E. Dixon, H. G. Heywood and N. B. Voorhees have leased for ten years the property at 3317 Clair street for the consideration of $75,000. The remodeling will cost $25,000 and the house, which has not yet been named, will seat 900.

The Marlowe Theatre, Jackson, Tenn., reopened on February 8 with a motion picture show, meeting a great local demand for screen entertainment. It will be controlled by the management of the Lyric Theatre, which has been doing a big business.

The Dixie Theatre, Newbern, Tenn., under the management of William J. Housin, has moved into its new quarters in the Masonic building on West Main street.

Dr. T. A. Sparks has bought the King Theatre, Dierks, Ark., from A. J. King and has assumed active charge of the playhouse.

Western Capital Backs
Special Pictures on Coast

Los Angeles, February 4, 1920

Moving Picture World.

The Special Pictures Corporation, capitalized for $250,000, was organized in Los Angeles on February 3, with Louis J. Thompson, its president; Ward Lascalle, its director-general; Earl Shanks, its business manager, and H. J. Roberts, its sales manager.

The new company is financed through Aronsun and Company, the A. Hellman interests and the largest bonding house in the West. President Thompson says the formation of the company marks the first serious move on the part of western capital to enter the field of film production in big way. Marco Hellman of the Hellman-Dole institution, the biggest financial concern of the West Coast, is president of Aronsun and Company.

The new company will specialize in comedy and will begin releasing on March 1. Exchanges will be opened in twenty-six cities. Louis D. Thompson was formerly special representative for Mary Pickford in the United Artists Corporation office, New York.
Canada Conceives Brilliant Idea of Censoring Theatre Advertising

OTTAWA exhibitors received official notification from the new Ontario government on January 26, that an order-in-council had been passed by the provincial authorities which provides for the censorship of all newspaper advertising for moving picture theatres.

The exhibitors were also advised that they would be charged an annual license fee of $10 for the privilege of using their newspaper. It was pointed out that copies of newspaper advertisements would have to be mailed to Toronto, 280 miles away, and the approved copy would be used in the paper before the display could be used in the papers as desired or scheduled.

The official order caused consternation in both moving picture and newspaper circles of the Canadian capital. It was at first believed that the regulation would affect the exchanges far more than it would hinder the exhibitors.

Blame Farmer's Party.

It was also believed that if it was the intention to examine every film advertisement published, the government would surely establish branch censorship offices in the leading city of each district of the province. When it was discovered that all proofs or copy must be approved by the Toronto censor board, the declaration was made that it was the apparent purpose of the Farmers' Party to kill the moving picture business by degrees.

"The new order means that we will be unable to do any newspaper advertising at all," declared one prominent Ottawa exhibitor. "By the time that advertisement is examined by the censors and is mailed back to the exhibitor in Ottawa, the purpose for which the advertisement was intended would have passed and probably an entirely new picture would have become the current attraction at the theatre."

Papers and Film Men to Fight.

Immediately after the Ottawa exhibitors received the official advice from the Ontario capital one of the newspaper publishers proceeded to get into touch with all other newspapers of the province with a view to securing concerted action in the matter. Judging by the attitude of the Ottawa newspaper, practically every daily in the province will now use its influence against the powers-that-be.

The opinion was expressed that, if every newspaper took up a campaign against the Farmers' government and if the exhibitors used the power of the screen along similar lines, the present regime would be short-lived.

Big developments, or a back-down by the government, are expected in the near future.

Felix Feist at Denver Meets Many Exhibitors

DURING his two days' stay in Denver, Felix F. Feist, vice-president and manager of sales for Goldwyn Distributing Corporation, occupied most of his time visiting theatres and conferring with exhibitors. A number of managers from out of town visited Denver in order to meet Mr. Feist, among others, J. E. Tompkins of the Liberty Theatre, Colorado Springs.

Mr. Feist had an interesting interview with A. G. Talbot, managing director of the American Theatre. Mr. Feist said: "It is gratifying to find that Mr. Talbot has the thorough confidence of a large clientele, having never abused the confidence of his patrons. It is therefore not surprising that the American Theatre had 9,040 paid admissions to 'Pinto' on the opening day, Sunday, January 18. This compares favorably with the opening day of 'Mickey,' one year ago, when there were 9,167 paid admissions. Receipts came within $12 of the house's biggest day when 'Broken Blossoms' was shown at advanced prices."

Infused "Pep."

Mr. Feist renewed his acquaintance with Charles Wertz, manager of the Rivoli, Strand, Plaza and Isis Theatres. One of the most inspiring incidents of the two days was the gathering of the sales and office force at a dinner given by Mr. Feist, who spoke in enthusiastic terms of what may be expected from Goldwyn during the twelve months to come.

That Mr. Feist's forceful personality was responsible for infusing additional "pep" into the local sales force was evidenced by the success of Jules Wolf at Trinidad on Tuesday, January 20. Prior to leaving Denver, Mr. Wolf and Mr. Feist had agreed that it would be difficult to close a satisfactory contract in that city, but Mr. Wolf wired the Denver office on Tuesday: "Secured contract with Strand Theatre here on Moore, Rogers, Kennedy, Pinto and new Ford series. Have assurance that other contracts will follow."

Ascher Arrives in Snowstorm.

E. M. Ascher, personal representative for Mack Sennett Comedies, arrived in New York on February 4 for a short stay. He said he left the "Land of Flowers and Sunshine" for the "Land of Snow and Slush" with the expectation of transacting a little business and then returning on the fastest train available. Mr. Ascher is a Californian.

Three of the Big Fox Specials Which Are Due for a Strong Revival.

Left, upper and lower, "The Honor System"; upper center and right, William Farnum in "A Tale of Two Cities"; lower center and right, Annette Kellerman in "A Daughter of the Gods."
Gracy Miller White Likes Film Version of Her Tale

GRACE MILLER WHITE, author of "Polly of the Storm Country," Mildred Harris Chaplin's second Mayer-made First National attraction, was a visitor at the studio preview of the picture in Los Angeles a few days ago. She was highly pleased with the production and particularly with Mrs. Chaplin's interpretation of her dream-heroine.

"I believe," she said, "that 'Polly of the Storm Country' will be my greatest success, and I further believe that Mrs. Chaplin is one of the very best types to interpret the role of Polly. I am positive it will prove such a starring vehicle for her as my 'Tess of the Storm Country' proved for Mary Pickford and 'The Secret of the Storm Country' for Norma Talmadge."

The production has been cut and titled and is now en route to the East, where prints will be made for early First National release. The picture was directed by Arthur Rowson and photographed by Hal Rosson.

Simultaneously with the release of the picture, the novel will be issued in book form.

Dean Becomes Director of Photoplay Company

THE United States Photoplay Company, which is incorporated in the state of New York, announces that E. B. Dean, Sr., a well known capitalist of Scranton, Pa., has been elected director and second vice-president of the corporation. Mr. Dean has become one of the highest stockholders in the corporation, which is producing the film epic "Determination" and others of equal magnitude.

The balance of the personnel of the officers and directors includes Capt. F. F. Stoll, president and acting treasurer, who was general superintendent of free delivery in the Chicago post office for years and is author of "Determination"; Dr. George L. Carder, first vice-president, a prominent surgeon of the Cambria Hospital; William Wakenaam, secretary, for six years secretary to James A. Paisley, president of the Valley Camp Coal Company, of Cleveland, and active in the organization of the United States Fuel Administration during the war; H. H. Prentice, director; a prominent chiropractor of Cleveland, and Wm. P. Doug, Jr., vice-president and treasurer of the Doug Printing Company, of Washington, D. C.

New Child Labor Bill Introduced

A new child labor and compulsory education bill for the State of Columbia was introduced in the House by Representative Warren Gard, of Ohio, on behalf of the Consumers' League, under whose aegis one of which exhibitors would be prohibited from employing children of less than eight years of age in their theatres. Boys between the ages of 16 and 18 years could come under the provisions of the eight-hour law at the present time, a number of the theatres utilize the services of young women as ushers; and many women as cashiers. If the new bill is adopted, these girls would be compelled to make certain that none of their girl employees are under eighteen.

Harry Rice, Resigns as Universal publicity director, says Chicago is the "village" for him.

New York Mourns But Harry Rice Does Not

THERE is one man in a thousand who cannot "stand" New York. Harry Rice is that person. Years ago Carl Laemmle, Universal's president, left Chicago to come to the Metropolis. He stayed. R. H. Cochrane followed. He too liked the Knickerbocker town and remained there. Phil Cochrane came, and saw, and lingered, and countless numbers have done the same.

When Harry Rice unbuckled his khaki armor of war he settled down to a short stay in Chicago. It was only a short stay however, and then Carl Laemmle spoke—and the words he uttered were such that Rice hopped the Twentieth Century Limited, wife, baggage and all, to answer the summons. The answerer to the summons was the directorship of Universal's publicity department.

After putting this department into perfect working condition, after reorganizing the ruins the war had left, Harry Rice developed a smooth machine.

Now, he is tired of the subway and the hoop-rubbing skyscrapers. The western breezes have called him. He has decided the charms of Fifth Avenue are nothing to him compared to those of Michigan boulevard. He wants to get back to the "folks" and renew old acquaintances in his adopted home town. So he has kicked the traces and resigned his position.

No amount of urging on the part of Universal officials could break his determination to do this. So, while Chicago will welcome the return of the prodigal p.a., Universal's New York office will mourn his going. It is believed that Joe Mayer, New York district publicity manager, will succeed him as he has done excellent work and Rice has recommended him for the place.

Rice's going is marked by the friendliest feelings on both sides. His reasons for leaving are purely personal and a desire to get back to his favorite city. He has not made any definite plans as yet, but has announced that he intends to remain in the publicity game. His resignation takes effect on February 15.

F. & R. Theatre Chain Books Hodkinson's "Desert Gold"

THE Finkelstein & Ruben chain of theaters in Minneapolis, St. Paul, Duluth and other points, have booked for immediate play dates for its first and subsequent runs in the Twin Cities the "Desert Gold" at Hodkinson & Ruben. For three months while this big exhibitor organization was striving to find open time in its congested schedules, "Desert Gold" had to be held for its premieres in the other major cities in Minnesota and the Dakotas, while the Hodkinson organization refrained from booking it anywhere close to the Twin Cities. This book is for their three cities by Finkelstein & Ruben gives Mr. Hampton's production a clean sweep record of having been bought in every city in the entire territory.

Another first run house, the Strand, Providence, R. L. and ably managed by Charles H. Williams, has booked the picture for immediate presentation, which closes the last important New England city that was open on this production; first runs having been played in New York at the Warner's Theatre, at the Strand, in Springfield at the Broadway, in Portland, Me., at the Empire.

Story of Fairbanks' Latest Is the Star's Original Idea

IT IS announced by the management of the Douglas Fairbanks productions, through the United Artists Corporation, that reports giving credit to anyone outside of the star and Tom Geraghty, editor of production, as collaborators in the conception of "When the Clouds Roll By," are false.

The story was the original idea of Douglas Fairbanks and the scenario was written by Tom Geraghty. Numerous articles have been published giving Louis Weadock mention as part author and as assistant in the screen preparation.

Weadock, it is declared, was engaged by the Fairbanks organization as an appetizer at a writer's meeting last present at the studio during the making of the story. His ideas, however, did not come up to the standard required by Fairbanks and before the end of the production he was removed from all affiliation with the company. He was not placed under a long term contract, as has been announced, and is not affiliated in any capacity with the Douglas Fairbanks organization.

Mastbaum to Aid Lane's Plan

That the Americanization committee, of which Franklin H. Lane, Secretary of the Interior, is chairman, will receive strong support in its campaign to make better citizens throughout the United States by means of educational propaganda through motion pictures was evidenced when Jules M. Mastbaum, president of the Stanley Company of America, with headquarters in Philadelphia, sent a telegram to Secretary Lane, offering to the committee the use of the screen every day in the projection of that company for the display of films and slides on the work of Americanization.

President Mastbaum also wired that his company would have films and slides made and begin the work of aiding this cause at once.
Marcus Loew Visits Metro Studio; Promises Expansion of Activities

Marcus Loew on January 31 completed a thorough inspection of the new million dollar Metro studios at Hollywood. It was Mr. Loew’s first view of the immense plant and the survey required the better part of two days. During this time every shop, stage and setting came under the close scrutiny of the head of Loew’s, Inc., which recently became co-partner with Metro in an important business merger for their mutual expansion.

On his tour of inspection of the studios Mr. Loew was accompanied by Richard A. Rowland, president of Metro Pictures Corporation; Joseph W. Engel, Metro treasurer; Irving Ackerman and Samuel Harris, of Ackerman and Harris, who are general managers for Loew’s vaudeville interests in the West, and C. E. Shurtliff, president of C. E. Shurtliff, Inc., holder of the rights to several Jack London stories which Metro will make and distribute, with Mitchell Lewis as the star.

Loew Promises Surprise.

“This looks like the immense industrial plant that it is,” was Mr. Loew’s comment after he had gone over the studios, figuratively, with a fine-tooth comb. “I had received glowing reports about the Metro studios, but I am frank to say that I had not pictured them as being so splendidly equipped, so extensive nor so modern as I found them to be. My tour of inspection has been a delightful surprise.

“Expansion of Metro activities will be on the largest possible scale; on a scale great enough to astonish the entire industry.”

Incidentally, it was made known that Ackerman and Harris are to start work immediately upon the construction of two new theatres in Los Angeles. One of these will be for vaudeville and one for Metro pictures. Both of them will be large and costly houses.

After a series of conferences to be held here between Mr. Loew, Mr. Rowland and other Metro executives, further announcements of the Loew-Metro expansion policy will be made.

Saw Lytell Picture.

Messrs. Loew, Rowland and Engel made a brief stop-off at Chicago to see a print of “The Right of Way,” starring Bert Lytell, shown in the projection room of Metro’s Chicago exchange. They were met at the Los Angeles station by William E. Atkinson, Metro general manager, and Clifford Butler, general superintendent of the studios.

The party motored out to the studios, to be welcomed by Maxwell Karger, director general. They found it to be a veritable hive of activity, with several productions under way. The stars engaged were Bert Lytell, Viola Dana, May Allison, Alice La e and Emma Dunn, with an all-star cast staging “The Hope,” one of the five great Harry Lane melodramas purchased by Metro.

Canadian Club to View Neilan’s “River’s End”

What is anticipated to be one of the most auspicious presentations ever given a photoplay is now being arranged for Marshall Neilan’s initial independent production, “The River’s End,” an adaptation by Marion Fairfax of James Oliver Curwood’s big seller. In view of the fact that the Neilan picture discloses a tale of the Canadian Northwest and shows the beauties of “God’s Country,” it is fitting that it will receive its premiere before over 1,000 members of the Canadian Club of New York City.

On Monday evening, February 16, at the grand ball room of the Hotel Biltmore, this film will be shown in private before many well known persons in the civic and social life of the metropolis. The film will be presented in a most elaborate manner with an attractive prelude in which the song, “The River’s End,” inspired by the picture, will be rendered by a famous singer. A special orchestra has been engaged.

The affair will be formal and a dinner will follow the showing of the picture. Various men famous in national politics are expected to be present, including several persons who will be particularly interested in the theme of the story. The members of the trade press will be invited to the affair to obtain a preview of the production.

If other plans do not prevent it, Marshall Neilan will make the trip from California to New York in order to be present, as will James Oliver Curwood, author of the story.

“The River’s End” is now receiving its final treatment at the Rothacker laboratories in Chicago. In the cast are Lewis Stone, Marjorie Daw, Barney Sherry, Togo Yamimata, Jane Novak, Charles West and others.

Hall Assisting Leonard.

At Hall who assisted Dallas M. Fitzgerald in the direction of Hallmark’s Famous Directors’ feature, “Chains of Evidence” co-starred around Breese. Marie Shotwell and Anna Lehr, is now assisting in the direction of Frank G. Hall and Ascher Enterprises, Inc.’s, fifteen episode serial production, “The Evil Eye,” written by Roy L. McCordell and starring Benny Leonard with Stuart Holmes, Marie Shotwell, Ruth Dwyer and Mme. Martini in chief support.

Three More of the Fox De Luxe Productions Due for a Second Bold Bid at Box Office Power.

Upper left and center is Toda Hera in “Salome”; upper right and lower center, the same star in “Cleopatra”; lower left and right, William Farnum in his magnificent, “Les Miserables.”
The various activities of Fox Film Corporation at West Fourteenth Street, New York City were completely moved by January 31 to the new Fox building in West Fifty-Fifth street. The New York Exchange, however, remains at 130 West Forty-first street, where it now occupies the entire tenth floor.

Satisfaction was expressed by the heads of departments over their new quarters. The building is much needed relief from the crowded conditions that prevailed in the old building—the rapidly growing business of the corporation having long ago made the offices in Forty-sixth street too small.

The new building was opened for business without ceremony. Mr. Fox as rapidly as the state of the interior work in the various other Fox studios in New York permitted.

Directors were enthusiastic in their praise of the arrangements. Twenty comparison in act and decoration on the large floor of the third story, and the ample supply of dressing rooms, the large carpenter shops, wardrobe room, scene shop, and other appurtenance will afford every facility for the making of big features.

Besides well-appointed dressing rooms, there are rest rooms for the women and a gymnasium for the men. Similar services are provided for the other employes, also a restaurant which furnishes to all workers wholesome food at reasonable prices.

Fox News has been well cared for. There are extensive offices for the administrative branches and splendid darkrooms and quarters for the staff of cameramen daily engaged on film important news events for the screen.

Laboratory a Feature.

Another feature is the large laboratory that has been added on to the expansion. This branch boasts the very latest in film devices and will enable the organization to turn out 3,000,000 feet of film a week—having, in addition, several secret processes that will be a revelation to the industry.

Exhibitors have referred with pleasure to the comfort of the projection rooms, which are built along the lines of the best Broadway motion picture theatres. The floors are sloped, the seats are upholstered, and the length of the rooms admits of long shots and consequent big images that display the pictures to the best advantage. Music is provided at each showing. In conjunction with the projection rooms are numerous vaults for film storage, large enough to contain the output of Fox Film Corporation.

The scenario department, besides having comfortable offices, is equipped with a library of 2,000 volumes, including works of reference as well as novels. The newest works will be constantly added, and there will be at all times a complete supply of periodicals in every language.

To assist all departments in facilitating business, there is a telegraph office in the new building, from which messages can be sent directly, and where they can be received from out of town.

Washburn Working on New Picture.

Bryant Washburn has started work on "The Siu of St. Anthony," a Saturday Evening Post story by Charles Collins, according to word from the Lasky studio at Hollywood. The scenario was written by Elmer Harris and Jack Cruse is directing. This picture is said to afford Mr. Washburn a role considerably different from those which he has previously appeared in, and is one which suits him exceedingly well.

Bennett Working for Hank Mann.

Frederick Bennett, author of "The Keckel Mystery," "The Lost Express," and several comedies, will co-operate with Hank Mann in writing stories for his series of fun films.
Frank Rembusch States Case of National Body on Advertising

In contributing further to the "screen advertising" controversy, Frank Rembusch, secretary of the Motion Picture Exhibitors of America, Inc., sends to Moving Picture World copy beyond the capacity of our space to admit in full. We condense and quote in part from an article that interested picture showmen can probably get from Mr. Rembusch in full.

Citing the old Japanese proverb "One look is better than a thousand words," Mr. Rembusch states that the screen would be worth a million to any national advertiser who could show one 100 foot reel one week on every screen in the United States. No exhibitor, says Mr. Rembusch, should sign away the exclusive advertising rights to his screen.

He asserts that a group of New York exhibitors are asking exhibitors for these exclusive rights plus the right to censor all industrial pictures. Mr. Rembusch is for "an open market" on the advertising proposition.

National advertisers are willing to use screens, and Mr. Rembusch deplores "direct action" by the individual exhibitor. "They are not a party to the present controversy and should be discouraged," says Mr. Rembusch. "Their sense of appreciation and confidence in the screen equals the same spirit in which they pay millions for billboard advertising."

Concerning Universal's工业.

Asserting that the exhibitor should be paid, Mr. Rembusch goes on to speak for his organization as best competent to handle the situation. In part he says: "In line with the action of the National convention in St. Louis the National officers have been working to find the best solution to cure the abuse of concealed advertising without in any way discouraging the showing of industrial pictures. Mr. Blac's, National president, laid before Universal the screen rights of the exhibitor and asked that Universal put the exhibitors a nominal sum for showing these pictures. "The Universal Film agreed to give their industrial pictures free and pay exhibitors a nominal sum for showing them. We gave no exclusive contract to Universal."

Showmen Free to Act.

"No exhibitor is forced to use Universal pictures. We recommend that all other industrial picture producers give exhibitors the same consideration. We have viewed the Boy Scout picture and recommend that exhibitors use it because it is a very pretty picture, encouraging a very popular movement. "The National officers thoroughly investigated the contract Mr. Black made with Universal and approved of it. We also investigated the movement of the Motion Picture Theatre Owners and disapprove of their plan. "They ask that all industrial pictures shall pass their committee of New York exhibitors and that exhibitors give this committee exclusive right of their screens and that all pictures pass their censor."

Questions M. P. T. O. Motives.

"We believe that this committee has no right to an exclusive contract for the screens of all exhibitors. Since the national organization does not approve of their action they are attempting to start another National organization and we hope they will not be successful. "If they are going into the industrial business let them say so, and we will be glad to play all of their good pictures free of rental cost and receive a nominal sum for showing same. The Universal is paying this money to exhibitors whether they are members of the Motion Picture Exhibitors of America or not. "One National exhibitors organization is sufficient. The National officers have plenty to do to interest the exhibitors in one organization without someone always trying something to keep exhibitors from affiliating and working together in harmony."

Makes Plea for Union.

"The National organization has always worked along broad, altruistic lines. Let us keep it so. No organization can succeed that lays set rules for its members as to how they must run their business."

"Our function is to bring out the truth and give the exhibitor the facts. We have no scheme by which a few exhibitors can make money through the National organization. Our purpose is to work for the best interest of the industry and assist the exhibitor through an exchange of ideas and a process of education."

"This whole controversy started at the National Convention last June and came about because the delegates from New York insisted that the convention follow their recommendation as to representation, etc. It so happened that all the rest of the delegates of the United States voted against the New York resolutions and New York walked out."

Favors Majority Rule.

"We believe that New York should stay in the National organization and that the majority should rule. Our advice to every exhibitor is: Do not give an exclusive contract to anyone for showing your industrial pictures. "Do not destroy the future of the industrial field by hammering at the National advertiser. "Your screen is your own good property. Keep it and use it for your own good. Don't let anyone be your censor. "Stand by your National organization. It has stood by you in the past."

Radin Secures Several Productions on Coast

MATTHIAS RADIN, president of Tyrad Pictures, Inc., who was recently confined to his hotel in Los Angeles by an attack of the grippe, is out again, and it is expected that within the next week or ten days he will have completed final arrangements with several of the producing companies, signed, for the distribution of their products in America.

Beyond the fact that the art titles in one of these features were made by Ferdinand Pinney Earle and that it contains an all-star cast, no other information is obtainable. These were the last titles made by Earle previous to the formation of his own company organized to produce spectacular subjects by the use of his patented process whereby massive settings, can be made in a short time and at practically no cost, by the use of paintings and the aid of the camera by a "double exposure" system.

The Playter Studios, Spokane, and Wellington A. Playter, President of the Organization.

Left is a view of the outdoor stage; right is an indoor view, showing the electrical viewpoint of the studio, to be managed as a community proposition.
Universal Buys More Novels.

Universal announces the purchase of "Sayonara," the story by Gwendolyn Logan, as a starring vehicle for Tsuru Aoki. The company has also acquired the screen rights for "False Colors," by Edwin Le Vin, which will serve Priscilla Dean as her next feature, while "Togs," the story of a family of toothpaste, has just been secured for the use of Edith Roberts, following her current production, "The Daring Duchess."

State Rights Contracts
Closed for Garsson Film.

IMMEDIATELY following the decision of the United States District Court, permitting M. W. Garsson, of the Foundation Film Corporation, to use the title, "The Blindness of Youth," contracts were closed for the state rights distribution of the picture in nearly half of the United States.

"All the territory in the United States would have been sold long ago," Mr. Garsson says, "if it were not for the injunctive process. I am thankful to be restrained from using the title. We expect to have all states disposed of within the next ten days."

As soon as the contract is closed an announcement will be made of the forthcoming release. We are going to continue to give the state rights buyer the best possible protection and to assist him in every way to make the picture a success from a financial standpoint. Even after all territory is disposed of we will continue the advertising campaign on "The Blindness of Youth," in order to prove good faith to the territorial buyers. Of course this campaign will be conducted exclusively toward the exhibitor.

"We have negotiations under way for the state rights distribution of eight big productions and as soon as plans are consummated we will notify all state rights buyers."

Only Two Women in Cast of "The Law Bringers"

ALTHOUGH perhaps not the first time on record but nevertheless unusual and interesting is the statement from Selznick Pictures to the effect that there are to be only two women principals in the Ralph Ince production "The Law Bringers." These two parts are given over to Zena Keefe, who plays the part of Andree the half-breed dance hall girl, and to Anita Booth who has the part of the gentle wife of Duccane, the gambler and whiskey runner.

When Ralph Ince decided to play the leading role of Constable Dick Heriot in this G. B. Lancaster story he was confronted with the difficulty of obtaining a correct uniform for the part. As a member of the Northwest mounted police he needed a special uniform and for the sake of the picture it had to be a duplicate of the uniforms worn by the members of the mounted police.

From Thomas McGrand, who was a corporal in the M. P. during the rebellion of '85 in Canada and from Colonel William Donaldson, official with the Canadian Northwest Pacific, he obtained some photographs of the uniform and the two men described the coloring to him.

Salt Lake City Operators Walk Out When Managers Refuse Six-Hour Day

REFUSING to arbitrate their differences with the Salt Lake Theatre Managers Association, the union operators employed in the motion picture houses of the city walked out on a strike last week. Their places were immediately filled by non-union men, and, according to the managers of the several theatres, the shows are operating as usual with little inconvenience in the majority of cases.

In one or two of the theatres managers declared that the machines had been tampered with, lights removed and fuse plugs pulled. No great damage, however, was done, and officers of the association say that the theatres are again operating under normal conditions.

The strike resulted from the refusal of the managers to accede to the union's demand for a six-hour working day. The operators were granted the increase of wages for which they asked, and every other provision of the new contract which they submitted was accepted by the theatres. Under the old agreement they worked seven hours.

Two Theatres Signed.

A committee of the managers, including George E. Carpenter, manager of the Paramount-Empress Theatre; George Mayne, manager of the American, Gem and Strand theatres, and M. H. Hanauer, of the Broadway Theatre, met with a committee of the operators on January 31, at which time a proposition to arbitrate was offered. The committee maintained that this would do no good, since the members of the union, to a man, they said, had decided to stand by the six-hour day demand.

The managers' committee called a meeting of the association at 11 o'clock Saturday night, and at that time the managers of those theatres showing pictures exclusively decided to stand together and refuse the demand. It developed that the Orpheum Theatre had already signed the new agreement, and it was accepted by the Casino. Panthages Theatre made a temporary agreement pending the return of Manager Frank R. Newman, who was out of the city.

Advanced Salary Scale.

All houses agreed to the advanced salary scale requested by the union, an increase of from $37.50 to $40 a week for class A theatres, relief operators from 70 to 95 cents an hour and overtime to be computed at time and one-half. In class B theatres the scale of 89 cents an hour for relief men was agreed to.

The operators, however, would not accept the increase without the six-hour day. They maintained that working conditions were such as to make it dangerous to health to work longer. Nevertheless, the managers maintain, a majority of the operators are holding two jobs and some are voluntarily working as much as eleven hours a day. The theatres affected by the strike are the Paramount-Empress, American, Gem, Broadway, Strand, Isis, Empire, Cozy and the Photoplay.

Julian Solomon's Father Dies.

In Philadelphia, on January 21, Julian Solomon, father of Julian Solomon, Jr., died of apoplexy while sitting at his desk. He was in conversation with his business partner, when, without warning, he was stricken dead.

His son, long associated with Morosco and Famous Players-Lasky, was ill in bed with the grip, and was unable to attend the funeral. Deceased was in the commission business in Philadelphia, representing numerous New York accounts in merchandise sales.

"After a Strenuous Morning's Work in the Gymnasium."

So the Arrow publicity department advises us of this line-up of girls for Hank Mann comedies.
DeMille's "Why Change Your Wife?" Picturizes Married Life of Today

Why Change Your Wife?" the forthcoming Cecil B. De Mille production to be released by Famous Players-Lasky Corporation as a Paramount Arclight special is described by those who have seen it as being a companion picture to Mr. De Mille's other successful domestic dramas, "Don't Change Your Husband," "Better, For Better, For Worse," and as embodying the spectacular effects and the wealth of detail which characterized those two productions.

In "Why Change Your Wife?" it is expected to be released in the near future, Mr. De Mille, is said, takes up another angle of the domestic problems which he handled in "Don't Change Your Husband" and "For Better, For Worse." The three pictures, however, are declared to be no way related to one another, except in the fact that they treat of modern married life.

This grouping of productions is said to be something new in motion pictures, although the group of works has long been known in literature. Just as Balzac in his "Comedie Humaine" and Ibsen in his social dramas wrote a series of works built around the same general theme, so Cecil B. De Mille has produced a group of pictures picturizing various phases of married life of today.

Has Unusually Strong Cast.

In this picture, which is marked by the sumptuous settings and profusion of accurate detail of scene and action which have come to be associated with Mr. De Mille's name, the director shows how a husband, blinded to his wife's true worth by the monotonity of existence, can neglect her and become enamored to her; and how, in the end, only to realize his mistake after he has come to an open break with his wife.

Cleveland Salesmen Win Universal Prize Contest

Universal's big business drive is over. As was told in these columns last week, it was won by the Cleveland exchange salesmen under the direction of Manager E. J. Smith. They made an increase in business of more than 50 per cent in the last three months over the three preceding months. As a result, the big end of the $6,000 prize, or $2,500, was awarded the Cleveland manager and salesmen.

The office in Cleveland has reached large proportions. Its output is popular in Ohio and the exchange has become a headquarters for Cleveland and Ohio exhibitors. The seven salesmen employed by Mr. Smith more than doubled their average sales during the run of the competition. H. C. Rogers, M. J. Gicle, T. G. Colby, N. P. Fleisher, H. S. Brown, F. L. Davie and J. W. MacFarland. H. C. Rogers is Mr. Smith's assistant.

Gold King Screen Advances

Announcement is made by the Gold King Screen Company, Altus, Okla., that, beginning March 1, the price of Gold King Screen will be raised to seventy five cents a square foot.

S. H. Jones, inventor of the screen and president of the concern, states that this raise in price is imperative as the cost of manufacturing materials has trebled in the last twelve months.

The Gold King Company has purchased a building site in Oklahoma City and plans to erect a three-story factory thereon.

William Bowman, Director, Ill.

Antonio Moreno is himself directing the fourteenth episode of "The Invisible Hand," his current Vitagraph serial, owing to the sudden illness of Director William Bowman. The episode includes some of the biggest scenes in the chapter play, one requiring the star to drive an automobile over a cliff for a sheer drop of more than fifty feet into a river. It is expected that Mr. Bowman will be recovered in time to direct the fifteenth and final episode.

Guy Empey Secures Scenes for "Oil" Despite In hospitable Southern Sun

It isn't the 'Sunny South' it's said to be; it's the barren of the song which Guy Empey's press agent makes the telegraph wires sing in his dispatches to the New York offices since the arrival of Guy Empey, Florence Evelyn Martin, Director North and others of the company producing "Oil" at Shreveport, La. The company had pinned its faith on Southern propaganda which glorified over the sunny smile which "nature always wears south of the Mason and Dixon line"—and landed in a sea of mud in Shreveport. Record rains had soaked the entire Northern end of Louisiana. Nevertheless, the author of "Over the Top," "The Undercurrent" and "Oil" managed to coax enough sunshine from the weather man to start filming the oil-land scenes which are necessary for the completion of his big special production. Last accounts had it that the Sunny South had redeemed itself. Lake Caddo, a veritable valley devoted to the oil industry; Homer, a boom of town; Shreveport and other places yielded many picturesque shots. Visiting these places Empey resorted to army tactics in moving his impedimenta. He mounted men and materials on high-wheeled, mud-tread transport wagons and helped push, as in old artillery days on the western front.

Many Pictur esque Shots.

About a week or ten days more of picture-taking will conclude the filming of scenes for "Oil." Latest advice indicates that the company will go as far west as Tulsa, Okla. With production work three-quarters finished, "Oil" promises well as a production of considerable magnitude.

Besides the star and his leading woman, Director North and his assistant, Philip Quinn, cameramen Malloy and Baker and Still Photographer Moran, the set includes Templar Saxe, William Eville, Denton Vane, Harry Lee and Harry Burkhart.

Pioneer's Wrestling Pictures Open to Capacity Houses at Cohan's Theatre

If a succession of crowded houses on Broadway is an indication of success the pictures of the wrestling contest between Joe Stecher and Earl Caddock, owned by the Pioneer will be one of the greatest sensations of the year.

Joe Stecher, who appeared on the stage of the Cohan Theatre before several years, saw a trial cast and a thunderous ovation, but silently declined to make a speech. As the pictures were shown on the screen he was perhaps the most interested spectator in the house.

Elaborate preparations had been made at the Madison Square Garden, New York, for the filming of the bout. Several batteries of arc lamps flooded the padded arena. Seventeen cameras and a photographic staff of over fifty were perched on the roof girders, balconies, platforms and ringside to catch the battle from every angle.

Quick Work on Positive.

Twelve hours after Stecher had won the world's championship, the first print of the contest was shown at the Pioneer office.

That the public at large is interested in wrestling is proven by the large advance sale which has been reported by the Cohan Theatre. On Monday the pictures began a tour of the K. & E. time, beginning at the Nixon Theatre, Atlantic City, where the film was shown for three days.

At the Pioneer office offers are being received from all parts of the world.
THE MOVING PICTURE WORLD

February 14, 1920

Hodkinson Picture Sets New Record at Tally's Broadway in Los Angeles

LOUISE GLAUM, star of J. Parker Read, Jr.'s "The Lone Wolf's Daughter," by Louis Joseph Vance, played no small part both on the screen and in person in the success scored by the W. W. Hodkinson release at T. L. Tally's Broadway Theatre, Los Angeles, last week.

Miss Glaum made a personal appearance at Tally's on Tuesday evening, the big Tally house proving all too small for the crowds that clamored for admittance. And the applause that greeted her appearance on the stage was only slightly more vigorous than the handclapping which followed the conclusion of the picture when Miss Glaum reappeared, and in a neat speech thanked the audience in behalf of the producer and her associates in the picture.

Los Angeles has seldom been the scene of such powerful a promotion campaign as was waged on the Louise Glaum production by Mr. Tally's organization.

Exploited Widely.

Quarter-page newspaper advertisements as forceful as the picture itself awakened interest four days before the opening presentation, and spreads of similar size along with word of mouth advertising attracted thousands at every performance during the engagement. Twenty-four sheets on the J. Parker Read, Jr., picture were everywhere in Los Angeles and throughout the highways leading into the city.

The theatre also secured some valuable co-operation from Broadway merchants, three specialty houses giving up a window to displaying duplicates of the gowns worn by Miss Glaum in the picture, and a sporting goods store giving a window display of every style of fire-arms employed in the picture.

Famous Players Now Transferring Activities to Long Island Studio

THE immense work of transferring the activities of the Famous Players-Lasky productions from the five widely separated studios which have housed the productions in the East this winter, to the new $2,000,000 studio at Long Island City, has been begun by J. N. Naulty, general manager of the eastern studios.

Success in arranging and preparing his crew for the new studio is one of the most important tasks, next to that comes the arrangement, cataloguing and indexing of the enormous amount of indisputable property which has been accumulated at the studios and in storage. In this, however, the system Mr. Naulty has already introduced which has created a photorial index of all this property, by which all articles desired may be selected from pictures and ordered by number, has been proved a advantage.

"We have achieved splendid results with the organization working under the present difficulties," said Mr. Naulty.

Prohibition Is Theme of Washburn's Aircraft Release for February 8

REPLETE with scintillating wit and with a farcical handling of an opportune theme in a manner that even the most censoring critics would fail to criticize, is Holworthy Hall's story, "The Six Best Cellars," starring Bryant Washburn, is the Paramount Aircraft picture scheduled for release February 8.

"The Six Best Cellars" is probably the funniest story ever written dealing with Prohibition, First published in McClure's Magazine, it was so good that Bobbs-Merrill published it in book form and "The Six Best Cellars" actually became one of the six best sellers.

Much after the manner in which Admiral Farragut tackled the torpedo question, young Henry Carpenter, a newly married society idol, played by Bryant Washburn, says: "Darn the drought. Let's go." Henry and his wife, Millicent, belong to the elect half-dozen who are supposed to be the best ever known in the alcoholic trade which claims them on its census. They are credited with having a well-stocked cellar when the day comes for King Alcohol to take the line. As a matter of fact, Henry is struggling along on high with his supply reduced to the final quart.

Bryant Washburn plays the part of the standard society idol. He is supported by Wanda Hawley and a cast including Clarence Burton, in a character part, Dolly Moore, Josephine Crowell, Fred Vroom, Jane Wolfe, Richard Wayne, Julia Faye, Howard Gaye, Selma Maja, Parker MacConnell, Ruth Ashby, William Boyd, Olita Adams, Allan Connor, Lorie Larson and C. H. Geldart.
A. George Smith Leaves African Films
To Be Goldwyn Representative Abroad

A. GEORGE SMITH, said to be perhaps the most widely-traveled man in the motion picture industry, has been appointed by Goldwyn Pictures Corporation as its general representative for Europe. Charles Lapworth, formerly on the London Daily Mail, and more recently associated with Charles Chaplin, will co-operate with Mr. Smith in the handling of Goldwyn advertising and publicity in the European field. In engaging Mr. Smith to represent the Goldwyn interests in Europe, this organization has secured a man finely equipped through years of experience in foreign markets to meet the changing conditions in the distribution of American films abroad.

Mr. Smith's active interest in pictures started in 1910 when, located at Cape Town, he became one of the first distributors of photoplays to exhibitors in Africa. At that time there were not more than twenty five exhibitors to be served, whereas today there are approximately three hundred.

Twice Around the World.

In 1911 he formed Smith Film Agency, Ltd., which was in 1913 incorporated in the African Films Trust, Ltd., six companies being merged in the new organization. Mr. Smith took an active part in the formation and was general manager for the company until October, 1918. He was also a director of the African Film Productions, Ltd., African Theatres Trust, Ltd., India Films, Ltd., Middle East Films, Ltd., International Variety and Theatrical Agency, London, and the International Variety and Theatrical Agency, New York. During the past three years his travels in connection with motion picture enterprises have taken him twice around the world.

Mr. Smith's first visit to America was in 1917, after he had made an exhaustive study of motion picture conditions in the Orient. At the time of his visit, 95 per cent. of the film business in Africa went to British firms in London.

One of the objects of Mr. Smith's trip to this country was to see if the business could not be better handled here. The result of his investigation was the formation of the New York branch of the I. V. T. A., and since then conditions have changed so radically that 95 per cent. of the African film business which went to London is today received direct by American producers.

Returning to Africa in 1918, Mr. Smith found conditions there so changed he was forced to visit New York again to arrange for the purchase of films. He came by way of the East, opening exchanges along his route of travel, and remained in New York as a representative of the I. V. T. A., until his recent resignation to take charge of Goldwyn's interests in Europe.

Buck Jones Makes Screen Debut in "The Last Straw"

"The Last Straw," William Fox presents for the first time a horseman cowboy actor of great promise--Buck Jones.

"The Last Straw" gives Jones every opportunity to display his wonderful horsemanship, being a veritable sky-rocket of vigorous action, built around a love story in an untamed western setting. It is from the pen of Harold Titus, and abounds in stirring episodes of treachery, warfare and fights against odds. Denison Clift directed.

The staging called for a diversity of exterior scenes ranging from flat prairie to mountain gorges, and brought to the screen hordes of cattle.

The question so often propounded by screen fans, "What has become of Vivian Rich?" is answered brilliantly by her appearance in this production where she is a foil for the cowpuncher star. At several points of the story a cattleman is called upon to undertake scenes that involve genuine hazard--such as when she rides an untamed horse.

The rest of the cast include Jane Tal lent, Colin Kenny, Charles Le Moye, Bob Chandler, William Gillis, H. W. Padgett, Hank Bell, Zelb Morris and Lon Poff.

"Trimmed in Red" Is Madge Kennedy's Latest

GOLDWYN'S first production in the East with Madge Kennedy as the star in "(trimmed in Red)" is a story of New York society life, and Hugo Ballin is directing. Among the women in the cast are Helen Greene, Mrs. David Landau, Nellie Beumont, Ada Shortle and Dorothy Metlette. Madge Kennedy's leading new man is Joseph Striker, who has been in motion pictures for the last two years and played a large production of "Turn to the Right."

E. J. Radcliffe plays Mirlin, a wealthy society man. Mr. Radcliffe won consideration for his part when he played the part of Theodore Roosevelt in the screen biography of the great American. Sidney Vauner is a young Englishman of French descent, to whom he has been assigned the role of Prof. Syle, a radical leader.

Others in the cast are Roy Applegate as Pozzo, Edward Venn, as a half-breed as George DuBois as Tony, and J. L. Leonard as Odorosvitch.

The story is based on the serial written by Wallace Erwin for the Saturday Evening Post. The first scenes are laid in the home of Rosamond Vallant, who believes that animals contain the souls of dead genesius. She has an interest in Bolshievism. One of the scenes concerns a week-end party of society women and parlor Bolshievists held at a country cottage Long Island home. The maids and others on the premises walk out on the guests, who, in turn, become unmanageable. It is only the quick wit and courage of Emily that brings the affair to a happy conclusion.

Sol L. Lesser Outlines
Plans for Production

SOL. L. LESSEr, president of the now operating on a national scale, All Star Features Distributors, Inc., who recently invaded the producing and exhibiting fields, will arrive at San Francisco recently to confer with Fred Dahmen, president of the Turner, & Dahmen Circuit, on matters pertaining to the First National's production.

The Turner & Dahmen Circuit holds the First National franchise for northern California and Mr. Lesser now has a similar franchise for the state, having taken over the Tally holdings there, the Kinema Theatre in Los Angeles and an interest in the chain of theatres in California, which houses automatically become First National theatres by the transac tion.

In speaking of his producing activities Mr. Lesser stated that the Annette Kellerman picture, a comedy entitled "She Would and She Did," is being arranged to offer this in First National houses on the Pacific Coast, with the star appearing in person, but plans to present something out of the ordinary in the form of an act built especially for this occasion.

The same plan will be followed with the George Beban picture, "One Man in a Million," except that San Francisco will be the only city in the world where the star will appear. From this city both star and film will be taken direct to New York. Both the producer and the star claim San Francisco as their home and for this reason the city has been selected for the premiere presentation.

Government Officials View Picture.

Government officials, including Secretary of the Interior Franklin K. Lane, composed an audience which on Tuesday, January 23, viewed in Washington, "The Land of Opportunity," the first Americanization picture to be completed following the announcement that the entire picture industry had been seized to combat unrest and radicalism.

"The Land of Opportunity" was made by the suggestion of Secretary Lane by Lewis J. Selander of Selan Pictures, and stars Ralph Ince, who also directed the film.

Interior Lane said following the showing, in a statement that was used by the daily newspapers: "It certainly is far better than anything I had conceived possible."
THE MOVING PICTURE WORLD

George Smith at Farewell Luncheon Diagnoses English Film Situation

SUMMONED by the slogan "George is going to London" fifteen of the friends of Mr. Smith gathered in the yacht room of the Astor at noon, January 29, to bid godspeed to the new European representative of Goldwyn, now pronounced, was sailing for London, February 2. At the conclusion of a substantial luncheon Mr. Smith was presented with a handkerchief, home trunks, and all the needful accessories.

In the course of the presentation speech Mr. Smith was praised as a man of few words and also as a man of his word; who knew what he wanted and who quickly decided what a production was worth to his company; who nominated the sum and was prepared to "plank it down;" who was retiring to his old home on an important mission, the fulfilment of which was a certainty in the opinion of those who knew him best.

In his response Mr. Smith spoke feelingly of his relations with Americans during the past two and a half years. He referred to the warnings given him as to the rough treatment he might expect in the United States, but he declared he had found the fears of his anxious friends unfounded; that in spite of the pessimists his admiration for American business men steadily had been broadened. While in fact London was his home, also he had learned to look upon New York in the same light, and he wanted to feel he was coming back.

English Pictures for England Only.

The former representative of South African Films referred at some length to the international film situation. Speaking of English productions Mr. Smith said he would talk with frankness and with an unblushing belief that one reason underlying the struggle English manufacturers experienced in selling their pictures on the American market was that they were made for showing on domestic screens, in other words, to please the English people.

In contrast, Mr. Smith called attention to the cosmopolitan character of the population of the United States, pointing out the advantage that gave to producers here. He said pictures that suited the American public were practically sure to please the peoples of other nations.

Mr. Smith quoted figures showing that England has exported in 1919, 140 per cent more pictures than it had in 1918 and predicted that in 1920 she would export three times the amount recorded in the past twelvemonth. As to how the United States would be represented in that bulk, he said, it would depend entirely on the character of the product - as to whether quality dominated rather than quantity.

Why Foreign Pictures Are Not Popular.

Following the talk by Mr. Smith there was a round table discussion as to why foreign pictures and English particularly had not proved popular in the United States. It was the consensus of opinion that apart from the question of quality which it was pointed out had not been on a par with that of American productions, the handicap chiefly lay in the prejudice of exhibitors against a picture in which the star was not known to his clients. Another corollary was that in many instances the players were miscast, that insufficient attention was given to types as well as to securing well and wistful screen presence and then attiring them in attractive garb.

Those present to say good-bye to Mr. Smith were Sidney Garrett, Bobby North, Nathan Hirsh, Arthur Ziehm, H. Barnes, Louis Brock, George Blaisdell, Meyer B. Schlesinger, George W. Newgass, Gus Schlesinger, Jacobo Glickman, Leon Schlesinger, Robert W. Priest and L. A. Auerbach.

Fox Building Big Stage in Los Angeles for Interiors

THE producing industry in Los Angeles and its environs will boast a stage larger than any it now possesses when the one under construction at the William Fox studios at North Western avenue and Sunset Boulevard, Hollywood, is finished, which will be in a few weeks. No fewer than five dramatic groups will begin shooting pictures there as soon as the place is available.

The stage is 220 feet long, 70 feet wide and 25 feet high in the clear. As it is the experience of Hollywood directors that glass and open stages are difficult and expensive, this has been built as a dark stage, on which only interiors will be taken.

The building of the stage is under the direction of the general superintendent of the Fox studios in Hollywood, Sol M. Wurtzel, with C. W. Teffau, general manager, in immediate charge.

The space used for this stage was formerly the site of an open stage and built on the dramatic or east side of the Fox studio plot.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

First of Drew Two-Reel Comedies.

"The Charming Mrs. Chase," first of Mr. Drew's "After Thirty" series of comedies has been scheduled by Pathé for release February 22. These features have been adapted from the well known stories of Julian Street, in which John Cumberland, of bedroom farce fame, is starred. There will be eight of these modern comedies. The first is a typical Drew production with all the ingredients of slapstick, sarcasm, snobishness, sentimental bliss, after the glamour and romance has worn off. The comedies are two reels in length.

Randolph Bartlett Back With Selznick.

Every once in a while Randolph Bartlett gets away from Selznick. Years ago he left to become eastern representative of Photoplay Magazine. Then he went back to Selznick when Myron began "on his own."

Photoplay Magazine took him away a few months ago to become Pacific Coast representative of that publication. The score is now 3 to 2 in favor of Selznick — for Mr. Bartlett is back again, to do special publicity work for the Selznick stars.

Fox Megargee Will Parents in "Round-Up" for Paramount-Arctraft.
Back to the Dark Ages for Dark Vamps

De Saca Saville, the blonde vampire, whose fair charms may precipitate the blonde-brunette war.

Let the Dark, Wild Women Beware; the Blonde Comes

A RECENT issue of the New York Sunday American devotes a full page to a treatise on the question, "Can a Blonde Be a Vampire?" emphasizing the ambitious effort of De Saca Saville, one of California's most striking blondes, who is reputed to be the heiress to the famous Yellow Aster Gold Mine and the leader of the younger millionaire set of Los Angeles and San Francisco, and who has forsaken her fashionable clubs and friends to become the "Blonde Vampire of the Screen."

The article compares the respective merits of the milky, raven-haired, Theda Bara type of vampire, and the newest type of vampire with the golden hirsute adornment as represented by De Saca Saville. The author of the articles indicates a preference for the latter type, "judging by the more wholesome impression to the eye, which Miss Saville presents in her recent screen appearances," some of which include "The Virtuous Model," "The Lure of Ambition," "A Lonely Heart" and "The Woman Gives," the last two not yet released.

Director John B. O'Brien is credited with the discovery of this latest "find" during the filming of Edgar Selwyn's and Anthony Paul Kelly's play, "Lonely Heart," which he recently completed.

Mr. O'Brien discovered that in private life she was Mrs. Edwin Demarest Mooers, of Los Angeles, and that her husband was the owner of the Yellow Aster Mine and one of the richest men in the West. The name De Saca Saville is Mrs. Mooers maiden name and the one by which she will be known in the films.

Miss Saville has accepted contracts from the Hearst and other newspapers to furnish them with a series of articles, over her signature, relating her experiences as a screen actress and keeping step with her progress in the films.

THE MOVING PICTURE WORLD
February 14, 1920

Lynch Sells Famous Players-Lasky Holdings in Southern Enterprises

A DEAL involving millions of dollars, by which Famous Lynch Enterprises, with headquarters in Atlanta, disposed of its 50 per cent. holdings in the Southern Enterprises, Inc., to the Famous Players-Lasky Corporation, was officially announced for the first time on Thursday, January 29, to the Atlanta representative of the Moving Picture World, by officials of the Lynch firm.

It had not been intended to make this announcement at this early date, but a statement published in a back theatrical magazine was in some respects misleading, and it is to correct any wrong impression that the official announcement of the transaction is made to Moving Picture World, it is explained.

By the terms of the deal the Famous Players-Lasky Corporation has purchased the Lynch interests in Southern Enterprises, Inc., which promises an unprecedented development of the amusement field in southern and adjacent states. The Southern Enterprises was organized by S. A. Lynch in April, 1919, to develop theatres in the eleven southern states. The capitalization was $5,000,000, with $1,000,000 paid in as cash. The S. A. Lynch Enterprises and the Famous Players-Lasky Corporation were equal owners.

Lynch Virtually Withdraws.

The Lynch Enterprises owned theatres and valuable interests in many southern cities at the time Southern Enterprises was organized. An erroneous statement was published in the newspapers that the latter organization took over all of the Lynch theatres in the South at that time. This was not true, these remaining the property of the S. A. Lynch Enterprises. However, the present deal disposed of these theatres at this time to the Southern Enterprises, thereby bringing them under the control of the Famous Players-Lasky Corporation.

This virtually means the withdrawal of the Lynch Enterprises from the southern field and will continue to distribute Paramount-Arteract releases in the eleven southern states, at least temporarily. In reality, though, it means merely the withdrawal of the name, for the present officers of the Southern Enterprises will continue to direct its management. In no wise will the deal affect the individual employees of the company, or the theatres that were owned by the Lynch people. What it does mean, though, is the broad development of the amusement field throughout all of the southern states and adjacent territory as well.

Give Up Triangle Exchanges.

Officers of the Southern Enterprises are S. A. Lynch, president; C. E. Holcomb, vice-president; Y. Frank Freeman, secretary and treasurer, and Fred Kent, treasurer.

Besides affecting about 150 theatres in the South, the deal means the relinquishment by the Lynch company of its interests in six Triangle film exchanges in Atlanta, Dallas, Omaha, Kansas City, St. Louis and New Orleans. The total loss is understood to have involved over a $500,000, and was separately announced several days ago. Atlanta officials of the company stated that Famous Players-Lasky will continue to invest capital in its organization until it is the largest of its kind in the field. The purchase of the Lynch holdings in the South means the step toward the establishment of a big circuit.

"Both the Famous Players-Lasky Corporation and the S. A. Lynch Enterprises are well pleased with the transaction," said Y. Frank Freeman, secretary and general manager of the latter concern. "It is the consummation of pleasant relation between us."

"Respectable by Proxy"

Has Exploitation Aids

FOLLOWING the great success with which the recent Blackton productions "Dawn" and "My Husband's Other Wife," starring Sylvia Breamer and Robert Gordon, have been received by motion picture enthusiasts all over the South, the Pathé distributors are determined to surpass these remarkable records with the Blackton production about to be released, "Respectable by Proxy."

A picture may be a great picture, but there must be a certain amount of exploitation to aid the exhibitor in calling attention to his attraction, and nothing has been overlooked in this instance by Pathé. In addition to the usual advertising material, a special star one-sheet and two styles of three-sheet are issued. The art department has combined every effort to make these innovations in display material.

"Respectable by Proxy" is a delicate story which J. Stuart Blackton has handled daintily and with just the proper touch. The action takes place in the South and the old Colonial mansion, garden and orchard not only look like Alabama, instead of New Jersey, but tell real things, which revolve around a young southern heir, who is wedded in haste to a third-rate actress, whose acting off-stage is far from third-rate.

The young stars, Sylvia Breamer and Robert Gordon, are supported by a splendid cast headed by Eulalie Jensen and William R. Dunn. Margaret Barry, Bessee Stinson and Morgan Thorpe complete the cast, and a large number of extras were used in the garden party.

Baker Praises New Stroheim Play.

Tarkington Baker, general manager of Universal, is evidently more than pleased with Stroheim's latest Jewel production, "The Devil's Pass Key," which has just been completed. In this picture Sam de Grasse and Una Trevelyn are starred. Stroheim is responsible for the scenario as well as the direction.

Carl Laemmle has just received a telegram from Baker lauding the production. The message reads:

"Just saw Stroheim picture rough out to thirteen reels. Speaking on basis of my ten years' experience as critic, this is in my opinion one of the greatest pictures ever produced. Better than 'Blind Husbands.' Sure to be huge sensation and smashing success. Is in class by itself."
Fred Walton Entertains Lavishly at American Theatre in Bellingham

The biggest event in motion picture circles of the Pacific Northwest in the past few months was the introduction to the public on January 23 of new Robert Morgan organ at the American Theatre in Bellingham, Wash. Fred Walton, manager, has gained a reputation both as a progressive manager and as an expert in the trade since he took over Bellingham's big legitimate theatre and converted it into the leading motion picture house in the northwestern section of Washington.

When, after months of preparation, he was at last ready to let the people of Bellingham, and the surrounding territory, representatives of the motion picture trade papers and the local press and his business associates in Bellingham, in, he invited out-of-town guests at the train with taxi-cabs, taking them directly to the Leopold Hotel, where a banquet was served.

Winston in Toastmaster.

Melvin G. Winstock, one of the best known motion picture men of the Pacific Northwest and famous along the Coast as an orator, was toastmaster. During the dinner the organ was in full play and the magnificent organ present was given a chance to make a two-minute speech. Even Mrs. Walton accepted the challenge and made a cordial little speech in welcome. But the suggestion of the toastmaster every one stood in honor of Mr. Walton's father and mother, who were present, and the fact that he had the co-operation of the管 in a few words of appreciation.

Among the other speakers, besides the film men, were J. R. Jukes, president of the Motion Picture Club; J. N. Morgan, president of the First National Bank of Bellingham, the editors of two Bellingham papers, Miss S. E. Mohley, Northwest correspondent for the Exhibitor's Trade Review; S. J. Anderson, Northwest correspondent for Moving Picture World; C. R. Keplinger, assistant manager to Mr. Walton's two associates in the American Theatre, and Oscar Schinhan, well known organist of Los Angeles, whom Mr. Walton had imported to officiate at the keyboard of the big organ for the first few weeks. Chester Walton, brother of Fred, will be the regular organist.

During the banquet the dinners were in style and there was a line three blocks long in front of the American, and when they arrived there at 8:30 o'clock, every seat in the house was taken. Not a spot in front row in the balcony, which had been reserved for them, and there was still a line.

Flowers in Profusion.

The hotel was beautifully decorated with potted plants and cut flowers. The upper and lower houses, which were high-priced seats when the American was a legitimate house, were used as backgrounds for these floral decorations. In the center each of the lower houses a small fountain played in varying colors and on either side of it stood a pedestal topped with cut flowers. In the rear of each a hanging basket of ferns and flowers bloomed, while over the edges of the balustrade hung ferns and potted verbenas. In each of the upper boxes there was a pedestal of flowers. The stage, orchestra pit and lobby were also gay with tall vases of flowers.

Mr. Walton made a brief address of welcome and presented Melvin Winstock, who told a few interesting facts about the organ. Then Chester Walton started to play "The Star Spangled Banner" and the audience began to think they were "seeing things," for the platform on which the keyboard was placed began rising until it was on a level with the stage, bringing into view a page gorgeously dressed in red velvet with her hand at salute and on the keyboard an American flag waving in the breezes of an electric fan. It sent a thrill through the audience, and under the leader of Mr. Walton the orchestra, stage, they sang with great spirit. Mr. Schinhan then took his seat at the organ and played a splendid program.

After the concert the picture program began. It was as follows: Paramount Drew Comedy, "Harold, the Last of the Saxots;" Gaumont Graphic; Literary Digest; Ralton Washburn in "It Pays to Advertise."

It was a pleasing program for the audience and a most pleasant evening for the invited guests, and Fred Walton was the most talked of man in Bellingham that night and for several days before and after the event, several long articles about him and his theatre in the Bellingham papers.

Among the out-of-town guests were Jim Anderson, special representative for the First National Bank of New York; L. A. Abbott, of the Liberty Theatre, SedroWoolley; C. E. McKee and Mrs. McKee, of the Star Amusement Company, Everett; E. A. Swanson and Mrs. Swanson, of the American Theatre at Everett; Harry Arthur, Jr., Northwest manager for United Picture Theatres; Al. Stastm, assistant manager of Metro; Charles W. Hardenbergh, manager of the Northwest territory for United Artists; L. O. Lukian, Northwest manager for Pathe; Guy Navarre and Mrs. Navarre, assistant manager for Famous Players in the Northwest; Melvin G. Winstock and Mrs. Winstock, special salesmen for Pathe; H. B. Wright, manager of the Northwest Exhibitors Circuit; L. Wingham, Northwest manager for Robertson-Cole; Carl Stein, manager for Metro; L. Sturm, manager for Fox; Louis Rosenberg, salesmen for Deluxe Feature Films.

Lynch Circuit Books "12:10."

As an indication of the popularity of the Republic release, "Twelve Ten," it is stated that the S. A. Lynch circuit of fourteen theatres in the South has booked the production for sixteen days of showing in March and February. This production, which was directed by Herbert Brenon and which stars Marie Doro, has been booking solidly every week and has been, one of the most satisfying sellers Republic has ever had.

Mme. Sylva Latest Diva to Enter Screen Work

MADAME MARGUERITA SYLVA, the Belgian prima donna who makes her screen debut in American's "The Honey Bee," was here last week, acting as an usherette at the Republic theatre. Mme. Sylva, whose husband is a United States Marine Corps major, returned to this country when it entered the war. Prior to that time she realized from her personal observation that the American motion picture producers had largely invaded the continental field, supplying a large majority of the film exhibited in all continental countries. She saw clearly that America was leading the world in the motion picture industry, and determined to devote a part of her time, at least, to this branch of the motion picture business. And through the American Film Company she accepted her first contract as star in "The Honey Bee."

And the production of "The Honey Bee" Madame Sylva was directed by Rupert Julian, whose name immediately brings to mind the spectacular success, "The Beast of Berlin" and "The Fire Flingers." This latest "Flying A" super-drama is in the cutting and titling stage and will soon be ready for the first press showing.

Excellent Work on Photography.

The J. B. Lippincott Company, Philadelphia, is putting out an excellent work by Paul L. Anderson entitled "The Fine Art of Photography." It has 310 pages and a number of reproductions of photographs; also several diagrams. The work is exhaustive. It has chapters on "Suggestion and Mystery," "Composition," "Values," "Winter Work," "Landscape," "Architectural Work," "Marine Work," and one on the "Motion Picture."

To professional or amateur the work will prove interesting and instructive. It is a master of his craft; also he knows how to impart his knowledge to others by way of the printed page.
Pathe Erecting Twelve Story Building to Accommodate Business Increase

PAUL BRUNET, vice president and general manager of Pathe Exchange, recently announced that the rapidly increasing activities of the organization, especially after a record-breaking year, have made imperative that Pathe occupy larger quarters, which immediately meet and anticipated for some time to come, the expansion of the business. Ground was recently broken on the lots occupying numbers 35, 37 and 39 West Forty-fifth street, adjoining the present home headquarters of Pathe Exchange in the Century Building at No. 25, and, by the coming fall, a twelve story structure, erected there will be the new home of the organization. The ground area to be occupied by the building is 50 by 100 feet.

The design and arrangement of the structure is the last word in modernity. It is to be 100 per cent, fireproof, with sprinkling appliances throughout and will be equipped with every modern device for safeguarding the occupants. The eleventh floor will be given over entirely to the occupancy of Mr. Brunet and the board of officers of the company. There will be a commodious meeting room for the gathering of the directors.

Glass Studio for Art Department.

The art department, which now employs thirty odd artists and experts having long since outgrown its present quarters, will be housed in a commodious glass covered studio on the roof of the structure. It will, in effect, be a building upon a building, furnished with every technical equipment to aid in the production and handling of the large amount of art work produced by Pathe, both for its own attractions and those included in the rapidly increasing number of it's branches and subsidiary sales abroad.

The entire floor will be devoted to the sales, publicity, exploitation and advertising departments; and the depart- ment of dramatic sales and purchasing will also be located in commodious quarters. There is to be a special exhibition room on the floor and the use of that division and prospective buyers. In addition, there will be a projection hall for the routine use of the film committee and for special showings.

New Home for Pathe News.

After years of domicile in Jersey City, the Pathe News, upon the completion of the new building, will be transferred to New York. This will be facilitated by the Brunet vaults which will immediately give this feature the production and distribution of this feature. The News will have a highly modernized developing plant for the largest edition room and vaults will have the benefit of the very latest improvements.

"It was increasingly evident during the winter," commented Mr. Brunet, "that the growth of the city and in and the corresponding increase in office and executive forces, that the ever present need is, and would be for considerable time to come, more room. We have occupied the eleventh and twelfth floors in the Century Building, but in the last year we were compelled to extend our organization to the eighth floor.

Provides for New Developments.

"The arrangement of the new building has been planned, not only with the idea of thoroughly accommodating all of the established and growing processes of the home offices of Pathe Exchanges, but the provision is made also, for the things that will shortly develop in the future growing out of a wider expansion of the national activities of the Pathe organization. The acquisition of new and important factors.

"With the occupancy of this new twelve story building, much of a big problem will have been met, along with a largely increased efficiency of operation and a greater capacity for handling the vast business of Pathe Exchange, Inc."

Drama His Aspiration

Comedy His Life Work

WHILE Roscoe Arbuckle, now appearing in George Melford's production, "The Round-Up," has let it be known that although he prefers the feature "comedies," he is firm in the belief that the production of laughs for other people is his duty, privilege and livelihood. He adds that if he should appear in dramas in the future he will demand that many a laugh be tucked away in his roles.

Arbuckle has taken his first fling in the drama and a brilliantly successful fling it has been, too, if the unanimous opinion of officials and co-artists at the West Coast studio of Famous Players-Lasky is worth anything, and it ought to be.

When he was cast for the star role of the fat sheriff in "The Round-Up," George Melford's special production for Paramount, the officials of the organization were certain they had made a fortunate choice. Suffice it to say that the funny fat man even exceeded expectations.

"A good laugh," says Arbuckle, "is the most worth-while thing in life. I'll tell you how I feel—I want a laugh in everything about me, I want everybody with whom I associate to be cheerful. When I pick anyone to aid me either at the studio or at my home, I find out first if he has a sense of humor and second, if he can do the work. A sense of humor, to my way of thinking, covers an all-fired multitude of sins and shortcomings.

"When I laugh, I want the whole world with me, and when I sigh—I never do—I'd want to sigh alone, away off by my lonesome, for I want no one else to see me in my shame."

Broadway Hoaxes Book

Americanization Picture

THE first Americanization picture to be made by any producer following the suggestion of Secretary of the Interior Franklin K. Lane, has been booked by every Broadway motion picture theatre in New York, it was announced this week. The production is "The Land of Opportunity," starring Ralph Ince, who also directed the picture. It was made by Lewis J. Selznick, who is chairman of the distributing committee appointed by Secretary of the Interior Lane to distribute suitable Americanization pictures throughout the country.

"The Land of Opportunity," which was announced for February 6 release, is declared to be one of the most forceful blows at "parlor Bohemism." The film tells, in two reels, the story of how an American radical is converted to true American principals by the story of Abraham Lincoln's struggles and triumphs as recalled by an old man who knew Lincoln personally.

Ralph Ince has the part of Lincoln and also the role of the radical, the action taking place in a modern club room where the old man, a waiter, tells the story of Lincoln in his early years. The story is projected upon the screen in a series of scenes taken from actual events in the rise of the poor Illinois rail splitter to the chair of President of the United States.

Before this production goes to exhibitors, it has had an unusual amount of exploitation material prepared. The plan book turned out by Watts L. Parker, of the Selznick staff, is replete with helps and aids, and the lobby display prepared by the advertising department are said to be complete in every way. The production was written and arranged for the screen by Lewis Allen Browne.

There is a saving of $480 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.
King Baggot in Metro Picture. King Baggot has signed with Metro to play Judah. Lewellyn opposite May Allison in "The Cheater," an adaptation by Lois Zellner of Henry Arthur Jones' stage drama "Judah." King Baggot has the part in which E. F. Willard starred when "Judah" first played in London in 1890 at the Shaftesbury Theatre and in New York the same year. "The Cheater" is now under production at the Metro studios in Hollywood.

Samuel Goldwyn Buys Clyde Fitch's "Truth" Following the purchase of "The Christian" and various other class-play pictures, Goldwyn Pictures Corporation announces its acquisition of the screen rights of "The Truth," by the late Clyde Fitch, a play generally accepted as the greatest contribution to the drama yet made by an American. "The Truth," due to the nature of its plot and characterization, is peculiarly adapted to the screen, and it is expected that Goldwyn intends to utilize in every way the many dramatic and comic possibilities of the play.

Goldwyn's first, one of the few Americans to achieve an international reputation as a playwright, wrote "The Truth" when he was at the height of his career as a dramatist. The first production of the play was given October, 1906, in Cleveland, Charles Frohman presenting it with a notable cast headed by Clara Bloodgood and including William J. Kelly, J. E. Dodson, George Spink, Hodgson Taylor, Mrs. Sam Sothern, Elene Fraser, Zelda Sears and Engerleet Harriman. The play passed from the Criterion and subsequently the Lyceum Theatre, New York, William B. Mack taking Dodson's part, later being succeeded by John Emerson. "The Truth" was produced in London in 1907 at the Comedy Theatre, with a cast headed by Marie Tempest. The London production began a European vogue for the play and it was a reigning success in Germany, Italy, Russia, Hungary and Scandinavia. Perhaps the play by the late American author has so stirred the imagination and applause of foreign audiences.

The intrinsic worth of "The Truth" as a drama of permanent qualities induced Winthrop Ames to successfully revive it in April, 1914, at the Little Theatre, New York, with an all-star cast which included Grace George, Ferdinand Gottschalk, Conway Tearle and Zelda Sears of the original cast of the play. "The Truth" has also been successful in book form, and the standard collected edition of the plays by Clyde Fitch is referred to as his masterpiece.

Prints of New Wilson Serial Coming. Ben Wilson, now producing, on the west coast, "The Screaming Shadow," for distribution by Frank G. Hall, of the Hallmark Pictures Corporation, writes the New York office that the first five episodes of this serial have been completed and that prints of the first five have been sent. The first ten episodes already completed are titled: "A Cry in the Dark," "The Virgin of Death," "The Fang of the Beast," "The Black Seven," "The Vapor of Death," "The Crawling Horror," "Into the Depths," "The White Terror," "The Prey of Mong" and "Liquid Fire."

Universal Has Breezy Exploitation on Romantic Story of Air Spaces.

Universal has planned the big-budget exploitation drive ever attempted on any of its pictures for "The Great Air Robbery." This Jewel picture, which is a romance of the aerial mail and the first production to be staged in the clouds, is a revelation as to the extremes a daring pilot may go. It is a filmed prediction of the coming of the aerial highwayman and the trans-continental aerial mail. The film has a well-knit love story.

Following the special showing of the picture to the members of the American Flying Club of New York, the picture was shown to the aero clubs in the various cities where it was released. Letters of commendation were received from the country's most prominent aces.

Curtiss' Aid Enlisted. Every aviator is talking about the picture and helping to boost it. One of the most important tie-ups was with the Curtiss Aeroplane Company. This company has agreed to loan to Universal, through their agents, airplanes, motors and models, the cost of which runs into thousands of dollars. When the aviators have been instructed to help in the exploitation of the picture, the Curtiss Company believes the production is good propaganda for the boosting of aviation in this country.

It is planned to have airplane flights simultaneous with the opening of the picture in a city where there are flying activities. This has been done in Chicago, where Miss Laura Browell, the first woman pilot to win her license since the war, flew over and bombed the city with leaflets announcing the coming of the picture to that city. An elaborate exploitation campaign is already mapped out for that city. Newspaper editors who have never enjoyed a flight will be invited to fly and bomb the city for the "Great Air Robbery" picture.

New Minneapolis Theatre to Be First of a Chain

IMMEDIATE construction of an $850,000 theatre with a seating capacity, 3,500, at Hennepin avenue and Ninth street, is announced today by George E. Raymond, manager of the Minneapolis Orpheum Theatre interests. The Orpheum company today made a lease with the Business Center Realty Company for 100 years on forty feet of ground, one block deep, at an average valuation of $470,000. The lease calls for $20,000 a year the first five years, $25,000 the next ten years and $35,000 the remaining period. The rent begins August 1.

The theatre will be modeled after the State Lake Theatre, Chicago, which played 700 weeks. Mr. Raymond announced, and will have a seating capacity of 3,500. It will have a nursery and play room and will present motion pictures, vaudeville and current shows. The theatre will have four shows daily and popular prices will prevail.

The old Orpheum will continue operation until the new is completed. Its location is two blocks farther east than any downtown theatre.

Eminent Authors Keep Goldwyn Studios Busy

A TELEGRAM from the Goldwyn studios at Culver City gives a long list of the activities of Eminent Authors Pictures, for which five productions have been completed, one for each author. Gouverneur Morris has returned from San Francisco with Wallace Worsley, director, where they selected locations of Morris' first picture "The Penalty. The cast gives the leading feminine role of Barbara to Ethel Grey Terry, who will be supported by Lon Chaney, Kenneth Harlan and Charles Clary. The actor for the extra-talented role of Blizzard, the legless wizard, has not been named.

Wallace Worsley is a new director acquired by Goldwyn who directed Basil King's "Aerial Robbery," for the Screen Guild. Worsley's first picture for Goldwyn, "Scratch My Back," from the pen of Rupert Hughes, and T. Roy Barnes of vaudeville fame will play the leading male part. Opposite him will play Helen Chadwick, who leaped into prominence for her work in "The Cup of Fury."

Mary Roberts Rinehart has completed the editing of "Dangerous Days," directed by Reginald Barker, and announces that her second picture will be based on her story "Empire Builders." For the boy's part in "Empire Builders" Cullen McClintock will be used.

Milton Sills Popular leading man who plays opposite Vida Dana in MGM's "Eliza Comes to Stay."
Pershing Visits Goldwyn's Studios and Sees How Pictures Are Made

GENERAL JOHN J. PERSHING

was given a close-up view of the making of moving pictures during his visit to Los Angeles, January 26, as the guest of Abraham Lehr, vice president of Goldwyn Pictures Corporation.

General Pershing spent two hours inspecting the Goldwyn studios at Culver City after being welcomed by former service men at the studio. He saw noted stars of the film world at work before the camera in scenes for forthcoming productions, inspected the latest technology, and watched with interest the making of a big street scene for Gertrude Atherton's "Tower of Ivory," one of the Goldwyn productions.

Gold Key for Pershing.

In the afternoon General Pershing was speaker at a mass meeting of former service men at Exposition Park. While making his address the Goldwyn airship flew over the speakers and all eyes were upon it, which hung a bouquet of flowers and a solid gold key bearing the inscription: "General John J. Pershing Welcome to the Goldwyn Studio, January 26, 1920." One of the general's aides caught the parachute and presented the key to him.

Following the ceremony at the Park the general and his staff were escorted to the studios. American flags and bunting covering the entrance to the studios met Pershing's eye. He was taken into the administration building to Mr. Lehr's private office where Mary Roberts Rinehart and Mabel Normand assisted on the reception committee. When the visitors started on their inspection trip under the directions of Mr. Lehr the general found the Goldwyn former service men lined up near the administration building with the Goldwyn band of thirty-five pieces.

General Sees Scenes Made.

Pershing was taken to see Pauline Frederick who, under the direction of Frank Lloyd, was making a scene for "Roads of Destiny," Channing Pollock's version of the O. Henry story. After the visitors had an opportunity to see the actress at work, the scene was stopped and Miss Frederick stepped out to meet the general and his staff. It was a touch of France that the General saw next. He smiled as he caught a glimpse of a narrow little street in a French town built for use in Geraldine Farrar's "The Impossible and the Puppet."

Then the party was taken to see the all star cast headed by Wyndham Standing in a scene from "Earth Bound," and Eminent Authors Production from the pen of Basil King being made under the direction of T. Hayes Hunter.

Sees $40,000 Street.

The elaborate Russian street built at a cost of $40,000 was next shown, after which the general was taken to see how a ship sinks for moving pictures. This was the scene from "The Tower of Ivory." It had been "shot some time before for" and was given to Pershing an opportunity to studying the mechanical end of picture making.

Later the visitors inspected Nemo Street for Alaskan scenes and were shown an exact reproduction of Lexington, Ky., as it was built at a cost of $20,000 for the film production of Lexingto's "The Shepheard of Kingdom Come."

Mail Four-Page Folders on "The Cinema Murder"

X all the big publicity and advertising campaign which is now being carried on to focus the attention of exhibitors and public alike on Cosmopolitan Productions' latest release with Marion Davies, "The Cinema Murder," a Paramount Artcraft picture, one of the cleverest and most effective ideas is the attractive four-page folder.

One million of them are being used to circulate the country. Every exhibitor and theatre manager in the theatre has been asked to make sure that he gets it a duplicate copy has been inserted between the pages of a recent number of Famous Players-Lasky's "The Cinema Murder," which been sent to every theatre in the United States and Canada. A copy also has been sent to every newspaper and periodical in North America, and many papers have printed stories about the unusual advertising folder.

Done in Million Lots.

As a further stimulus, copies of the folder have been sent to every club, society, organization, etc., of which there has been a list, and to make sure that all of them are being given. From them thanking Cosmopolitan Productions for bringing to their attention the value of "The Cinema Murder" as an entertainment. Because "The Cinema Murder" is an interesting and vital subject in the study of psychology, all the high schools, academies, and colleges in the country have also been circulated.

The folder is nine inches by seven inches in size. It is of a good quality of color, and all of the pages are devoted to a reproduction of Baron de Meyer's painting of Marion Davies as "Miss Cleopatra," which was published in Hearst's Magazine for January.

Splendid Work on Airplane Photography

The J. B. Lippincott Company, Philadelphia, is putting out a really remarkable work on airplane photography by Herbert E. Ives, major, aviation section, Signal Officers' Reserve Section, United States Army. The book contains 422 pages and 208 illustrations. It is the most complete work of its kind we have ever seen and most certainly deserves a place in the library of anyone at all interested in the subject. The subject is dealt with so interestingly and in all its many phases. One of the many remarkably interesting photographs shown is that of an oil patch on the water indicating the success of the search conducted by the destroyer in the center of the aresaid patch.
Gardner Hunting Tells Why Producers Change Titles of Books and Plays

The question of "Why do producers of motion pictures change the title of the story or play when they produce it in picture form?" has been the cause of a great deal of comment in the daily newspapers.

An interview with Gardner Hunting, production editor of the famous Players-Lasky Corporation, throws some light on the problem and demonstrates that it is a matter of much consideration rather than of whim or passing fancy.

"When an author selects a title for his story," said Mr. Hunting, "he does not necessarily select the best one to interest the mass. He selects the title best suited to the story. The Famous Players-Lasky Corporation has its own organization work together on the matter of main titles. Their effort is concentrated upon selecting a title that will indicate to the mass the character of the story and give the same time catch their interest. The ideal title does not depart from the spirit of the original and wherever possible will be coupled with the original.

Why Titles Are Changed.

"The title of the play, 'The Copperhead' was retained in the picture version. This title was originally selected by Augustus Thomas when he made the adaptation of the play from the story written by Frederick Landis, which was called 'The Glory of His Country.' The title selected by Mr. Thomas is superior, making the character shorter and better adapted to display in electric lights.

"Among the most recent changes made in titles was that of 'Billeted,' the play by F. Tennyson Jesse and H. M. Harwood, which was successfully presented in New York. This was changed to 'The Misleading Widow' for the reason that it is the original title and can be considered a war play, which it was not, and it was released at a time when war plays were going out of vogue. 'The Invisible Bond' as All Said and Done was the name of the original play by Henry Arthur Jones, which was changed to 'A Society Exile' for the reason that the name was too long for advertising in electric lights outside the theatre. The Malefactor' by E. Phillips Oppenheim was changed to 'The Test of Honor' because the original Jesse and Tennyson title would turn people away from the theatre. Who wants to see a malefactor as a hero and that was what the first title implied. 'The Sea Saw' by Sophie Kerr was changed to 'The Invisible Bond' because the latter was believed to be a more interesting name, and 'Miss Antique,' the novellette by Nalbro Bartley, was changed to 'Too Much Tax' for the purpose of catching popular interest at once.

Process Reversed.

"An interesting sidelight was furnished recently when the usual process was reversed. A picture was produced with the title 'Enter a Darcy.' Before the book went to press he decided that the title we chose for the picture, 'Wanted—a Husband,' would better fit the story, so he changed the name of the story to that of the motion picture." Thus, it will be observed, there are frequently good reasons for changes.

Larry Semon's New Comedy Contains a Logical Plot

LARRY SEMON has finished his first comedy under his new Vitagraph contract, and it typifies, in the opinion of W. S. Smith, manager of the Hollywood studios, the effort of his company to have all comedies founded on a logical theme, regardless of how much satire and burlesque are necessary to carry out the plot. It is called "The Grocery Clerk."

"The day of the malefactor is over," says Mr. Smith. "A story, no matter how simple, if carried out naturally amid the comic situations, immeasurably adds to the production's medium of entertainment. We are satisfied that better comedies can be produced by faithfully following a plot that is not overdrawn, and this overdrawn can happen naturally without attempting to force laughs through a meaningless idea. Therefore, Vitagraph has now adopted Rubylith in Booth Tarkington's comedy companies of preparing their productions as carefully beforehand as is done with dramatic releases. The first results have fully warranted the extreme effort." Mr. Semon is now busy on another comedy which involves many dangerous scenes on the top of tall buildings in Los Angeles.

"Temporary Wife" Prints Go to Hodkinson Branches

TRULY all star is the cast selected by Joseph Levering, a new and strong producing factor for the presentation of a feature, "His Temporary Wife," by Robert Ames Bennett, scheduled for release in mid-February by W. W. Hodkinson Corporation, and prints of which were shipped to all Hodkinson branches this week. Produced under the direction of Mr. Levering, "His Temporary Wife," boasts this array: Miss De Renier, Edmund Breese, Mary Boland, Eugene Strong, W. T. Carleton and several other notables.

Miss De Renier, for years a prominent Ziegfeld Follies girl and later a star in musical comedies, has enjoyed pronounced success on the screen following her overwhelming triumph as the star of Rex Beach's "The Auction Block."

Few players of the stage and screen are as prominent in the public eye as Edmund Breese, an actor of countless successes. Mary Boland, as popular in pictures as she is on the speaking stage, now has in the Hodkinson's stage success, "Clarence," well cast in "His Temporary Wife."

Eugene Strong, one of the screen's popular attractions, has a role in the Levering production that gives his talents thorough test. W. T. Carleton, for forty years a leading operatic baritone and now one of the best character actors in pictures, contributes a sparkling performance to the picture.

Armand Cortes, who appeared on the stage with James T. Powers, Frizbeen Scheff and Sam Bernard, and now an accomplished picture villain, completes the roster of the production.

Goldwyn Secures Rights to Great Scotch Comedy

A FAMOUS play dealing with Scotch character, successful from an artistic and popular standpoint, "Bunty Pulls the Strings," has been purchased by Goldwyn Pictures Corporation. For a number of years motion picture producers have sought the rights to this stage triumph, but without avail until last week. The amount paid for the photoplay rights is not disclosed, but the figure is said to be high.

The Shuberts and William A. Brady were associated in the stage production of "Bunty Pulls the Strings" at the Comedy Theatre, New York, October 10, 1911, and for many months thereafter the producers and Cleveland Moffat, the author, reaped large profits from a run that was one of the sensations of the season. Hailed as a unique contribution to the stage of this country, Mr. Moffat's play started a vogue of comedies, with Scotland as a background.

"Bunty Pulls the Strings" was received with equal acclaim in other large cities. The reputation of Molly Pearson was permanently established after her immortal portrayal of Bunty, who was a past-mistress of the art of "pulling the strings," in other words, of directing the actions of those with whom she came in contact. Supporting Miss Pearson was a company of Scotch and English players.

While "Bunty Pulls the Strings" is essentially a play of character, and appeals by reason of its charm and simplicity, there is enough action to assure an interesting photoplay story of the highest artistic merit. It is not announced what star will be presented in the leading role.
United Announces Its Schedule of Releases for Next Three Months

With the setting of all details relative to the recent United-Triangle-Lynch deals, the taking over of the Triangle film exchanges and the Triangle pictures by United, the organization now announces an elaborate releasing schedule for the next few months.

This schedule will see a United feature released about every second week, a Triangle recreated play every second week, and a two-reel recreated Keystone Comedy every fourth week. In addition, there will be released a two-reel Cuckoo Comedy every fourth week and a two-reel Cissy Fitzgerald Comedy every fourth week. This schedule will be released through the United Picture Exchanges a two-reel comedy every week and five features every six weeks. This schedule will go into effect on February 15, when "Tiger Girl," a recreated Triangle play with Lillian Gish and Rossika Dolly, is to be published together with "Dayed and Dooed," a one-reel Triangle comedy. On February 22, United's filmization of Alexander Dumas' "The Corsican Brothers," starring Dustin Farnum, will be released with "Bomboms and Brides," a two-reel Keystone Comedy in which Charlie Murray, Mary Thurman and Louise Fazenda are the featured players.

Dorothea Dalton Release.

February 29 is the date set for the releasing of "The Hick," a recreated Triangle play starring Ray and Bessie Barriscale. "Ball Bearing But Hard Running," a Cuckoo Comedy with Bobby Burns and Johiny Ralston, will be released on the same date. Following this, on March 7, "The Worst of Friends," a two-reel Keystone Comedy, starring Weber and Fields, will be scheduled.

On March 14, "Female of the Species," with Dorothy Dalton, a Triangle recreated play, and a two-reel Cissy Fitzgerald Comedy will be released. On March 21, "When Men Forget," starring Mallie King, "For the Sake" by Frank Mills and Edward Langford, will be released, together with another two-reel Keystone Comedy, "The Iron Strain," with Dustin Farnum and Louise Glau, a Triangle recreated play, and a two-reel Cuckoo Comedy, title of which will be announced later, are to be released on March 28. April 2 a two-reel Keystone will be issued and on April 11 a Triangle recreated play and a two-reel Cissy Fitzgerald Comedy are scheduled to be released.

April 18 is the date set for the publication of "The Eternal Mother," in which Foster Hirsch, United's emotional star, will appear. A two-reel Keystone Comedy is to be released on the same date.

This gives United an impressive schedule of releases through February, March and April.

New Mutt and Jeff Cartoon.

Captain Bud Fisher, father of Mutt and Jeff Animated Cartoons, has secured the country for telephonic comedy situations. The funniest of the wire experiences is included in "I'm Ringing Your Party," which will be released by William Fox this month.

Undoubtedly some of the most comical experiences of the day have occurred in calling a telephone number. For this reason a few items from Capt. Fisher that inspired him in the cartoon, "I'm Ringing Your Party."

From beginning to end this new cartoon gagged with laughter. In the story the very man who told all telephone operators they shouldn't take an hour to get a wrong number, will be compelled to laugh.

Selznick Reports Show Big January Business

There is every evidence from reports received in the Selznick home offices that the month of January was the banner month for the various Selznick enterprises. Every report indicated not only an increase in business but the prospects of even greater business for the remainder of the year. Every member of the Selznick organization is working at high speed, especially the salesmen.

A Regular Girl was the feature attraction of the Boston Theatre's Sixty-sixth anniversary and Boston newspapers devoted some seven columns during the week to the praise of the Elsie Janis play. In Syracuse the Select Buffalo exploitation department had a chance to give the Prisma productions a boost. Every theatre that ran "A Regular Girl" also showed a Prisma subject and a tie-up with the marine corps was effected by running a slide.

Detroit branch office reports an increase in the sales of the Prisma subjects and points out that the two leading theatres of Detroit, the Broadway Theatre and the Wisconsin, both showed Prisma subjects last week.

Manager Siegel of the New York exchange states that the initial Americanization Subject, "The Ferry," is booked solid in his territory.

Manager J. U. McCormick of the Washington Select exchange recently visited the smaller towns in his territory to verify the report that the Elaine Hammerstein production, "The Country Cousin," was making a record. He not only found this to be true but expresses the opinion that the Elaine Hammerstein productions will be among its best sellers from now on. Mr. McCormick also reports that "The Broken Melody" is meeting with unusual success.

Van Loan Sells Scenario to Tourneur.

H. F. Van Loan, who is well known as a scenario writer, has achieved a lifetime ambition in selling his scenario to Maurice Tourneur which will be produced as a Paramount Arctarct production. The name of the story is "The Great Redeemer."

The story has been described as a western with a plot entirely different from anything Maurice Tourneur has ever done. Production will be commenced within a few weeks.
Loew Books "Chains of Evidence."

The Hallmark Pictures Corporation's late release on the Famous Directors Series "Chains of Evidence," centers on Edmund Breese, Marie Shotwell and Anna Lehr, produced under the direction of Dallas M. Fitzgerald, has been booked over the last week of the Greater New York, opening at Loew's New York Theatre, January 30. This is the second consecutive week that a Hallmark release has played in this theatre.

Will Rogers Triumphs

Again in Latest Comedy

WILL ROGERS, in his latest Goldwyn comedy, "Water, Water, Everywhere," by W. R. Leigh, scored a triumph at the Strand Theatre, New York, last week. Box office reports during the early days of the week showed that the business attracted by this picture, the third of the Rogers' productions since he became a Goldwyn star, was far above normal and every-thing points to a record-breaking engagement.

The rise of Will Rogers during his comparatively brief career on the screen has been phenomenal, and the reception accorded "Water, Water, Everywhere" is another indication that he is destined soon to become one of the most popular players ever developed in motion pictures. Since the release of "Almost a Husband," and more recently "Jubilo," there has been a steady demand for the next Rogers' production.

Judging from the reviews in the New York dailies on the morning after the first showing at the Strand, and the enthusiasm of the audience, "Water, Water, Everywhere" will equal the record of the two earlier releases. Like "Almost a Husband" and "Jubilo" it is a combination of comedy and drama with the former predominating. The action is laid in a small western mining town and concerns the effect of prohibition on the community.

Clarence Badger, who also directed the previous Rogers' pictures, is responsible for "Water, Water, Everywhere." In this film well known players, as Lydia Yeamans Titus and Lilian Langdon.

Prints of Dempsey Serial Arrive.

A print of the first episode of the new Pathe serial, "Dare DEVil Jack," in which Jack Dempsey is starred, arrived at the New York office of Pathe Exchange, Inc., and was screened at a special showing for officials of the concern.

After viewing the three reels which make up the initial chapter of the serial the heads of the various departments expressed the keenest satisfaction. To quote verbatim, the first episode of "Dare Devil Jack" in the opinion of the Pathe officials is a "knockout.

The release date of "Dare Devil Jack" is set for February 15.

Sells Rights to "Blind Husbands."

Universal has just sold the United Kingdom rights to "Blind Husbands" to E. Wertheimer of London. The company has also sold the rights to Argentina, Uruguay and Paraguay for "The Right to Happiness" to Mr. Gaede, of the American Products Exchange.

"Overland Red" Is First Release of Universal's "S. R. O. Twelve" Series

UNIVERSAL announces a new series of pictures to be known as the "S. R. O. 12." This is in keeping with its proving Harry Carey's serial release program made up of series of pictures. The present series, which will soon be exhausted, is called the "Big Money Twelve," the series preceding that the "Big Twelve."

The first release on the new program is billed for March 22 and is "Overland Red," featuring Harry Carey in a story by H. H. Knibbs under the direction of Lynn Reynolds. The series is concluded on June 28 with "A Tokio Siren," from the story of J. A. McAdoo, directed by Christy Cabanne.

April 5, "The Road to Divorce," directed by Phil Rosen, starring Mary MacLaren in the story by J. C. Alexander.


May 17, Josephine Hill and Virginia Faire, the beauty contest winner, in "Tempted Wives."

May 24, Tsuru Aoki under direction of William C. Dowlon in "Locked Lips," a screen version of the story, "Blossoms," written by Clifford Howard, featuring Stanhope Wheatcroft, Magda Lane and Jack Abbey.

May 31, a Jewel release featuring Edith Roberts, title of which has not as yet been announced.

June 14, a Harry Carey picture entitled "Black Sheep."

June 21, the first of the Lyons and Moran five-reel productions, "Everything But the Truth," from the magazine story by Edgar Franklin, featuring Anna Cornwall and Katherine Lewis.

George to Direct "Prince of Pines."

An elaborate production is scheduled for Selznick Pictures in "Prince of Pines," a melodrama of the North Woods, which was purchased recently by Byron Selznick, son of Frank Selznick of which was made from the Selznick offices at 729 Seventh avenue, New York. But...
Metro Awards Seven Exchange Men
Bonuses for Making Sales Records

ANNOUNCEMENT is made by William E. Atkinson, general manager of Metropolitan Corporation, that one Metro district manager and six branch managers have been awarded cash bonuses for the best showing on the part of their districts done during the year 1919. The seven individual prizes total up to a very substantial figure. The amounts of the awards were apportioned in the percentage of business done in each exchange.

The men to receive bonuses are H. Lustig, district manager in southern California; with offices in Los Angeles; W. C. Bachmeyer, who is both branch and district manager at Cincinnati; B. F. Rosenkranz, now in Denver, but until recently in charge of the Metro exchange in Salt Lake City; Fred W. Voight, of San Francisco; H. L. Haldeman, of Kansas City; A. Fischer, of Minneapolis, and C. H. Kessner, of Atlanta.

Atkinson Made Announcement.

Mr. Atkinson's duties bring him in the closest touch, perhaps, of all the Metro executives with the salesmen of the Metro distributing organization. At the yearly convention of the company's branch managers, held at the Hotel Astor, New York, early last summer, Mr. Atkinson announced that Metro at the end of the year would pay bonuses on the largest percentage of increase in business piled up by six branch managers, and the best record by any one of the district managers. This announcement was made approximately at the time when Metro discontinued its program productions in favor of the policy of "fewer and better" pictures now in successful operation.

The preliminary statement showed the various managers only a small promise of what has since been accomplished. At that time "Lombardi, Ltd." by the Hattons; "Wanted, Wamer," by Avery Hopwood; "Please Get Married," by James Cullen and Lewis Allen Browne; five big Drury Lane melodramas and "The Right Squad" were obtained for Metro-Screen Classic production.

Award Based on Three Films.

The purpose of the contest was to stimulate rivalry in putting over "fewer and better" pictures. Working on the quality of productions promised by more time, the perfection of facilities at the Hollywood studios and the big book and stage successes purchased, the various managers went to the job with a rush and the first and second consisting of Bert Lytell in "Lombardi, Ltd.," May Allison in "Fair and Warmer" and Viola Dana in "Please Get Married" scored a clean-up for the exhibitors and the company.

It was substantially these three productions that brought in the percentage of increase which was the basis for the award. The second round of pictures, which included Alice Lake in "Should a Woman Tell," Bert Lytell in "The Knave of Hearts," May Allison in "The Walk-Offs," Viola Dana in "The Willow Tree" and the Taylor Holmes production, "Nothing But the Truth" were not ready until December or early in January, and did not figure in the award except as advance booking attractions which many exhibitors snapped up on the strength of their success with the first round.

Several of the seven men receiving the bonuses General Manager Atkinson sent a personal letter of thanks in addition to the check rewarding their business achievements. In each case he complimented the Metroites for their unvarying enthusiasm and spirit of perfect loyalty to Metro's best interests.

Tom Mix Makes Four-Story Plunge in "The Cyclone"

Despite the familiarity with realism of a high order which marks motion picture production today — there is one scene in particular in William Fox's latest Tom Mix picture, "The Cyclone," just released, the construction of which is of deserving of special mention.

When Director Clifton Smith made arrangements for the filming of the production he consulted some of the best contractors in the vicinity of Mixville, regarding the manufacture of buildings that was to house a Chinese den. Mix had to stage the biggest thrill of the picture in this building.

The "big scene" comes as a climax to the production, and depicts Tom Mix dashing into the building on horseback in search of his sweetheart. The horse was a four-story building which had its own roof, and then suddenly reeling with Mix still on his back plunges first through the roof as this gives way under the weight, then through the second as each floor gives way successively. Horse and rider finally crash into the basement where Mix rescues his sweetheart from a smuggler's巢.

Tom Mix has performed innumerable stunts of daring before the camera which have earned for him the title of "the world's greatest stunt man," but he declares that the four-story plunge "was his biggest" yet. However, this is only one of a series of breath-takers that make the progress of the story.

Continuity Writers Sign Contract with Selznick

A long term contract was signed this week by Myron Selznick, R. Cecil Smith and Ella Stuart Carson, which is said to involve the largest financial consideration ever made for the service of continuity writers on a staff and which assures the Selznick organization of the exclusive services of the three for a long time.

Mr. Smith and Miss Carson have been matrimonial as well as business partners for a number of years, and are regarded as among the most brilliant writers of continuity in the business. They won their reputation on the West Coast, having been Thomas Ince's stars, after which they were awarded and remaining with his forces when Ince left the Triangle organization.

When John Lynch, who also was formerly with Ince came last summer to head the Selznick scenario department, he brought Mr. Smith and Miss Carson with him. They always write together, signing their names separately on alternate scripts. Their work is notable for imagination, swift action and unusual situations.
Pathe to Release Harold Lloyd's
"His Royal Slynx" February 8

His Royal Slynx," the most pretentious of Harold Lloyd's new series of $100,000 two-reel comedies, is announced for release by Pathe on February 8. This is the fourth release of the new Lloyd series, its predecessors being "Bumping Into Broadway," "Capt. Kidd's Kids" and "From Hand to Mouth." Last year Lloyd's efforts were hailed as the most fascinating of the trio.

In an effort to make the Lloyd comedies the peer of any on the market, Hal E. Roach, head of the Rolin Film Company, has been liberal in his expenditure on production. With "His Royal Slynx" he was even more generous, and the technical production was made on a scale that rivals the highest type of five-reel features. Sets costing many thousands of dollars were erected in the Rolin studio just for this one picture.

The same company that rendered Lloyd such able support in his last multiple reel release, "From Hand to Mouth," appears with him in "His Royal Slynx." "Snub" Pollard and Milt Davis are the leading factors in the support.

Lloyd Has "Double." A surprise is in store for exhibitors and public alike, in the fourth Lloyd picture, in the introduction of a player who so closely resembles the great young comedian as to be virtually his own twin. There are some who will insist that Lloyd plays a dual role, but the "double" is none other than the star's own brother.

There is no doubt that Lloyd has met every expectation in his new series of two-reelers. Not a day passes that Pathe does not receive some unusual commendation of the young comedian's efforts. His pictures are playing in the finest theatres in the United States and pleasing audiences.

A typical criticism comes from B. W. Brentlinger, manager of the Liberty Theatre, Detroit, who recently wrote Pathe as follows: "I think the Lloyd comedies the best that have ever been in this house. His comedies keep the house roaring from beginning to end. There is no doubt that Lloyd is a clever comedian—in fact, the cleverest comedian on the screen to-day. We are anxiously looking forward to his next release."

Skouras Enthusiastic. Spyros P. Skouras, of Skouras Brothers, owners of the West End Lyric, Lyric Skydome, Crystal Airline, Toddling's Lyric Theatre, Olympic Theatre and the Arsenal, in St. Louis writes: "I have made arrangements to use the Harold Lloyd comedies at all of our houses. The last release, 'Bumping Into Broadway,' started its first run at the West End Lyric and went over in great shape. The picture pleased everybody. The box office is doing a good business and dividends are coming in."

Jack Levering with Taylor Holmes. Jack Levering, a veteran of the A. E. F. who was decorated by King George for bravery under fire, is cast as Joe, the eugenically perfect chauffeur, in the Taylor Holmes production "The Very Idea." This is a highly successful stage farce by William Le Baron. The company is now at Miami.

On his return from France, Lieut. Levering resumed his duties before the camera, becoming leading man for Helen Holmes in her new serial, "The Fatal Fortune." Taylor Holmes of course plays the role of Gilbert Goodhue. Virginia Valli is Mrs. Goodhue and Betty Ross Clarke, the maid Norah. Others in the cast are Jean Martindale, Jean Robb, Edward Lester, Fay Marbe and George Cooper, S. E. V. Taylor. Taylor scenarioized "The Very Idea" and it is being directed by Lawrence Windom. Metro will distribute it.

Kansas City Exchanges Hard Hit by Influenza.

The influenza epidemic in Kansas City has caused havoc among the film exchanges. In a number of offices half the force is home sick with the disease and in several instances the heads of the office are off duty for the same reason. In many cases temporary help was necessary to keep things moving until the recovery of regular employees.

F. F. Nine, branch manager of Vitagraph, Inc., was one of the victims, but he is improving and probably will be sufficiently recovered to resume his duties in a short time. In the same office, two stenographers, a bill clerk, bookkeeper, assistant bookkeeper and three film inspectors were sick at the same time. P. A. Block, branch manager of Goldwyn Pictures Corporation, also is sick with the disease. His place is being filled temporarily by Felix Mendlesohn, home office representative.

Other offices have been affected to some extent by the epidemic and there is scarcely an exchange that has escaped without a single member of the organization having the "flu."

Lesser Is Enthusiastic Over First Beban Film.

Sol Lesser is confident that "One Man in a Million," the first George Beban picture to appear under his banner, will establish a high water mark in popular appeal. "It is an exquisite love story with a beautiful theme, and the women and children especially, are going to love the picture," says Mr. Lesser.

George Beban, Jr. (Bob White) and his great St. Bernard dog "Snoocket" will score highly with the children, while the double romance of George Beban, Helen Jerome Eddy, Lloyd Whitlock and Irene Rich will strike a new note in sensation. There is not a suggestive note in the play.

"There are also many wonderful gowns, professional models wearing some of the most wonderful dollars, in a number of scenes. There is also a beautiful theme of the love of a boy for a dog, and a dog for a boy. It is a drama of love and laughter, that is beautiful, sweet and wholesome.

"The Son of Wallingford" Coming. "The Son of Wallingford," the novel which is now in the process of writing by Mr. and Mrs. George Randolph Chester, and which will a little later be produced by Vitagraph as a photoplay feature, is considered by the authors to be the most important work of their busy career. The story of the conflict of heredities in the person of this son of a crooked father and an honest mother, has been in contemplation by the author of "Get-Rich-Quick-Wallingford" for more than ten years. Mr. and Mrs. Chester will first write the story of young Wallingford as a novel. It will be published as a serial in one of the important magazines and later put out in book form. Co-incident with the publication of the final installment as a serial, it will be released as a special feature by Vitagraph.


Stuart Holmes in Leonard Serial. Stuart Holmes, one of the best known villain types of the picture drama, is now working in chief support of Benny Leonard in the Champ's new serial, "The Evil Eye," written by Roy L. McCardell and produced by Ascher Enterprises, Inc., and Frank G. Hall under the direction of J. Gordon Cooper and Wally Van. Mr. Holmes has the role of Denton Druce, profligate son of a banker.

Changes in Universal Field Staff. Universal announces the following changes: J. H. Calver has been appointed manager of Kansas City, replacing W. R. Wilkerson. H. F. Lehloltz has been appointed manager of Omaha, replacing J. H. Calver. Edgar Haines has been appointed manager of our Des Moines office, replacing F. H. Frisch.

Goldwyn Leases Cincinnati Quarterm. The lease of 3,300 square feet of space to the Goldwyn Corporation makes that organization another resident of the Film Building, Cincinnati. Goldwyn pays $1,200 annually, under their lease, for that much of the third floor. Other tenants include Paramount, Realart, First National, Universal, Select, Republic and United Theatres Equipment Company.
Must Inject Personality Into Your Theatre To Be Really Successful

By Edward L. Hyman

A n operating room minus machine-like precision irritates your patron, gives you nervous dyspepsia and often eventually ends in the theatre being remodelled into a garage. You've got to have it!

But when you turn the job of managing your house into a cut and dried proposition and lock out individuality and personality you are going to hit the down grade so fast that efficiency can't avert the smash-up.

Brown of the N.... Theatre said to me:

"Ed, I've got my work systematized so that I can leave my house at eight o'clock every night and things will skate along fine. You kill the job, living at the place day and night."

Now Brown may be right, and understand that I am not trying to create the impression that I work harder than any other exhibitor. Yet, I do think that I study my theatre, patrons and the market far more closely than hundreds of exhibitors who are wondering why they don't move up.

Why Theatres Run Down.

Machine-made amusement has been the cause of ninety per cent. of the failures among exhibitors.

And, the best machine in the world won't run along long with the engineer away.

Seeing that the house opens on time and closes O. K. with a few hours given now and then for booking, isn't going to keep the public agog over the original things you don't spring in the way of picture and musical novelties.

The physician and surgeon nowadays who heads up his profession is the one who doesn't bank entirely on his past experience—but is he who studies and studies and never lets up.

A theatre manager is the doctor who prescribes the amusements for minds that are weary and sick with the crash and grind of work and worry. When he ceases studying his patient he loses his ability to prescribe correctly.

Must Develop Personality.

In addition to that, it is the doctor with the personality who often makes you feel better. The atmosphere he creates when he comes into the sick room generally does more to speed you along to health than the pills he doles out.

The same thing applies to the film theatre manager. If you haven't the ability to inject some warmth, some originality into your house and your program the show you offer can't be nearly half so effective. Machine-made amusement as a rule won't cure blues and a grouch.

The fellow who gives his job superficial attention just can't put it over. Passing the buck on those elemental things of showmanship to assistants rarely meets with success although I decry the one-man organization.

Human Nature Same All Over.

The basic principles of human nature, it seems to me from observation, are the same in every section of the country. I do not presume to be a know-all authority, but am merely citing my views as they accrue from my experience with the public as manager of theatres and groups of theatres in the south, north, east and west.

As I stated, the human element must be paramount in theatre entertainment, especially in houses featuring films and music.

When I took an appointment to a magnificent house with extremely large orchestra, fellow managers assured me that I would have easy sailing for the reason that the new large house would draw the crowds.

I disagreed with them and found that hadn't I rooted out the machine-like method of providing shows, that had been previously inaugurated I would have died there. The fashionable audiences able to pay a high admission fee wanted just as much of the homelike, personal contact atmosphere as did my patrons in the neighborhood house that I once managed.

Of course in a house like the Strand metropolitan ideas and metropolitan scope must be ever expressed. But the personality that is injected into the life of the Brooklyn Strand by its policy, its pictures, its music, its owners and to some extent perhaps by me, will go toward keeping it a leader among playhouses.

Trade Papers Give Ideas.

No theatre in the world is too magnifi cent or too large to be able to bar out the human element which has as its foundation your originality, personality, showmanship, as well as that of your colleagues.

And your staff won't carry the enthusiasm needed unless you yourself live it and exude it.

Many of the ideas that I have been given credit for by my patrons can be attributed to the trade paper from which I gleaned it. And the man who reads them won't have a machine-made plan of administration.

Universal Lists Mayo's

"The Peddler of Lies"

UNIVERSAL announces the release of another Frank Mayo picture for March 1. "The Peddler of Lies" will be the title for his latest photoplay, in which he co-stars with Ora Carew. Special interest is attached to the production, which was directed by William C. Dowlan, as it is a screen version of Henry C. Rowland's story "The Peddler," with which millions of readers became acquainted through the Saturday Evening Post.

The original story is followed closely and the atmosphere of the printed novel is retained in the film. The plot centers about the theft of a great jewel.

In the role of Clamp, the peddler, Frank Mayo gives one of his clean cut characterizations, carrying out the illusion of the itinerant merchant with his quaint manner and jovial humor. Ora Carew, who shares the stellar honors, in the role of Diana Kirkland, first likes him, then despises him, and when the truth is revealed, learns to love him.

An exceptionally able cast, including Bonnie Hill, Harold Miller, Truman Van Dyke, James Barrow, Dagmar Godowsky, Ora Devereaux, Flora Holli st, William Brown and Ray Ripley, make for an unusually interesting and entertaining production.

Picking Cast for "Determination."

The United States Photoplay Corporation on January 30 closed a contract with William H. Turner, one of America's foremost character actors, to be cast in "Determination" in the part of Hicks, the family butler. The author, Capt. F. F. Stoll, has had over 100 applications for this particular part.

Turner has been screened in 150 different releases. He is a member of New York's famous Green Room Club and in this, the family butler, is one of the most important parts in the cast. The actual casting for this photoplay is now under way. The name of the director will be announced soon.
P. J. Swift Succeeds H. E. Coleman as Washington Managers Executive

P. J. Swift, manager of the Washington, D. C., branch of the Famous Players-Lasky Corporation, has been made secretary-treasurer of the Washington Exchange Managers Association and a member of its executive committee to succeed Henry E. Coleman, of the Seaboard Film Corporation. Sam Flax, of the Liberty Film Corporation, has also been made a member of the executive committee to represent the independents.

The association held a very important meeting in the Washington offices of the Famous Players-Lasky Corporation last week. Among other things the management discussed the reported non-delivery of large numbers of packages of posters and other advertising matter. These shipments are proving the most difficult of all and have occasioned a great deal of correspondence and other expense.

The managers were of the belief that paper shipments should not be made C. O. D. It was suggested that beginning February 2 this practice be discontinued. There were very few shipments being made C. O. D. up to that date, however, so that the adoption of such a ruling by the exchanges will not cause any inconvenience or result in anything particularly new.

Approve World's Bill.

The loss of packages of posters and other advertising matter will be minimized by the proposal to send them by registered or insured parcel post.

An interesting talk was made by Jack S. Connolly on pending legislation in Congress. He explained the bill designed to put a stop to film thefts, introduced in Congress by Representative Henry T. Rainey, of Illinois, at the instigation of Moving Picture World. Following the discussion on this legislation, the managers adopted the following resolution, copies of which are to be sent to Mr. Rainey and to each member of the House committee on the judiciary.

"Whereas, the motion picture industry being subjected to heavy losses by reason of the thefts of motion picture films constantly occurring while the films are moving in interstate commerce, and

"Whereas, large losses are annually sustained by reason of the pirating of films and their exportation from the country, and

"Whereas, Representative Henry T. Rainey, of Illinois, has introduced a bill in Congress 'to punish the transportation of stolen motion picture films in interstate or foreign commerce.'

"Therefore, be it resolved, that the Washington Exchange Managers Association record its approval of such legislation and urge upon the members of Congress that this bill be seriously considered with a view to the passage of a law that will effectively stop these unlawful practices."

Consider "Bicycling" of Films.

Mr. Connolly also reviewed the censorship situation, speaking of conditions in Massachusetts, Virginia and other states where legislation is pending. The managers were glad to learn that the Sunday closing bill for the District of Columbia, drawn up for presentation to Congress was so absurd that it was withdrawn for further consideration.

"Bicycling" or "automobilizing" of films, as it is known now, with exhibitors holding out shows in order to play them at two or more theaters paying only one rental, was discussed at length, and the executive committee was directed to look into the legal aspect of this situation with a view to ascertaining what action should be taken. The managers have certain affidavits, sworn to by their makers, upon which they expect to be able to collect large sums of money from the exhibitors involved.

Buhler Praises "The Willow Tree."

That "The Willow Tree," the Screen Classics, Inc., "fewer and better" special, starring Viola Dana, is the most artistic production he has seen this season is the unsolicited testimonial of Frank W. Buhler, general manager of the Stanley Booking Company in Philadelphia. Mr. Buhler's enthusiastic appreciation of "The Willow Tree" was expressed after he had seen a projection room showing of the production, on the strength of which he booked the Metro offering for the Stanley Theatre on Market street.

Blanche Sweet to Play Veiller's "Deadlier Sex"

THE DEADLIER SEX," the third production starring Blanche Sweet made for distribution by Pathe as a special, has been completed and assembled in the Jesse D. Hampton studios and the first word from the West Coast is that it is one of the most unusual of the year. It was written for Miss Sweet by Bayard Veiller, whose remarkable play, "The Thirteenth Chair," proved one of the best money-making productions ever released by Pathe.

The popularity of Miss Sweet was voiced by exhibitors in every part of the country upon the release of "A Woman of Pleasure" and "Fighting Cressy." With the determination to support this popularity with pictures of the highest quality, Mr. Veiller was commissioned to undertake the preparation of her third picture. In "The Deadlier Sex" he turned out an unusual story and one in which all of his charm as a playwright is evident. Somewhat unlike his previous writings, "The Deadlier Sex" carries a delicious thread of humor through it.

The background of the picture is in the Maine woods and in splendid outdoor settings the drama and action of the production is staged.

Mahlon Hamilton plays opposite Miss Sweet. The picture was directed by Robert Thornby and supporting Miss Sweet are Russell Simpson, who was also in the cast of "Fighting Cressy," Walter Perry, Boris Karloff, Winter Hall, the well-known Australian character actor, and Roy Laidlaw.

An exploitation campaign of considerable scope has been outlined for the production. A special campaign book filled with live suggestions has been prepared and there is also a strong line of accessories.

The Kind of Stills It's a Pleasure to Write Captions for.

These excellent shots from "The Little Shepherd of Kingdom Come," in which Jack Pickford stars for Goldwyn.
Laemmle Explains "Diploma System" for His Directors and Cameramen

CAN a film company successfully make short-reels, comedies and westerns and also hope to be successful in putting out special attractions? Can it go above this field and turn out productions of the super-picture class at the same time? Universal officials point to their Jewel productions as the answer to these questions.

Carl Laemmle was emphatic in his affirmation.

"Universal," he said, "is turning out every variety of picture. The short one-reeler is the little sister of the big six-reel production. We are better equipped to turn out super-productions, not in spite of, but because of our activities in the other fields. When we turn out a serial our sets depict every corner of the globe. The action, which, of course, must be lively, calls for energetic work on the part of the director and the cameraman.

"When we turn out a western, the director has the problem of putting his plot over quickly and condensing it to two reels. Pathos, gaiety, surprise must all be registered artistically—but it must be done quickly. When we turn out a comedy, and the comedies of to-day have discarded the 'slap-stick' idea, our director depends on subtle situations to put over the laugh.

"Because of our enormous output, we must have great production facilities. Our property rooms could hold the whole works of many big film companies and still have room for more. Our various companies have stars of every variety, extras of all conceivable types, players for every special situation.

Directors Work Up to Jewels.

"Our directors and cameramen, and we only hire the most experienced, go through a new school when they join our organization. They have to work up from the one-reel pictures. Then they graduate to the serials and from there to the special attraction class. They are learning all the time. When they get into the special attraction class they have profited by their previous work. As a result, a Universal special attraction is not marred by a 'serial-ish' tone. The director has learned to do the serial and not to do the 'serial' stuff in a big picture.

"After the special attraction stage, the director and cameraman, if their work has shown them capable of the Universal top-mark, are put on a Jewel production—the finest product of our organization. So, too, with our players—they must pass through all the stages of our work and then only a few of the best are chosen for Jewel casts.

Essence of the Best.

"A Jewel production is the essence of everything that is 'best' at Universal City. A Jewel picture is the sum total of all the technical ability, directorial excellence, artistic superiority and perfection in photography of the Universal organization, coupled with its best screen talent. Money, efforts, or time are not figured in their making. A Jewel picture may take five months to make—but never less than three. The most expensive settings, the finest casts, the best directors, and only stars who have earned that title, figure in their production.

"Only the pick of plays and scenarios are selected for Jewel features. Every bit of film, every scene must be perfect. Sometimes certain scenes are retaken twelve times before the desired effect is secured. Titles alone cost more than any ordinary production. A title which is both artistic and unique adds a distinctive touch to an otherwise fine picture and stamps it with the seal of perfection.

Booked by Trademark.

"Jewels are never made in haste. They are not turned out by the yard. Because of the great care in their making Universal can release but a scant half dozen each year. That is why an exhibitor books a Jewel picture by its trademark.

"The mere fact that Jewel pictures like "The Right to Happiness," "Blind Husbands," "Suppressed," and "The Great Air Robbery" have been produced by Universal proves what I claim in answer to your questions. It is true, Universal turns out something of everything. We have a variety of both short and long subjects, but we have but one 'best of all.' With Universal, the 'best' is Jewel, and if I do say it myself—I believe Jewel is best."

Mintz Manager of Hallmark Serials.

M. J. Mintz, formerly connected with Clark-Cornelius as serial manager in the handling the sales and exploitation of the series of twelve Chaplin Classics, and for many years prominent in the distributing and sales end of the industry, has been appointed by Frank G. Hall, president of the Hallmark Pictures Corporation, as manager of serials for Hallmark.

Lasky Scenario Department Now in Its Own Building

A TWO story addition has been built for the home of the scenario department at the Lasky Studio, Hollywood. This has been caused entirely by the unprecedented rush of work resulting from the demand for Paramount Artcraft productions and the increased duties falling upon the scenario department because of this expanding output.

The research department under Elizabeth McCaffey has also grown to such proportions that it has been found necessary to move it into a larger building where its files of material can be accommodated.

The Lasky wardrobe department is now established in its three story concrete structure.

The publicity department, under the direction of Adam Hull Shirk, will be augmented by the advent of Barrett C. Kiesling, who begins work next week.

Names Third Kaufman Weekly.

"Puppy Love" is the title of the third picture for the Herbert Kaufman Weekly, which is being made by Selznick for release through Select. Work began on the picture recently at the Fox Lee studio under the direction of John Lopez, assisted by William Duffy.

The leading role is played by Albert Hackett, member of the well known theatrical family. Supporting him is Edna Murphy, William Frazier, Charles Edward, Mrs. Ford and Jay Strong.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

Just by Way of Serving You a Little Racy Atmosphere from "The Sporting Duchess."

Alice Joyce, meanwhile, looks on and approves these views from her newest Vitagraph.
You See, Helene, "Respectable by Proxy" Means That Someone Else Must Buy Your Sugar.

Stylin' Brenner and Robert Gordon are the foxy prosectori in this Blueclown production for Pathe

Ex-publicity Man Notes Progress
Made in Planning of Press Matter

By Frank H. Williams.

HAVING served a considered term "term" is good—as the main goat in the preparation of the press sheet issued by one of the leading picture manufacturers, I have always taken a considerable amount of interest in seeing just what sort of press material is most favored by newspapers, judging by the stuff that they run day in and day out.

Now that I'm out of the picture business and into the advertising business, I see a lot of newspapers every day and, while not losing my interest in picture press material, I'm able to view the proposition dispassionately and see just what's in this matter.

The first thing that strikes me upon perusing the amusement pages of numerous newspapers is the fact that any real novelty, anything out of the ordinary, anything that has a real news feature value, is used readily enough. Such things as the "Reviews in Shrine" of the Goldwyn pictures prepared by Howard Dietz seem to make a big hit with the newspapers, judging by the way these reviews are used and played up.

Old Write-Ups Dying Out.

The second thing is the growing scarcity of the old-time "reading notices"—the write-ups that were printed by the papers whenever a theatre advertised, and only when a theatre advertised. These write-ups are becoming farther and farther between and apparently the day is coming when they will be eliminated entirely and the sole "reading notices" edging their way into the dailies will be those with real news or feature merit.

Third in the list of striking things is the preponderance of line cuts in the ads and the extensive use of the higher class ready-made ads issued by the larger companies. The reason for this is self-evident. Line cuts always print well. Half tones, on the other hand, print poorly with a too distressing frequency, no matter how carefully or expensively the electros are prepared.

Fourth—Newspaper advertising is being used more extensively than ever before by the theatres in putting over their pictures. Big space is the rule now where small space used to be all the vogue. The "legitimate" theatres are crowded into corners and out of the way places in all but the larger cities by the vast amount of picture advertising. And, judging by the past, more space will continually be used by the theatres.

Would Edit Press Sheet.

Now, if I was still concocting a press sheet and I had gained this information in an unbiased and dispassionate review of numerous newspapers, it seems to me I'd frame my press material accordingly. I'd edit my press sheet like a movie magazine. I'd fill it full of real feature material and practically eliminate the old time reading notices in which a brief summary of the film is given with blank spaces left for the theatre to fill in its name and the date of the showing. And I'd try mighty hard to find some new way of telling about the picture—a way so novel and interesting and fascinating that the newspapers would have to print it in spite of themselves. And in working up such novel write-ups I'd try not to pattern after anyone else, but I'd try to be entirely and utterly different.

Likewise I'd cut out the half tones and put in more line drawings, after convincing the boss that it was policy to do so.

Give More Space to Ads.

And, finally, I'd devote more space in the press sheet to ready-made ads and I'd make these ads so snappy and attractive that theatres would be mighty glad to buy extra space to run them in, because they'd know, instinctively, that my ads would bring throns to see the picture.

Most of the progressive picture companies are conducting their press sheets on this plan nowadays, but, after talking with a number of theatre owners, I'm convinced that a lot of companies are still running their press sheets in the old-time, futile, valueless manner, which is sad.

Advertisement: Next week (illustrated) Second Anniversary Rambles Round Filmtown.
Frank Keenan in New York; To Stay
To See Premier of "Smoldering Embers"

FRANK KEENAN, whose productions are distributed by Pathé, is paying New York his second visit in a year. After a strenuous season of production in California, during which he turned out "The World Afame," "Brothers Divided" and "The False Code," Mr. Keenan decided he wanted a change. His trip East followed. He called upon Paul Brunet, vice-president and manager of Pathé's New York exchange, Inc., immediately upon his arrival in New York.

Just before starting eastward, the noted screen producer put the finishing touches on "Smoldering Embers," his next feature, and he will be in New York for its premiere on February 8, the date set for its release by Pathé. "Smoldering Embers" was known under the working title of "Enter a Vagabond," and is marked by the same human, wholesome appeal which has established "Brothers Divided," his current release, as one of the most satisfying pictures of the year.

To Remain East Six Weeks.

Mr. Keenan intends to remain East five or six weeks. He is stopping at the home of his son-in-law, Edward Wynne, at Great Neck.

Jury Declares Non-Suit in Case of Wells Against Atlanta Theatre

A JURY in the Superior Court, Atlanta, returned a verdict in the case of Jake Wells against the Criterion Theatre Company, the First National Exhibitors Circuit, Inc., et al., declaring a non-suit and refusing to grant Mr. Wells a permanent injunction restraining the Criterion from showing eight special Charlie Chaplin releases.

The case is the result of the alleged violation of a contract and it has been in the courts for some time. It was appealed to the State Supreme Court some time ago and the higher court reversed the decision of the lower court. Attorneys for Mr. Wells, following the court's declaration a non-suit, immediately instituted proceedings to again appeal the case to the Supreme Court.

Temporary Restraining Order.

When the first Chaplin release, "A Dog's Life," came out, it was shown exclusively in Atlanta by the Forsyth Theatre, which at that time was owned by Mr. Wells. When the second release, "Shoulder Arms," came out, it was also billed at the Criterion Theatre as well as the Forsyth.

Claiming that he had a contract with the First National Exhibitors Circuit, Inc., giving him the exclusive right to show the Chaplin pictures in Atlanta, Mr. Wells started court proceedings to secure a temporary and permanent injunction against the Criterion, restraining that theatre from showing the picture. A temporary restraining order was issued by Judge Pendleton of the Superior Court, but it was provided that the plaintiff would have the picture deposited in bond for the sum of $10,000 as security against possible damages. The bond matter was later adjusted.

Replying to the charges, the Criterion Theatre management stated that the exhibitors' circuit had not granted Mr. Wells an exclusive contract.

The action was brought against the theatre, the exhibitors' company, Sig Samuels, president of the Criterion Theatre Company, and Willard Patterson, manager of the theatre.

Bessie Barriscase Has Congenial Role
In "The Luck of Geraldine Laird"

BESSIE BARRISCASE, by her work in 1919 productions, earned additional plaudits to her long list of successes, and in the current release, "The Luck of Geraldine Laird," she is given another chance, and in it, it is claimed, will make her a better bet for 1920.

Exhibitors throughout the country have taken advantage of the purchase by Robertson-Cole of Kathleen Norris' stories and are using the prestige obtained in exploiting the current Barriscase release.

Geraldine Laird is the central character of the production, which is founded upon Kathleen Norris' novel of the same name. Barriscase plays the part of a woman who becomes a great success on the stage as the direct result of being deserted by her husband.

denounces him before a large company of friends.

Then comes the reaction. Ashamed, she decides she must go to him at once, and the end finds the couple once more united.

Miss Barriscase is supported by Niles Welch, who was her leading man in "Beckoning Roads." He plays the humiliated husband. Dick Keenan has the role of a woman who leads the husband away from home at the story's beginning, and other parts of importance are taken by William Mong, Rosetta Marstini, George Hall and Boyd Irwin.

Statement on "U-35" Films by Fitzpatrick & McElnoy

W. C. COOK, Eastern representative of Fitzpatrick & McElroy, of Chicago, who are the owners of "The Official Exploits of the German Submarine U-35," had this to say regarding the controversy between his firm and C. B. Price & Co., Inc., in connection with the distribution of submarine films:

"We have called our attorneys' attention to various trade paper articles. On Tuesday Justice Finch requested our attorney to notify B. F. DeWitt, counsel for C. B. Price, to appear before the Justice in chambers on Wednesday afternoon at 3:00 P. M. to receive instructions as to what statements they may make regarding his decision of January 24.

"In the above notification our attorney stated: Judge Finch states that the remarks contained therein are unauthorized, and that the defendants have won the motion, and that he required a bond in order to maintain the status quo. He did not, by his decision, and does not recognize rights of your clients, nor protect their rights in this or any territory; nor did he adjudicate the defendant's film as a pirated print; but in so doing both the plaintiffs and the defendants had the right to sell and exploit the film in question.

"We requested that Wednesday Justice Finch in the presence of B. P. DeWitt, counsel for C. B. Price, directed that C. B. Price Co., Inc., desist from the further issuance of such statements.

Metcalfe Supports Corinne Griffith.

Earl Metcalfe, who had an important role in Vitagraph's screen version of "The Fortune Hunter" and who has been starred in many features, will be Corinne Griffith's leading man in her new Vitagraph production, "The Memento." He will be seen as Brad Mortimer, a vaudeville actor.

Active work on the production has been started under the direction of Edward Griffith. The scenario was prepared by two writers, Lucien Hubbard, who arranged the vaudeville scenes, and William B. Courtney, who did the same for the "small town stuff.

Harding with United in Boston.

W. F. Harding, who formerly was associated with World Films, has joined the sales force of United's Boston exchange. Harding will cover Rhode Island and parts of Connecticut for United Picture Exchanges, the same territory he took care of in his former position.
Seitz and Smith Go South.

George B. Seitz, Pathé's serial producer-director-star, and his family, and Frank Leon Smith, author of "Rambled and Gagged" and "Pirate Gold," the latest Seitz successes, with his family, have left for Palm Beach, Fla., where they will continue their motion picture work for the next two weeks.

During Mr. Seitz's absence, Bertram Millhauser will continue his work directing the July series of Hungarian Hammet's first Pathé serial, "The Mad Talon," which was written by Mr. Seitz.

Bernard Depkin Will Direct New Pickwick

The direction of the New Pickwick Theatre, 115 North Howard street, Baltimore, has been taken over by Bernard Depkin, Jr. Mr. Depkin now directs the New Wizard, Strand, McHenry and Pimlico theatres. The New Pickwick was added to those under his direction on Monday, February 2.

Behind this deal there is a business romance, for it was at the New Pickwick, eleven years ago, that Mr. Depkin, who started on his theatrical career as assistant manager, the theatre then being owned by J. Howard Bennett, later, he was appointed manager of the New Pickwick and four years ago left that playouse to take over the management of the Parkway.

The Parkway was a success under the direction of Mr. Depkin and he was also offered the management of the New Wizard, Strand, McHenry and Pimlico theatres, which he accepted. Mr. Depkin recently resigned as manager of the Parkway and devoted himself to the operating of the above named theatres. He is planning on making the New Pickwick a luxurious small theatre and the "bandbox" idea is to be carried out.

Plans for extensive changes to be made in the playhouse are now being drawn by Architect Oliver B. Wight, Mansey Building, who designed the Parkway and Chaucer buildings. Mr. Depkin has changed recently in the New Pickwick, The New Pickwick will not be closed until June and will remain dark during the period of reconstruction.

Buy Rights to "The Fighter"

Picture rights to "The Fighter," a novel by Albert Payson Terhune, have been purchased by Myron Selznick. This is the second story by Mr. Terhune to be bought by Myron Selznick, the first being a serial which will be written specially for the Selznick Pictures Corporation.

The "Fighter" is a story of Caleb Conover, a bare-knuckle battler, railway president and self-made man, and his adventures have been made into a live and thrilling story by Mr. Terhune. "The Fighter" will be produced as a feature special at the Selznick Fort Lee studio.

English Film Magnate Visiting Here.

Colonel H. A. Browne, chairman and manager of the British Motion Picture Corporation of Walltordown, London, is in New York looking over the field. This is Colonel Browne's first trip over here since the war held English commerce with us and he is here renewing old acquaintances. How long he will stay is not made known, but probably it will be some weeks.

Ince System of Identification Impresses Criminology Experts

Upon completion of the first series of tests for the Ince system of criminal identification held at police headquarters in San Francisco last week, the opinion voiced by attorneys and law-enforcement men of their idea of the value of Thomas H. Ince's system nor of the far-reaching effect it would have on the old-fashioned methods now in use.

Such authorities as Chief D. A. White, of the San Francisco Police Department, Warden J. J. Smith, of the California State Prison, at Folsom, Mathew Brady, district attorney of San Francisco County, Captain Matheson of the San Francisco detectives and a group of thirty-five police chiefs gathered from all over California were most enthusiastic in their comments on the possibilities of the Ince system.

Warden Smith, nationally known as a criminologist, emphatically declared that the Ince system supplied a long-felt need and should be immediately installed in every state prison in the country.

Ince Gives Demonstration.

Just prior to Mr. Ince's demonstration, Chief White addressed the assembled police officials outlining the advantages to be gained by immediate adoption of the system and then introduced Mr. Ince, who proceeded to present his contention.

Selecting one of the prisoners, Mr. Ince asked for his record and picture as made and filed under the old system, holding the face of the original he pointed out that the subject, an old and clever offender, had resorted to a trick used by every experienced crook. Mr. Ince had converted his features under the camera and assumed a strained and altered expression for the very purpose of defeating the ends for which the picture was made.

Then posing the prisoner before the "movie" camera and directing him to walk, talk and act naturally without self-consciousness, Mr. Ince made a picture, that, when developed and flashed on the screen, depicted an exact life-size reproduction of himself. No trace of the prisoner's characteristic was missing. Every factor of physical make-up that tended to make the subject an individual distinct and different from others was caught by the camera.

"Right of Way" Has Two Endings, One True to the Novel, The Other Happy

Releasing "The Right of Way," the Screen Classics, Inc., production of S.H. Gilbert Parkers' novel, starring Bert Lytell, Metro will give exhibitors a choice of endings to the story. There are two versions of the final episode, both convincing and dramatic, but one "unhappy" and the other "happy.

The unhappy ending finds the hero, Charley Steele, once a young lawyer of Montreal and a doubter of God, dying finally in the little French-Canadian settlement of Chaudiere in defense of money belonging to the church he never attended and whose teachings he never has been able to have faith in. This follows closely the plot of the original novel.

The happy ending is not the reverse of this, but a compromise, showing as it does Steele and the devoted Jo Portu- gais going off together in the woods in the hope of straightening out the struggle of belief against doubt within their hearts and minds. Steele hopes some day to return and feel worthy to ask, Rosalie, the young postmistress of Chaudiere, to be his wife.

Could Not Distort Novel.

Exhibitors will understand without much comment the reason for the issuance of these alternative final episodes: that some audiences, no matter what are the artistic demands of a story, do not like a tragic outcome, preferring the conventional fortuitous solution.

At the same time, Metro could not, in compatibility with its policy of providing for the best kind of entertainment, use plays in a worthy manner upon the screen, so far distort this masterpiece of S.H. Gilbert Parker's as to have it flat-lypredictable. The happy solution was reached by making two last acts: the one true to the novel, the second not untrue to it, but leaving the final solution of the hero's happiness to the spectator of the film.

Beatrice Joy is Rosalie, Gibson Gowland is Jo Portu- gais and Virginia Caldwell is Kathleen. The production was directed by Jack Dillon.

Three Players in May Allison Film "The Cheater" Appear in Dual Roles

Dual roles fall to the lot of each of the three principal players in "The Cheater," produced by Screen Classics, Inc., in which May Allison stars, and which was adapted by Lois Zellner from "Judah, the notorious stage play by Henry Arthur Jones. The story shows the activities of a clever trio of pretended Hindu fakirs.

May Allison plays the girl who, through these mesmerists, sees only the wrong side of life. Living with her father in degrading surroundings, she smokes cigarettes and reads trashy fiction. This is one role. She assumes the other role as the Hindu Princess Vashti, in order to fleece people of money and jewels.

Frank Currier is her father, a goury sot, who thinks of nothing but getting money for drink. When money is in sight he disguises as a minister to aspire to hoards.

Harry Van Meter is the head of the "gang." He is also a masquerader, pretending to be a Hindu crystal gazer, and quite adept at stealing money from foolish women of means.

"The Cheater" is in course of production at the Metro studios in Hollywood.

February 14, 1920
ONE of the most unusual exhibitions of cordial relationship and honest-to-goodness faith between exhibitor and producer is disclosed by the overwhelming response which has met the news of the formation of the Arthur S. Kane Pictures Corporation at 452 Fifth avenue, New York City.

From all parts of the country, telegrams are pouring into the offices of the infant concern, wishing the organization and its founder the best of success and pledging support in a material way to the efforts of the new producing organization.

With Tom Moore, the Washington showman, rising from a sick-bed to offer his "wholehearted co-operation" in a gratifying telegram, with hundreds of similar congratulations coming from other exhibitors, and with the inspiring remittance by W. E. Whitson, of San Diego of "$100 deposit on your first production upon your own price and conditions whenever available," Arthur S. Kane Pictures Corporation got off to a fine start.

"I am home with grip," was the message, forwarded via the Rialto and Garden Theatres in Washington and one of the most farsighted exhibitors in the business, "but you can imagine my wholehearted co-operation in anything you do. With all good wishes, Tom Moore."

The generous offer of W. E. Whitson, proprietor of the Plaza Theatre, San Diego, was one of the most touching responses which met the announcement of Mr. Kane to produce for himself.

"We congratulate the corporation which is fortunate enough to have Arthur S. Kane at its head and congratulate also Mr. Kane upon the occasion of its launching. Wish you glowing success. We are wiring you $100 deposit on your first production upon your own price and conditions and whenever available and leave it to Kane. We in the West are not fast, but have advanced ideas. W. W. Whitson."

From S. Barrett McCormick, manager of the Circle Theatre, Indianapolis, Ind., came the following message:

"May I be included in the list of well-wishers for your new enterprise. I feel that the personality and business methods of Arthur S. Kane will always mean much to our industry. With sincere best wishes, S. Barrett McCormick."

George Mayne, general manager of the Swanson Circuit at Salt Lake City, Utah, found the announcement of the Arthur S. Kane Pictures Corporation awaiting him when he returned from a trip to New York City.

"We are for you and know that you will put over anything you undertake. If we can help you, just shout. Swanson Theatre Circuit, George Mayne, General Manager."

Fred Dolle of the Alamo Theatre, Louisville, greeted the news of the Kane venture into independent production with the following letter:

"As soon as you are ready with your proposition, I shall be only too glad to meet your representative to consider first run in Louisville. There is a possibility of my coming to New York very shortly, and if I do I shall be pleased to meet you personally. Please accept my best wishes for your success in this new venture. Yours very truly Fred Dolle, Manager."

From Fitzpatrick and McElroy, owners of the extensive circuit in the Illinois and Michigan territory, came the following message:

"Congratulations to you in your new undertaking and our sincere wish that we shall be able to do as much business with you in the future as we have in the past with the firms who have been so prosperous under your able and efficient direction. Fitzpatrick and McElroy."

These are just a few of the hundreds of congratulatory messages that are being received by Mr. Kane.

"White Moll" Company Moves to New Fox Studio

PEARL WHITE, who is at work on Frank L. Capra's new Western story, "The White Moll," for Fox Film Corporation, had the honor of being the first Fox star to work in the new studio of her new company with which she is featured. The entire company making "The White Moll" moved to the new Fox building in West Fifty-fifth street, on Saturday, January 31, and Miss White immediately started the last few days' work on her first Fox special production.

Within a short time the star will have completed what promises to be one of the most startling and sensational of all underworld photodramas.

Richard C. Travers, former Essanay star, who returns to the screen after three years of war service, has a powerful role as the hero of this Packard story. Eva Gordon, who is cast for a difficult part, gives excellent support to the star, John Woodford, Jack Baston, William Harvey and Blanche Davenport will be worked up to make the production one worthy of the star's fame.

Eddie Wynard, cameraman, has obtained some fine photographic effects in this picture, which has many novel scenes. There will be a few more interior sets put up and the company then will finish the interior views.

Heavy Eastern Bookings on "The Valley of Tomorrow"

EVERY little while we are told that people are tired of "Western" pictures. If this is so, it is not because of "The Valley of Tomorrow," starring William Russell, which is different from the usual Western in that it is starting off with a rush of bookings, following the first-run houses, especially in New York and Brooklyn.

Beginning close to the Olympic presentation in Brooklyn, come the Hamilton in New York, the Regent, the 42d Street, the Jefferson, Loew's New Roxy, Loew's Circle, the 86th Street. Among the Brooklyn contracts which have reached the Chicago executive offices during the past few days are the Brevort, the Shubert, the Royal, Mardi Gras, Lima, Loew's, Broadway, New Liberty, etc.

Fox and Loew Book Lewis Picture

Edgar Lewis' venture as a producer of special productions for Pathé distribution has received a flying start, with "Other Men's Shoes," the picture version of Andrew Soutar's novel, according to reports received from all territories. Many of the biggest exhibitors have booked the Lewis special, among them being Marcus Loew and William Fox.

The production was released on February 4, but a week before release date nearly, a thousand bookings had been recorded on the picture.
Seven Productions Tax Capacity of Huge Lasky Hollywood Studio

NEVERECEDED activity exists at the Lasky Hollywood studio where the high water mark of production has been reached in seven Paramount Arctarta pictures which are now nearing completion. The steady stream of production has taxed the resources of the studio to the limit, despite the fact that some of the companies have been away from the buildings part of the time, either on location or shooting scenes along the coast or at some mountain resort.

Charles Maigne, the director who produced the Paramount Arctarta super special, "The Copperhead," and his all star company doing "The Fighting Chance" as a Paramount Arctarta special, have returned from San Francisco, where Mr. Maigne had been taking certain scenes for this Robert W. Chambers' story, the scenario of which is by Will M. Ritchey. Scenes will be taken at one of the beautiful homes in Burlingame.

James Cruze has completed Bryant Washburn's Paramount Arctarta picture, "Mrs. Temple's Telegram," and will commence work on "The Sins of St. Anthony," with the same star, this week. The scenario is by Elmer Harris. The story appeared in the Saturday Evening Post and from all accounts has a fascinating and distinctive plot.

Warwick Returns to Studio.

Robert Warwick, who made a flying trip to San Francisco after the completion of his Paramount Arctarta picture, "Thou Art the Man," has returned and commenced work on "The City of Masks," by George Barr McCutcheon, which Thomas Hefron is directing for Paramount Arctarta. The story deals with the cosmopolitan life of Manhattan and the novel characters who pass through life always under a masquerade. Walter Woods wrote the scenario.

Wallace Reid's newest enterprise is "Sick-a-Bed," the scintillating stage farce by Ethel Watts Mumford, on which work was commenced a few days ago. Clara Kennedy is the scenarioist, while Sam Wood is directing the production. Bebe Daniels will be leading woman in this comedy.

The production of William De Mille's big Paramount Arctarta special, "The Prince Chap," featuring Thomas Meighan, will be completed in about ten days. Others in the cast are Kathryn Williams, Lila Lee, Casson Ferguson and Ann Forrest. It is said that the emotional work of Thomas Meighan and Kathryn Williams, playing the leads, is of a high order. In the juvenile episodes Peachy Jackson and May Giracci gave a delightful touch.

Secret De Mille Production.

Strict secrecy, extending so far as to shroud in mystery even the name of the stars and the title, is being observed in regard to Cecil B. De Mille's next production. His last Paramount Arctarta picture, "Why Change Your Wife?" has been completed and promises to be a worthy successor to his former triumphs, "Don't Change Your Husband" and "Male and Female."

Donald Crisp's special picture for Paramount Arctarta, "Held by the Enemy," is progressing favorably. The scenario was written by Beulah Marie Dix from William Gillette's famous play. From location somewhere in the Sierras come indications of ardent work on the George Melford production, "The Round Up," featuring Roscoe Arbuckle. Still photographs and "rushes" depicting encounters with Apaches, broncho busting scenes and sheriff's activities are being shot in unique scenic surroundings. The company will remain in the mountains for another week at least.

Selznick Buys "Invisible Divorce."

Myron Selznick of Selznick Enterprises was so pleased with the screen version of "A Perfect Lover" that he has, according to a recent announcement, purchased another story by the same author. The author is Leila Burton Wells and the title of the new story is "The Invisible Divorce." It was originally published in the American Magazine. The story will be given its screen version at the Selznick West Coast studios under the supervision of Harry Rapf.

Touring Cars, Ladders, and Freight Engines Are Just a Few of Universal Stars' Vehicles.

Left, are Jack Perrin, Mac Wright and Kathleen O'Connor in "The Lion Man" serial; center, Priscilla Dean in "The Virgin of Stamboul"; right, Harry Carey in "Overland Red."
ful Irish terriers. After several such episodes the writer felt that he would never want to become a picture actor if he would be called upon to extort words with one or more opponents in the manner that these players had been doing. In other words, the way in which the players almost chewed each other up must have got on the nerves of the people in the audience.

To the writer, moreover, there was not one male principal in the picture who possessed real personality, magnetism or charm. The female lead was a nice-looking girl, but the men were too thin, too wrinkled, too tall, too fat or too something else to create a sensation.

Applause in the Darkness.

The writer is not a "knocker" by trade and there is no cold-blooded plan to throw cold water on British pictures. It was difficult, nevertheless, for the writer to sit through the whole picture. Imagine our surprise, however, when several people in the house actually applauded when the end came. Evidently the feature had really pleased some one. We tried hard to see the enthusiasts through the semi-darkness of the theatre in order to try to figure out how or why they had applauded, but this proved impossible. The rest of the house was rather glum, however.

After the performance we examined the posters more closely and noticed an assortment of mud-colored lithographs that did not fit any of the regular frames used by the manager of the house. The three-sheets were too narrow and the six-sheets were too short for the poster stands, and even this added to the poor impression aroused by this one British release. We vowed then and there to wait a long time before venturing to enjoy an experience with another release from the same studio from which this feature had been issued. More and better British features are promised for Canadian audiences this month. We shall see.

Fire Destroys a Simplex Building but Production Is Not Hampered

The newspaper headlines occupying front page position in the New York press of Saturday, January 31, carried beneath them a story which would indicate that the entire Simplex plant had been fire-swept and was entirely wiped out. This idea is not and effectively dissipated by a statement issued by E. M. Porter, general manager of the Precision Machine Company, which not only gives the industry the real facts concerning the fire and resultant damage, but breathes the spirit of organization progressiveness.

"The Simplex banner is still flying," says Mr. Porter, "and we want all of our friends to know that while it is true that we lost one of our buildings, we are in no way crippled so badly as the first news stories carried in the daily press would indicate. In explaining our reasons for not being so badly affected, it might be well to say that our manufacturing plant covered four distinct buildings.

"The offices, mechanism, repair and general departments are located in the twelve-story building at 317 East Thirty-fourth street; the carpenter and lamphouse shops are on the opposite side of the street; the lens factory is at Morris Park, L. I., while the printing, nickel plating, electrical, enameling and screw machine departments occupy the five floors of the building at 327 East Thirty-fourth street.

Executive Meeting Called.

"It was the latter building that was burned on Saturday last, when a fire broke out at 4:30 a.m. in a manner that has not yet been determined. While the fire fighters were still pouring water on the flames, a meeting was called in our executive offices and plans were quickly evolved whereby our production program would be carried out as nearly as possible to schedule. This will be made possible through the putting on of a night force in the main building where duplicate machines of those in the burned building are located. The nickel plating, enameling and screw machine work has already been arranged for on the outside for the time being, and with the completion of tools for our Type "S" lamps and pedestals, there is no reason why the turning out in regulation quantity of Simplexes should in any way be affected.

Leases Additional Floor Space.

"At the same meeting referred to in the foregoing, new leases for additional floor space equivalent to that in the burned building were entered into and the equipping of these floors is already under way. There is no question but that this fire affects our plans, but in the matter of over-production only, as we had just completed a program that called for increased production far above that maintained last year. With the equipping of several other floors in our main building this program will be resumed and things go along as planned before the fire.

"Fortunately, all the work carried on in the burned building was such that can be taken care of in other ways in this emergency and need not force us to take advantage of the many offers that have been made to us from other quarters. Our distributors have responded wonderfully and it is a source of intense gratification to us to know that we have an organization built up that does not even pause when faced with the loss of one of its buildings."

Mr. Porter adds that he appreciates very much all of the messages that have poured in upon him from Simplex users as well as from the representatives of the industry, and wishes to take this opportunity of thanking them for the spirit that prompted the sending of these messages.

It will pay you to get a copy of "Modern Theatre Construction" by an experienced architect before you start building that new theatre. 270 pages, fully illustrated, send 50c postpaid for $3.00. Chalmers Pub. Co., 516 Fifth Ave., N. Y. City.

Taylor Holmes, Blase, Bored, But Brainy in His Production, "The Very Idea."

Metro Will Handle This Feature Which Follows "Nothing But the Truth."
This issue will contain timely articles on the film situation abroad, written by the best posted motion picture export men in New York; also there will be an interesting letter from an exhibitor in China.

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THE MOVING PICTURE WORLD
February 14, 1920

Miss Young Creates Fashion Show for Display in “Forbidden Woman”

IN "The Forbidden Woman," the second Equity release, which will have its premiere at the Merrill Theatre, Milwaukee, February 15, Clara Kimball Young will be seen in the role of Diane Sorel, a young French artiste. The wardrobe requirements for this role calls for nineteen different creations in the way of evening gowns, afternoon frocks, dinner gowns, armloads of furs, hats and jewelry sufficient to satisfy the hearts of all her feminine admirers, the value of which is said to exceed $26,000.

Miss Young has promised the best in production, scenic equipment, cast and photography in her pictures and in keeping with the general makeup of her productions, has surrounded herself with the gorgeous and artistic in dress. These creations are the result of study and labor by French designers, Miss Young and her technical director, all of whom have made a deep study of the harmony of colors and the value of color combinations for screen purposes. They have discovered the exact value of color under the light of the Cooper Hewitts.

Textile Colors Dominate.

“The average person knows nothing whatever of the distinction to be obtained by certain colors under the photographic lens,” Miss Young declares, “or an indistinct white, while other colors change their identity in a most confusing manner.

“Another most important consideration is that the color scheme of the gowns worn must harmonize with the interiors, draperies and hangings used in the different sets, so that all strong, primary colors, shadings and gradations of tone are arranged for composition effects. In ‘Eyes of Youth’ I was forced to wear certain shaded cloth while the Yogi character was dressed in white.

“This color combination created the problem of arranging backgrounds of such shades that while I was properly silhouetted in a scene, the Yogi would also stand out. A number of days were spent by the director and myself before we struck the happy color schemes, and in one instance it was necessary to make use of a bare wall with hangings of tapestries as a background.

Each Picture NewCostumed.

“If one were to judge my gowns from the standpoint of street wear and availability some of the color combinations would seem hideous, but each has been planned with a clash and flush outrageously. For this reason, many of the gowns worn by me in ‘The Forbidden Woman’ have been created and designed solely for use in this one picture, because by virtue of the peculiar combinations of color, they could not be worn for any other purpose or occasion.

“I never wear a gown twice for the simple reason that each new production demands a radical change in period, mood, dress, etc., a complete new wardrobe. For instance, the clothes I wear in ‘The Forbidden Woman’ could not possibly be used in my next picture, ‘The Soul of Rafael,’ laid in the period of 1850.”

Screen Star Talks at Cambridge, Mass., House

The personal touch between patrons of a moving picture theatre and a well established star is becoming more and more evident. The managers as an agency for increasing the good-will of theatregoers, and Manager Ray S. Averill, of the Inman Square Theatre, Cambridge, Mass., was instrumental in bringing Montague Love to his theatre for a personal appearance.

General Manager Thomas D. Soriero, of the Strand Theatre, Lowell, Mass., cooperated with Mr. Averill in inducing the screen star to visit Cambridge. Mr. Love made a personal appearance at the Strand only a few days previously. Mr. Love, whose work has been confined to greater Boston for the past few weeks, was given a fine ovation by a crowd which packed every inch of available space at the playhouse.

The star delivered an instructive and pertinent address on the censorship of moving pictures. He pointed out the fallacy of over-zealous reformers attempting to subjugate the likes of the majority to the prejudices of the few. He said that if the proposed legislation is carried through to its lawful conclusion and the production of moving pictures is restricted and hampered—as the measure now pending would hamper the industry—the public would be robbed of a wholesome and free expression of contemporary life, and that one of the great end industries would be seriously crippled. He was applauded vigorously for these sentiments.

Continuing, the star illustrated what would happen to moving pictures if they were cut away in the hands of so-called purists would have them. He urged the patrons to take a vital interest in the censorship matter and consider whatever influence they observe supporting the so-called rabid censorship bill.

Flowers Mean Nothing

To Jessie Harriscale, here in Robertson-Cole’s “The Luck of Geraldine Laird.”
Latest Reviews and Comments
Conducted by Edward Weitze, Associate Editor

Sidelights and Reflections

The fact that the entire daily press of New York and all of the trade papers are proclaiming "Pollyanna," one of Mary Pickford's best pictures and her characterization of its twelve-year-old heroine a flawless piece, is a fine record for her first production for United Artists. Her engagement at the Rialto following that at the Rivoli found her admirers as enthusiastic and as full of wonder at the way in which Pickford refuses to grow up and out of child parts. The command she has over herself physically and the manner in which she makes her appearance, her personality and her whole body conform to her will and take on the semblance of childhood is art of the best sort. Not for one instant is she anything but a little girl.

And what a delightful youngster that little girl is! Pollyanna's goodness is the natural unassuming expression of her real nature. She is as far from anything approaching what is known as "the stage child" as could possibly be. The tricks of the average child impersonator are peculiarly to Mary Pickford, but she does not use them in this picture. She seems as unconscious in her movements as she is sincere in the portrayal of the surprising disposition and wisdom of the little girl.

It is another significant sign of the times to read the name of Burns Mantle at the head of "The Shadow Stage" department in "Photoplay." This accomplished critic and author chose to be the first writer to offer his enthusiastic approval of the films which connect his activities to the spoken drama, is known as a vastly entertaining writer and of excellent judgment. His first installment of: "If I were shows sympathy, understanding and a well-defined desire to assist in the elevation of the art of the motion picture. One of these days all of the critics of the daily press will be made to see the light.

There is one scene in "On the Dance Floor" which is new to the screen, but its humorously truthful reflection of life as it is lived in a big city will be recognized at once. The scene represents the interior of a crowded trolley car. Hanging on to a strap in the center of the car is a disdainful lady clad in an evening gown and opera cloak. Clinging to the next strap is her escort, also in evening clothes. The contrast between this stylishly attired couple and the rest of the passengers betrays that the two strap hangers are completely out of their element. The expression on the faces of the other passengers proclaims that they are all thinking the same thing: "If I wore clothes like that I'd ride in a taxi!"

WEITZEL.

IN THIS ISSUE

Water, Water, Everywhere (Goldwyn).
Do the Dead Talk? (Eboyne).
The Palmier Case (Goldwyn).
All of a sudden Peggy (Paramount).
The Last Straw (Fox).
The Right of Way (Metro).
The Yellow Loan (Vitagraph).
Daring Hours (Paramount).
June (Adler). Dared evils Jack (Pathe).
The Luck of Geraldine Leake (Roberto.
Mall (Mall). Footlights and Shadows (Selig Gk).
Excess Baggage (Paramount).
The Imp (Selig Nk).
Judg of Rogues' Harbor (Realart).

"Water, Water, Everywhere"
Goldwyn Presents Will Rogers in a Story Dealing with the Humor and Pathos of Prohibition.

Reviewed by Louis Reeves Harrison.

There is in "Water, Water, Everywhere" a generally good-humored view of the constitutional amendment denying us alcohol as a beverage. The story is derived from "A Hard Proposition," one of the popular "Billy Fortune" tales by W. R. Lighton published in the Saturday Evening Post. It is all typed and handled skillfully, but it depends very largely for its effect on the personality of Will Rogers and his quaint observations both to the teetotaler and the drinker. The humorous situations count heavily to make this Goldwyn production popular, and there is an element of pathos that brings out the good in common human nature. Rogers is realistically the plain ordinary man, with an accent on plain, and there is a correspondence in both backgrounds and atmosphere, the former a hideous little town on a treeless and dusty plain.

There is a mine disaster thrown in for melodrama and several large ensembles more or less effective, but all are generous in activity and in the number of characters engaged. "Water, Water, Everywhere" may be classed as a good-natured, easy-going entertainment, built around a live subject, its lesson against "booze" with some consolatory quips for those who are still indulging their fondness for it on the quiet. The play held the close attention of a crowded house at the Strand, and it should prove a popular number wherever people are broadminded.

CAST
Billy Fortune ........... Will Rogers
Hope Beecher ........... Irene Rich
Arthur Gunther ........... Roland Lee
Ben Morgan ........... Wade Boteler
Martha Beecher ........ Marguerite Livingston
Sam Beecher ............ Milton Brown
Walter BRinnaard ........ John Wray
Daddy Sammet ........... William Courtwright
Red McGee .............. Sidney DeGray
Pay Slinger ............. Sidney DeGray

Story by William R. Lighton.
Directed by Clarence G. Badger.
Length: 1 reels.

The Story

"Water, Water, Everywhere" does not astonish, but it is a popular story on others in Hell's Bells who live in the saloon still thrive and both Billy and his pal Morgan are among the active patrons. They love the same girl, Hope Beecher, only there is little hope for Billy since Morgan is willing to marry her natural choice, but he must give up whiskey. She tells him plainly that "No man can call it quits after he was married." Billy decides to reform Morgan, even if he has to be patient. He decides to aid the cause of reform in a peculiar manner. Just to annoy the married men of the town, who have been active for prohibition, he urges the frequenter of the saloon to set up a soda fountain attended by pretty girls. They are to first try courting a four-times widow who is leading the reformers. He was going to marry her natural choice, but he must give up whiskey. She tells him plainly that "No man can call it quits after he was married." Billy decides to reform Morgan, even if he has to be patient. He decides to aid the cause of reform in a peculiar manner. Just to annoy the married men of the town, who have been active for prohibition, he urges the frequenter of the saloon to set up a soda fountain attended by pretty girls. They are to first try courting a four-times widow who is leading the reformers. In order to bring about a compromise, the eligible men cut cards to decide who shall do the courting and Billy gets it, declaring that the only time it is fun to cards he lost. He goes to see the widow and looks over an album containing photographs of her first four husbands, while an interested crowd of spector peers through the shutters. The widow becomes affable, and Billy makes a hurried exit in a badly frightened condition.

A soda fountain is now set up in Hell's Bells Saloon, with all the men and all the married men become becau of the pretty girls. "When you do not know what you are drinking, you are apt to look at something good over the top of your glass," and there are pretty girls to serve the drinks, but after the first taste of a two-and-a-half percent stuff on the sly, but you have to drink thirty-seven bottles to get 100 per cent. drunk. Billy continues his campaign of doing good by saving Hope's sister from the toils of a villainous prohibitionist. He also is wearing down the rest of the boys to do it. "Water, Water, Everywhere"—But Who Wants Water Without a Kick Asks Will Rogers in This Drama on Prohibition.

The Wives in Redstone Voted It "Dry"—Will Rogers Turns the Saloon Into a Swanky Parlor—Then Pretends as Waitress—Then the Wives Turn Around and Decide That a "Wet" Restaurant Is Better.

Exploitation Angle: Collect on Rogers' popularity and hook up with the soda
"Do the Dead Talk?"

Spiritualism Given Unbiased Treatment in Romance Produced by Ebony Film Company.

Reviewed by Mary Kelly.

LOSING with this startling question even as it opens, Jack MacDonald's "Do the Dead Talk?" does not attempt to convert, but to unfold in an interesting way the story of the mystic influences which affect human life. Such a theme, even though indifferently managed, would be assured of encountering serious interest at the present. But in this picture there is an evident sincerity and dignity on the part of author, director and cast that calls for at least partial approval. No defense of spiritualistic "quacks" is attempted; on the contrary there is an expose of their practices, depicted in direct contrast to those of honest advocates.

The inference is that the supernatural forces which either impel or stay human action are but the projecting spirits of departed dear ones—that their undying love is the means of preventing hideous earthly mistakes. But there is nothing convincing about the argument as it is presented. The strange intimations that, first by warning, then by advising, change destinies, are as uncongenial to the serious conception as at the beginning of the drama. The love motive is a supremely tragical one, having for its source the attraction between brother and sister, ignorant of their relationship. It follows through a carefully constructed series of climatic incidents in which the suspense element has been expertly handled.

Rather than for personal attractiveness or finesse of performance, the principals, Willard Burt and Hermia France, are of their conscientious, intelligent interpretation of their respective roles of brother and sister. Hermia France, by means of her vivacious personality and the brilliant sense of comedy, lends a sparkling touch to the prevailing somberness of the scenes. In the role of Dr. Lodge, conductor of legatees, Stanley Whetman appears in an excellent make-up and assumes an appropriate manner, making him a unique rather than an eccentric character. Constant Panton, in a contrasting role of a ghost, is equally effective. A number of other capable performers are seen in subordinate parts.

Program and Exposition Catches: "Do the Dead Talk?"—A Cinema Presentation of Phenomena That Is Giving Spiritualism Wide-spread Interest. If You Are a Scooper, See It; If a Believer, Don't Miss It; If a Sceptic, Come and Be Entertained.—"Do the Dead Talk?"—A Photoplay on Psychic Science and Its Influence on Human Life.

Exposition Angle: Emphasize the theme rather than the cast. Indicate that it is not a phase of modern psychology, but is essentially narrative. Hook up with the Sir Oliver Lodge appearance with big catchlines.

Mad as a Hatter.

Will Rogers, funny as usual in Goldwyn's "Water, Water, Everywhere."
marriage to her in the morning paper. Presently Lady Crackenthorpe arrives, indignant and unforgiving. The situation does not look too bright, as Crackenthorpe is the man who told the story of their marriage was false. Disaster to all seems imminent, but Peggy saves the day (finally and Jimmy at least) by making up her mind that she does love him and will marry him "all of a sudden."

Program and Exploitation Catchlines: Marguerite Clark in the Role of an Ineffable Miss Addams. She Was Supposed to Have a Husband But Didn’t—The Papers Announced Her Marriage and the Reader Good, A Picture That Sparks with Fun, Telling a Spightly Love Story. With a Side of Laughter a Rollicking Comedy Drama with a Surprising Finish.

The Story: Cassy Cara, heroine of "The Paliser Case," a singer and the daughter of a Portuguese violinist, is befriended by Keith Lennox, after she rescues her father from a gang of thugs. She falls in love with Keith, who is engaged to Margaret Austin. This engagement is taken quite undisguisedly by Cassy, who is seen by Margaret in the act of emerging from Keith's apartment after a business conference. Cassy sings at a formal soirée, and is admired by Monty Paliser, possessed of more wealth than respectability. He takes a marked interest in her, and, finally, to relieve her father's financial distress, Cassy consents to marry him. She is the victim of a mock ceremony, and upon discovering too late, Paliser's treachery, Cassy, blind with humiliation and rage, leaves him and tells her story to Keith and Keith. She plans to kill Paliser that night while he is watching the opera. Unknown to her, Keith forms a similar plan and is overheard at the club when he announces that he will make Paliser pay. Cassy rushes into court to defend him and announces that she is guilty. Keith denies her statement. Before either are prosecuted, a confession from the real murderer clears them both of the charge and leaves open the path for happiness.

Program and Exploitation Catchlines: Pauline Frederick gives Her Admiration an Intensified Impression of Her Supreme Emotional Powers. To Save Herself from the Fate, He Confesses to Murder. To Save Him, She Took the Blame. Who Was Guilty? It is Surprisingly Revealed in "The Paliser Case." Pauline Frederick, an Asparrant for Goldwyn Drama, Pan O' the Road of Poverty, Dishillusionment and Sur-

But is Rewarded by Love.

Soaked in Secrecy: Pauline Frederick in a mysterious moment from her Goldwyn, "The Paliser Case."

Mention that the supporting cast is one that is worthy of surrounding a star like Pauline Frederick.

"The Last Straw" Buck Jones Featured in Fox Production Which Spins First Rate Western Romance.

Reviewed by Fred C. McElravy. It is North Buck Jones, expert horseman and promising screen performer, among the ranks of cow- boy heroes! Buck, who is a tall, gangling fellow, with a ready smile, makes a good impression in this Fox subject, "The Last Straw." He appears as Tom Beck, a rancher and is surrounded by a group of rough-riding chaps, including William Gillis, Charles Le Moyne, H. W. Padgett, Hank Bell and others who have done previous good work in the films.

Not the least enjoyable feature of this pleasing Western romance is the reappearance of Vivian Rich, always a popular figure on the screen, as the heroine. She plays the role of Jane Hunter, an Eastern miss, who has been training with a fast crowd and is suddenly called West to take charge of an inherited ranch.

There is an interesting clash between the hero and the heroine when they first meet. Tom has a great prejudice regarding the fair sex and he is not slow to inform the cigarette-smoking, cocktail drinking owner of the ranch that she can't come up to them. Of course, Jane is angered by his puritan attitude, but once she gets used to the new life and sees Tom in action she forgets her old faults and learns to like him.

The story pictures in a dramatic way the roundup of a band of cattle thieves, operating under a crooked foreman. Some splendid horseback riding is a strong feature, and there is some good humorous character work.

Cast: Tom Beck..........Buck Jones
Jane Hunter.........Vivian Rich
Bobby Cole..........Boby Cole
W. C. Henry Hupburn........Charles Le Moyne
Alf Cole.........Bob Chandler
Sam McKee........Sam McKee
H. W. Padgett.........Pat Webb
Hank Bell........Hank Bell
Zebo Morris.........Zebo Morris
Rev. Reel........Don Poff


Tom Beck, in "The Last Straw," is employed on the H. C. ranch, which has just passed, by inheritance, into the hands of a young eastern girl named Jane Hunter. Tom and his cowboy friends are awaiting the coming of Jane with considerable anxiety, which is increased by numerous cattle-stealing of late, calling for a strong hand in managing this herd.

Jane appears one day, a modish young lady fond of cocktails and cigarettes, and with few, if any, ideas about Western life. She takes a liking to Tom's looks, but, of course, is not interested in him. He refuses to drink with her and airs his ideas about the manner in which young women should conduct themselves. Their first meeting breaks up with a quarrel.

There presently appears Dick Hilton, a cut-up man from the East, formerly in love with Jane. She makes Dick welcome, but surprises him by refusing to drink a cocktail with him. Dick is already taken hold of her and Dick discovers that any love she formerly had for him has completely vanished. Jane
THE MOVING PICTURE WORLD
February 14, 1920

The Call Loan
An O. Henry Story Produced by Vitaphone

Reviewed by Louis Reeves Harrison.

THE Call Loan" is a two-reel story of the warm friendship which springs up among men in isolated situations, a regularly scheduled feature. Three cattle herders, leading a rather lonely life, become strongly attached to one another, living one for all and all for one. A crook cleverly associates himself with a ranch, but his old-time satchel spils money into the lap of one, and he becomes a bank president. Another takes long chances and becomes a speculator in cattle. The third returns home as a cowboy. Just for old time's sake the bank president lends ten thousand dollars to a speculator to put through a big deal, while he expects to split up with his chums if all goes well. Meanwhile, there comes a bank examiner, who detects the loan of ten thousand and declares it to be fraudulent and a dangerous business. The crook must be returned to the bank within twenty-four hours in order to avoid criminal action.

An interesting situation is thus brought into existence, with surprising results. The cowboy hears of some shipments of bullion to be made and decides to save his chances by becoming a train robber. The bank president detects him in this scene, follows him and battles with him to prevent the robbery. He saves his old chums, however, from becoming criminals. The return of the speculator with over twenty thousand saves the situation—he is just as loyal as the other and only alive because of the crook's scheme to cheat the bank, but big and generous in his division of the profits. The three characters are clearly and strongly typed, the picture is vivid, and the whole forms an entertaining short story.

"Dangerous Hours"
Thomas H. Ince Special Production for Paramount is Well Acted Story of Social Issues

Reviewed by Edward Weitzel.

A NOOTHER of the long list of stories adapted from the Saturday Evening Post, the Thomas H. Ince picture, "Dangerous Hours," is up-to-date in theme and contains a number of sensational scenes in which a detachment of "reds" turn an honest strike into a bloody riot. Racing through the plot is a wholesome love of country and a strong plea for out and out Americanism. The production is of good quality and the cast is able one, although there is no well-known star at its head. The author of "Dangerous Hours" has sounded a note of warning to those

"The Right of Way"
Metro Presents Bert Lytell in a Powerful Personality from the Novel of Sir Gilbert Parker

Reviewed by Louis Reeves Harrison.

O f tremendous power in centering attention and holding interest is "The Right of Way," as produced by Metro. The big note is man, noble in reason, infinite of resource, yet perpetually on trial for his baser instincts. The story moves up and down, but always onward—and his native petticoat drags him back and downward. Such is general is the motif of the Metro version, as brought out in the characterization of a noted criminal lawyer, Charley Steele, impersonated by Bert Lytell. At no time can Steele reconcile the wrong, injustice and cruelty shown to him in a thousand horrible forms, with the idea of an all-powerful and compassionate God. Not an atheist, he yet finds it difficult to take the religious view of a power beyond all our present comprehension.

So dominating is the character of Charley Steele, so popular a person, no matter how strong in temporary interest, can dwindle away to insignificance as the story moves on. Bert Lytell catches the sphinx-like mood of the character he interprets, and he holds it undisturbed to the end. He piques the curiosity of the spectator by his attitude and makes one train toward the storm, even in the midst of serious danger.

In all departments of production, Metro has worked sincerely and skilfully to produce one of Wycliffe's finest and most original stories. The novel was interfered with in the production of "The Right of Way," sending drifting out into the flood of circumstance. There is enough of the emotional to suit primitive minds and an abundance to be enjoyed by the great majority of minds not primitive. The Metro version of "The Right of Way" should prove a big winner with all classes everywhere.

Cast.

"The Hills for Yours,"
Says Bert Lytell in Metro, "The Right of Way."

Pithy Almack, Seigneur Carmen Phillips
The Seigneur. Frank Currier The Cure. Henry Harmon

THE Story.
"The Right of Way" moves to a man when he is at his best. Charley Steele wins a great criminal case in Montreal by his own wits and his courage, which he despises himself immediately thereafter. When Joe Portuagis, the lumberjack, accords to Steele with gratitude for saving his life, Steele waves him away with contempt. "You're as guilty as Hell," he explains.

Steele as easily wins a beautiful girl from the man she loves and marries her. He reasons that when man can pervert nature to his will and cause a great miscarriage of Justice, the role God plays is not one of great significance. Steele believes as little in God as he does in human nature. He has married into a religious family, but he discovers that his wife's brother has forged his name for a large sum to cover crooked dealings. Sickened of puritanical pretense, Steele goes to a tough resort some miles from Montreal and there joins the lumberjacks in a carouse. His great danger and his contempt for the rough element leads to a furious revolt against him. He is beaten insensible and thrown for dead in the river.

Steele is saved and cared for by none other than Joe Portuagis, but when the eminent criminal lawyer recovers consciousness his past is a blank. Joe Portuagis alone knows him, and he keeps silent. As he recovers, Steele takes up the simple life in a village and finds contentment through faiths in human nature, but he cannot reconcile his thoughts to an ideal of the Almighty.

Later on, when his wound is cured and consciousness of his past returns, Steele decides to remain in oblivion. His wife has married the man she loves. He has been forgotten as a degenerate member of society. He goes to work for a fanatical old-tailor, whose weak mind goes wrong from horror of Steele's atheism. To give the atheist a sign, the craze man brandishes him with a red hot cross. One suffering follows another now, Steele growing gentler and less angry, until the final tragedy that reveals to him one beautiful thing on earth—human love.

Program and Exploitation Catches: "The Right of Way"—A Compelling Story with MAN as the Theme.
Gripping Photoplay Depicting the World As It Is Today.

Are You Living in "Dangerous Hours"?—See the Strikes—Fires—Crimes of the Red Guard—Secret Work of the Committee of Terror.—All in This Thrilling Drama.

Spectacular Drama Showing the Evils in the Working of the "Bods."—A Compelling Picture of the Day.

Exploitation Angles: Work on the chief theme and advertise largely. Tell that this deals with the chief problem of the day, the traducing of real labor through Bolshevik interference. In small towns try to get the local editor and the Liberal Legion excited. They can help powerfully to put this story over. Get after all similar organizations. Direct your advertising to "real laborers" and draw a strong line between laborers and exploiters.

Sand

William S. Hart and His Famous Pinto Pony Featured in Excellent Western Drama Released by Famous Players.

Reviewed by M. A. Malaney.

BILLS HART is back in a true-to-life western role in "Sand," which is considered the first of the New Hart series that the rugged actor is depending entirely upon his own efforts to put over. And "Sand" has sand. It is a typical Hart picture, only somewhat better than those he has been making for the last year or so. It shows careful attention to everything, a novel plot and enough thrills to make it possibly magnificent. The Pinto pony shares honors with the star. In one scene Hart and the horse leap from a cliff into a river and the only criticism of this is that the scene is altogether too short. The story has been worked out so that the audience is given an idea of the finish, but it brings a certain amount of excitement. The murder mention should be made of Mary Thurman, who is the leading woman. She is creeping into the class of Mack Sennett graduates, the type of sweethearts come to the right understanding.

A Study in Sand


Two riper river scenes that will command the admiration of everybody. The only difference in the character portrayed by the star in this picture, as compared to any of the other western dramas, is that he is a hero throughout, and not a bandit or bad man.

Cast

Dan Kurrie.............William S. Hart
Margaret Y....Pigac pony—Mary Thurman
Joseph Garber..........G. Raymond Nye
Joseph Kirkwood........Patrick Palmer
Pete Paton.............Jim Kirkwood
Lon Poff................Pete Paton
Pop Young..............Hugh Saxon

Directed by Donn Byrne.

Length Five Reels.

The Story.

"Sand" opens with Dan Kurrie on the way to Candel to replace a station agent who has grown old in the service of the railroad. The train stops at a small station comes a series of hold-up occurred and Kurrie is told the bandits escaped into the river and then all trace was lost of them. Living by the river, Kurrie finds he is to replace Pop Young, father of his sweetheart. He declines the job, but Pop assures him the position, so Kurrie goes to work. Pop's new job is in the general store of Joseph Garber, who is also a big league on the road, and who aspires to marry Young's daughter. Finding Kurrie in his way, he manages to have him fired. Kurrie immediately gets a job on a ranch, where he worked years ago, and at the same time gets his old Pony back.

In a talk with a pal, Kurrie mentions his pleasure at receiving the pony back. Part of this conversation is over his sweetheart, by his sweetheart, Margaret Young, and she believes he is talking about a girl on the ranch. Believing Kurrie to be in love, she renounces him and decides to marry Garber. Kurrie is crushed, but out on the range he tries to forget her.

One day while riding near the railroad he is fired upon by a Mexican. He returns the fire, hits his man, who confesses to a plot to hold up a train which is nearing. Here comes a series of thrilling episodes, fast riding and a leap from a cliff to the river. Kurrie arrives on the scene as the hold-up is going on. Kurrie, among them in the rear and the gang is captured. The aid of the surprised trainmen. Pulling off the masks of the bandits, the leader is discovered to be Garber—and at the same time Margaret Young, who was on the train running away from Garber, appears. Garber is unmasked as the leader of the gang which has been committing all the holups. Dan and Margaret come to the right understanding.

Program and Exploitation Catchlines:

Hart's Famous Pinto Pony Is Back in Moving Pictures. See Him in "Sand."

Have you "Sand" Enough to Stow Away and Forget the Girl You Love After She Gives Herself to Another? See William S. Hart in "Sand."

"Sand" Has Plenty of Sand—and "Pop" Too. And It Has Bill Hart.

Exploitation Angle: Tell the usual drive on Hart, but give plenty of space to the fact that in this picture his famous Pinto Pony makes a notable appearance after an absence of nearly two years. You can get a lot out of this where the horse is remembered. Make a cutout that will appeal. All except the lettering with glue and dust with fine sand.

Daredevil Jack

Jack Dempsey Makes Good in Fifteen Episode Serial Produced by Brunton, Distributed by Pathé

Reviewed by Margaret MacDonald.

Two of the fifteen episodes of "Daredevil Jack" exhibited to the press are sufficient assurance that this serial produced by Robert Brunton...
and distributed by the Pathé Exchange, Inc., is going to be a winner. Jack Dempsey, champion heavyweight, plays the title role in a surprising manner. Perhaps his ring experience serves him in fighting camera shyness. The fact remains that he is perfectly at ease and does not make any serious attempt to act, and therefore puts many convincing punches into the picture.

The ear of the serial is surrounded by a coterie of players of ability and note, who fit without a wrinkle into the characterization of the Frederic Chapin and W. S. Van Dyke. The plot probabilities in the plot, such as are found in the majority of screen serials, but the picture is well directed and thought out. The serial is one that will get over without effort, and exhibitors will be perfectly safe in booking it. Dempsey is youthful enough to fit into the romance of the story which, it is anticipated, will develop later, and while the first two episodes have more to do with punches than with story, there, with this serial, the story will evolve some merriment later. "The Mysterious Bracelets" and "The Ball of Death" are the titles of the first two episodes.

Cast
Jack Derry .................. Jack Dempsey
Leonard Billings .................. Harry Langdon
Edgar .................. Albert Cody
James Meeney .................. Frederic Starr
Meeney's Gangsters .................. [FrankLaManou]
"Spieke" Robinson .................. Al Kaufman
Billings .................. E. J. Johnson
Cyril Dennison .................. Edward Hearn
The Butler .................. Clyde Benson
Gloria .................. Jessie Sedgwick
Molly .................. Langston
Mrs. Corcoran .................. Aggie Herring
Story by Jack Cunningham and Harry Hoyt.
Scenario by Jack Cunningham.
Directed by W. S. Van Dyke.

The Story
Jack Derry in "Daredevil Jack" accidently becomes involved in a mystery surrounding Glory Billings, when he makes her rescue in a kidnapping episode.

In the early stages of the story two prospectors are searching for gold in a western desert. One of them is obliged to return to the settlement with his sick wife. The other, after promising his partner a half interest in what he finds, continues with his little girl into the wilderness. The author then skips several years ahead, and we find the girl, Glory, living in the home of her guardian, Leonard Billings. One day, when she is motoring along the country road alone, she is stopped and seduced by three men with whom she is struggling when Jack Derry, a college athlete, happens along in time to knock out the kidnappers and rescue the girl.

As the story develops Billings is found in the desert. He told her of his plan to go to glory, to the effect that her father, on his last prospecting trip, discovered a subterranean basin of pure oil. At his death he placed a bracelet on the wrist of his daughter, and his mate on the arm of an Indian woman who cared for him, stating that the numbers on the bracelets would reveal the whereabouts of the oil location. A misunderstanding between Meeney and her is the possession of the information and has the bracelet belonging to the Indian woman. Meeney and her now possess Glory for the purpose of securing the other bracelet. In the various exciting situations that develop, Derry is always on hand, usually through the information sent him by the Billings butler, as the official rescuer of Glory.

The story becomes even more interest-

When the Luck Changes.
Bessie Barriscale finds a haven in Robertson-Cole's "The Luck of Geraldine Laird.

"The Luck of Geraldine Laird"
Kathleen Norris Story Furnishes Excellent Vehicle for Bessie Barriscale Robertson-Cole Production.
Reviewed by Margaret I. MacDonald.

THERE is an abundance of human interest in the Robertson-Cole Barriscale production, "The Luck of Geraldine Laird." Again Bessie Barriscale appears successfully in the role of the injured wife, and this time in a character of sufficient individuality and pluck to see the affair through to the finish, and in the end to put friend husband back where he belongs.

The production is especially pleasing in detail. The first reel shows Geraldine Laird's home life, and the establishment of the scene in the story. The second reel shows the tragedy which has befallen the Laird home. There is intermingled with a tragic situation a pleasing vein of comedy, the action of which is scattered among a number of interesting characters.

Louis Redding .................. Boyd Irwin
Kennedy .................. Keven Bond
Leo Goldman .................. William V. Mong
Paula Lucas .................. Rosetta Marstini
Catherine .................. Bogart Olmert
George Hill .................. Melvyn Douglas
Mrs. Fitzpatrick ................. Nannie Wright

Children .......................... [Theo-Alice Carpenter


The cast
In "The Luck of Geraldine Laird," a young wife makes the mistake of listening to the persuasion of her mother that she and her husband, who make their home with her. Through so doing an unsavory situation arises and Dean becomes the only bread winner. The other members of the family lay down their arms, and are content to eat the bread of idleness.

Dean Laird, dabbled in play writing, and when it happened that Kennedy Bond, a Broadway play broker and a good looking young woman in the bargain, came to town, she so played upon his vanity and ambitions that he decided to accompany her to New York. In so doing he left a nobody his wife, who had grown tired of trying to make a success of married life, and requesting that she form him.

Geraldine, determined to save her husband from himself, follows him to the city, and on her way to making him a success he is still absorbed in Kennedy Bond. In the struggle for a livelihood she becomes a saloon hostess in the West, and is discovered there by a theatrical manager who had seen her in her home town improvisations. Sarah has told her of the meeting of this meeting is that she enters the chorus of his company and at a moment when the show is about to fail, jumps in and saves it. Through her new associations she meets her husband, who has been pronounced dead by the law, exposes him before a group of mutual friends, and finally forgives him, when they both decide to start life over again.

Program and Exploitation Catches:

Interesting Picture Section of Well-known Story Showing How a Woman's Pluck Won Her Happiness and Brought Back the Man She Loved. Bessie Barriscale in the Appealing Role of the Woman. Husband Appreciates Her True Worth.

Exploitation Angles: Play up Miss Barriscale's softness but do not make her a good angel. There are good angles in this story, the mother-in-law problem, the husband who was put in his place and the wife who won where her husband lost. All three should be played up if you have the space. If you have only one chance use the "she put friend husband where he belonged." This will appeal to the women and the men will have to come.

"Mary's Ankle"
Paramount Presents Doris May and Douglas McLean in Well Made Farce.
Reviewed by Jacob Smith.

MARY'S ANKLE" as a stage farce was a big success a few years back. And as adapted for the screen by Paramount is just as big a success, if not bigger, for many reasons. First of all it presents two young girls, the farce of the audience have become extremely popular. In fact, their names today are almost as well-known among theatre patrons as many time-honored ones. Reference is made to Douglas McLean and Doris May, who were a tremendous hit.
"Footlights and Shadows"

New Olive Thomas Picture, Released by Select, Brings Out Star's Beauty.

Reviewed by M. A. Malaney.

Footlights and Shadows is a love story, pure and simple. Undying love, and finally happiness after barriers have been broken down and misunderstandings strung between two people, makes it the story of a stage favorite, engaged to a cabaret owner, although she doesn't love him. Along comes a millionaire who is suffering from loss of lung fever and who, in this condition, gets into the apartment of the actress by mistake and collapses.

The cabaret scenes are not only novel, but quite artistic. Miss Thomas wears a dress of lace the like of which has not been seen in movies before. During the cabaret entertainment a big fire breaks out and the performance is given on the roof. People jump out of the windows and a general panic ensues. A very important factor is that it serves to bring out the beauty of the star more than ever. There is no denying her personal attractiveness. Miss Thomas' "Footlights and Shadows." In fact, there are very few scenes in which she does not appear. The supporting cast is good, but has little to do outside of Alex Onslow, who plays the man with the lost memory. His work is excellent.

Turn Out the Guard!

Olive Thomas needs help in this moment from her Selznick, "Footlights and Shadows."

Peter Shaw, wealthy man-about-town, patron of the restaurant, having exhausted all other tactics, proposes marriage. Dazzled by the prospects of wealth and luxury, she accepts, though she does not love him.

The next day a strange man enters her apartment and asks her to marry him. She discovers he is irrational and is horrified when he falls unconscious. He calls a physician, who also falls unconscious. This puts her in a predicament, which is made worse when she discovers a concealed fact: the fact that the man is in her apartment by persuading her to leave and call a3. A police officer, who is a millionaire, takes a delirium and during his convalescence he is still trying to make her fall in love with him.

But he falls in love with her hostess and she is attracted to him. Later she learns he is Jerry O'Farrell, millionaire sportsman, who contracted fever while tiger hunting in Africa. With a happy heart she goes to inform him of his identity. But during an unguarded period he had slipped away, after having tripped over a tiger-skin, an incident which served to restore his memory. He left Gloria's apartment so hurriedly that he forgot to give her his real name, but later determines to search for her. The search is without results, but later has his moment during the performance fire breaks out. Panic reigns and O'Farrell is trampled upon, but he is saved by rushing and fighting her way through the mob rescues him. Next morning she wakes up to read that O'Farrell is a hero and finds Gloria, who has learned of the man, who lives with Gloria. He no longer wants her and makes an insulting proposal. There is a struggle, during which O'Farrell overpowers the man and almost chokes him. The latter then beats a retreat and explanation follows, O'Farrell taking Gloria in his arms.

Program and Advertising Catchlines: Beautiful Olive Thomas in "Footlights and Shadows." Olive Thomas in "Footlights and Shadows."

Exposition Suggestions: Here is a chance to work the "Leap Year" picture story. There is no one around that says "Oh, Lord! You must have sent me this man," and you can be right up-to-date in playing the complete story. A good item to be considered is Miss Thomas' beauty, which certainly shows up to perfection in this production. Although beauty contests and tie-ups with stores on this idea are a bit stale you can use it again. A window full of face powder, perfumes, etc., in several drug stores with this sign: "You can be as beautiful an Olive Thomas in "Footlights and Shadows" at the Blank Theatre, by using these"

February 14, 1920
THE MOVING PICTURE WORLD
1119
his wife persistently holds out for a more classical style. In the midst of the discussion a telegram comes for him stating that his mother is on her way to visit them. The fact that his wife's mother does not come, but that Joe is away, is a point which mother-in-laws are popularly supposed to be addicted.

The most serious comic offensives occur in the current round of the visiting maids. Finally, after the young couple are driven almost to distraction, and have given up most of their plans for the weekend. The Randolph, mother, a telegram comes with an invitation for the older members of the quarter to be guests at a picnic in a distant town. When the sky has cleared the husband confesses to having persuaded his father to send the telegram. The comedy is clean and wholesome entertaining.

"Judy of Rogues' Harbor"

Realart Picture Starring Mary Miles Minter Is melodrama Beautifully Produced

Reviewed by Edward Weitzel.

A

SIRERs of the stories written by Grace Miller White will be de- lighted to see any of "Judy of Rogues' Harbor," made by Realart with Mary Miles Minter as the persecuted heroine. Like "Tess of the Storms," it is filled with melodramatic happenings, the good folk being very, very good and the bad folk, very, very bad. The dramatic complications spring from the screen production of "Judy of Rogues' Harbor," and are handled by Miss Minter, and the result is a melodrama which will be enjoyed, by virtue of the screen's technique, as a thrill without hurting their effectiveness.

There are two features of the production which will satisfy the most ardent lover of the beautiful: certain of the exterior long shots, and several of the close-ups of Mary Miles Minter. In the language of the circu poster: These features alone are worth the price of admission. The character of Judy is well within the star's best line of endeavor and her work is so natural and self-contained that it is the screen's technique which makes Judy's performance so graceful and so essential to its success. The supporting company is composed of such reliable actors as Theodore Roberts, Herbert Sturges, Charles Manners, Allan Sears, Clo King, Fritzie Ridgeway and that remarkable child actor Frankie Lee.

William Desmond Taylor has shown good judgment in his selection of color. The scenario is rather overcrowded with incident owing to the necessity of compressing the novel into six reels, but there is a heart interest in every foot of the six reels.

Olive Ketchel..........Fritzie Ridgeway
Jim Shuckles...........Allan Sears
Denny....................Frankie Lee

Peter King................E. Percival

Story by Grace Miller White.

Scenario by Clara Beranger.

Directed by Robert Taylor.

Length. six reels.

The Story.

In "Judy of Rogues' Harbor," a black page in the history of an eastern state is the cause of the unhappi- ness which pursues the young heroine until the removal of her insidious cousin best to right the wrong. Years before the story opens the daughter of Grandpop Ketchel made a run from her father and never forgave her for it. Her husband trusted all of his business to the governor, the father of her child. And when he died she left his fortune in the care of Kingsland. Bent on securing the money for himself, King's father makes love to her child, promising to take care of the little girl. He also withheld from the widow any knowledge of the mining stocks which had made her husband suddenly rich, and placed little Judy with her grandfather without telling her of a relationship to the child.

When Judy is first introduced she is about sixteen. Old man Ketchel is sullen and morose and often beats her and little Denny, a girl of ten. The story is one of action and romance, the boy is the strongest passion of her life and she is not likely to take her beating on her own shoulders. When she is at home is Olive Ketchel, who is supposed to be her sister. Olive has been betrayed by Jim Shuckles, a neighbor, and the fellow now claims to be in love with Judy. The young girl knows the conditions of affairs and despises Jim accordingly. In a brutal flogging given to Denny by the drunken Jim, the boy is badly injured, and Judy swears that the family will be able to take to be the boy's body. Judy then carries the little chippie to a mysterious neighbor, known as Olives. The widow, who has befriended her and taught her all the good she has learned from other women.

Governor Kingsland has a son who is plotting against his father. When Peter King, a lover of Judy, is apprehended, having been saved from assassination by the help of Judy, is about to confess his wrongdoings, he plans to have his father put in an asylum, but Judy again comes to his rescue. She takes him to the home of Judy's father, the widow of the Roses. Brought face to face with Judy's kind friend the governor finds himself in the predicament of the parent's mother. The truth is spoken at last, and the governor's grandson, who has become a staunch ally of Judy, unmasking the plot.

Program and Exploitation Catchlines: Another Story by the Author of "The Imp" produced by Realart. Mary Miles Minter and the Heroine of Grace Miller White's New Novel. See Mary Miles Minter, "Judy of Rogues' Harbor" and Watch the Brave Flight She Makes for the Life of Little Denny.

Exploitation Angles: Use the popular- ity of Judy in the exploitation of the author to attract attention to the picture. Speak of the beauty of the production, and put in that Judy gives Mary Miles Minter to win sympathy for the part she plays.

"The Imp"

Elise Janis Starred in Mystery Drama Produced by Selznick.

Reviewed by J. M. Shellman.

HE "IMP," by Elise Janis and Edmund Goulding, has the former as the starring part, affords good entertainment, with several thrills and heart throbs in the last reels. The first part is slow, but is relieved by touches of subtle humor. The story starts out with a novel introduction showing the character of Jane Morgan as impressionable and daring by photographing the front part of a runabout from the window of a car driving the road and then giving a close-up of the speedometer on which the dial fin- nally twists itself into a knot because the markings gains such a large size.

It is not until the Imp meets with the supposed crook that the interest of the audience is really aroused. The situa- tion appears to be solved by artificial methods rather than a natu- ral sequence of events, but the audience really liked the surprise climax. Miss Janis and Jane Morgan do Fredericks in the part in the latter half of the play, but her humor in the first part is some- what forced. Joe King is to be commended for his natural and efficient work as Dr. Gregory. The man who played the chauffeur has a very small part, but his interpretation stands out as a piece of acting. Generally speaking, the attraction should prove a good box office attraction.

Casuals:

Jane Morgan...........Ethel Janis
Jane's Mother........Ethel Stewart
Jane's Father.........E. J. Ratcliffe
Dr. Gregory...........G. B. Pearce
The Deacon............John Southerland
The Leopard...........Joe King
The Wardens...........Arthur Marion
The Butler.............Jack Hidgeway
St. Andrews...........Wisley Hampden
Joe............Joseph Granby

Directed by Robert Ellis.

Story by Elise Janis and Edmund Goulding.

Length. five reels.

The story of "The Imp" concerns Jane Morgan, a pretty girl, who takes unusual interest in criminals. She has many treasures, one of which was a pocketbook that belonged to Annie Adams, alias "The Imp," a noted pickpocket. She is acciden- tally struck on the head with a golf club which causes a coma and she believes she is Dr. Gregory, and Adams, alias "The Imp," the man she falls in love with. On a "bile" Job Jane and "The Leopard" are set on by the Imp, who has shot the butler. She tries to say it was she who killed him. A surprise comes when "The Leopard" is found to be none other than Dr. Gregory and the "death gun" contained only blanks. During her convalescence, the girl becomes friendly with her by and the doctor are happy together.


Exploitation Angles: Play on Miss Janis's status and war activity. Get your patrons interested in the star rather than the story and the star will interest everyone where the story interests none. Use more lithographs than usual to get the regular theatre-goers and attract the class that do not go to play advertising. These strangers may be made regular after Miss Janis gets them in.

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FOX FILM CORPORATION

SPECIALS.
The Strongest (All-Star), Should a Husband Forget? Vol. 42; P-1191.
WHITE NEW YORK SLEEPS (All-Star), WHITFUM NORM SERIES, Wigns of the Morning, Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts), Vol. 43; P-259.

ADVENTURES.
PEARL WHITE SERIES.
The White Moll.

TOM MIX SERIES.
The Feud, Vol. 42; P-1008.
The Cyclone, Vol. 45; P-776.
The Daredevil.

FOX ENTERTAINMENTS.
The Lincoln Highwayman (William Russell).

THE DEVIL’S RIDDLE (Gladsy Brockwell), The Devil’s Riddle (George Vailes), Vol. 43; P-632.

SHOT WITH FIRE (William Russell), Fireproof (Billie Burke), Vol. 43; P-148.

THE SQUARE SHOOTER (Buck Jones), The Pan Man (Ray and Elmer Fair), Vol. 45; P-259.

THE HELL SHIP (Madeline Traverse), What Would You Do? (Madaline Traverse), Vol. 43; P-778.

THE LAST TRAVEL (Buck Jones).

SUNSHINE COMEDIES.
Sheriff Newcomb’s Comeback.
Her Naughty Wife.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light with a Heart.
Training for Husbands.

MURPHY AND JEFF.
Cutting Out His Necessities, Vol. 42; P-1191.
He Ain’t Done Right by Our Nell, Vol. 43; P-479.
On Strike, Vol. 45; P-638.
Shaking the Silver Bean.
The Rum Runners.
The Plumbers.

FAMOUS PLAYERS-LASKY

THE MIRACLE OF LOVE (Cosmopolitan), Vol. 43; P-149.
THE HEART OF YOUTH (Lida Lee), Vol. 43; P-478.
AN ADVENTURE IN HEARTS (Robert Warkwick), Vol. 45; P-429.
Victory (Maurice Tourneur Production), Vol. 45; P-472.
More Deadly Than the Male (Elton Clayton), Vol. 42; P-1191.
THE CINEMA MURDER (Marion Davies), Vol. 44; P-466.
Behind the Door (Hobart Bosworth), Vol. 43; P-75.
His Wife’s Friend (Dorothy Dalton), Vol. 43; P-466.
A Girl Named Mary (Marguerite Clarke), Vol. 43; P-467.
Washing Trousers (Billa Burke), Vol. 42; P-1157.
Red Hot Dollars (Charles Ray), Vol. 43; P-296.
Everywoman (Super-Special—All Star Cast), Vol. 43; P-1190.
Jan. 4, The Woman in the Suitcase (Edna Bennett), Vol. 45; P-637.
Two Much Johnson (Bryant Washburn), Vol. 43; P-942.

THE 15TH COMMANDMENT (Elton Clayton), Vol. 45; P-466.

JAN. 11—Band (Wm. H. Hart), Jan. 15—Mary Ellis Comes to Town (Dorothy Osh).
Jan. 15—Huck Finn (Special).
Jan. 18, The Tree of Knowledge (Robert Warwick), Vol. 43; P-624.

GOLDwyn DISTRIBUTING

Almost a Husband (Will Rogers), Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy), Vol. 42; P-1014.
Bonds of Love (Pauline Frederick), Vol. 42; P-384.
Jinx (Mabel Normand), Vol. 43; P-1199.
The Gay Lady (J. C. Moore), Vol. 43; P-147.
Jubilo Will Rogers, Vol. 42; P-1007.
The Loves of Lotty (Pauline Frederick), Vol. 44; P-249.
Fannie Yankel (Bessie O’Hanlon), Vol. 45; P-599.

THE CUP OF FURY (Rupert Hughes), A MISTRESS (Bing-wood-Louis Bamoum), Vol. 42; P-1199.

TOBY’S TOWN (Tom Moore), The Little Shepherd of Kingdom Come (Jack Pickford).

MOVING DAY (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Man (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PHOTOGRAPHS.
In Far Away New Zealand and Other Subjects. Mr. Potter’s Makers of the Caribbean and Other Subjects.

FORD EDUCATIONAL.
Islands of Knowledge.

CUTTING UP.
The Error of Elsa.
"Meat" Again.

BENEFICIAL.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.
Six Foot Four (William Russell), Vol. 41; P-1030.
The Helion (Margaret Fisher), Vol. 43; P-824.
Eve of Exile (Charlotte Walker), Vol. 42; P-854.
The Valley of Tomorrow (William Russell), Vol. 45; P-463.

February 14, 1920
THE MOVING PICTURE WKOI.
1121

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHOR’S PICTURES, Inc.
The Sagamore (Pathé Production), Vol. 43; P-297.

ZANE GREY PICTURES, Inc.
The Desert of Wheat (Six Parts—Hampton Production). The Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf’s Daughter (Louise Glanum—Seven Parts), Vol. 42; P-1005.

DEITCH-BECK, Inc.
The Bandit (Leah Baird—Six Parts), The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.
The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

SYLVESTRE-CHALMERS PRODUCTIONS.

ROBERT BRUNTON PRODUCTIONS.
The Joyous Idar (J. Warren Kerrigan), Vol. 42; P-101.

DEITCH-BECK, Inc.
The Bandit (Leah Baird—Six Parts), The Harvest Moon (Doris Kenyon—Six Parts).

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The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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ROBERT BRUNTON PRODUCTIONS.
The Joyous Idar (J. Warren Kerrigan), Vol. 42; P-101.

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The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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ROBERT BRUNTON PRODUCTIONS.
The Joyous Idar (J. Warren Kerrigan), Vol. 42; P-101.

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The Bandit (Leah Baird—Six Parts), The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.
The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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ROBERT BRUNTON PRODUCTIONS.
The Joyous Idar (J. Warren Kerrigan), Vol. 42; P-101.

DEITCH-BECK, Inc.
The Bandit (Leah Baird—Six Parts), The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.
The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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ROBERT BRUNTON PRODUCTIONS.
The Joyous Idar (J. Warren Kerrigan), Vol. 42; P-101.

DEITCH-BECK, Inc.
The Bandit (Leah Baird—Six Parts), The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.
The Captive (Leah Baird—Six Parts), Vol. 43; P-149.

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ROBERTSON-COLE

Beaking Roads (Bessie Barriscale). Vol. 43; P-1008.
Dec. The Tong Man (Hayakawa). Vol. 43; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-655.
Haunting Shadows (H. B. Warner). Vol. 43; P-655.
The Third Generation (Betty Byrne). Vol. 43; P-777.
Thomas—Prince (Susumu Hayakawa). Vol. 43; P-943.
The Lion—GerdaLind Laird (Bessie Barriscale). Seeing It Through (Zazu Pitts).

SUPREME COMEDIANS.

Dec.—Their Little Wife.
Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mistletoe.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Dec.—Home of the Hula Hula.
Jan.—Jiving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.
Sons of Sakeken.

TRIANGLE

Jan. 4—The Closherpper (Charles Ray).
A Lunch Room Romance (Mabel Normand).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cap (Mabel Normand)
Jan. 25—A Gamble In Souls (Dorothy Dalcott).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dead Man's Lake—Two Reels.
Feb. 15—This Is It (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Rites (Two Reels).

RELLEES FOR WEEK OF JAN. 3.

The Day She Paid (Francisella Bunting).
No. 13 of The Great Radium Mystery (The Sealing Fit).
No. 2 of The Lion Man (The Ropes of Death).
Sweet Patootie (Lyons-Morgan—One Reel).
The Indian (William Courtenay—Stages Women's War Relief—Two Reels). Adam and Eve is Made (Rainbeau-Bennett—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

RELIES FOR WEEK OF JANUARY 12.

The Triffersa (Edith Roberts—Six Reels).
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shrimpers (Lyons-Morgan—One Reel).
Bill's Wife (Ben Wilson—Oke—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

RELIES FOR WEEK OF JANUARY 19.

No. 15 of The Great Radium Mystery (The Signal Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Morgan—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

RELIES FOR WEEK OF JANUARY 26.

The Phantom Melody (Macaulay Saltsbury).
No. 16 of The Great Radium Mystery (Over the Cascades).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bunglers (Lyons-Morgan—One Reel).
Heart News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

RELIES FOR WEEK OF FEBRUARY 2.

Marked Men (Harry Carey).
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful (Lyons-Morgan—One Reel).
The Little Star (Constable Birney and Olie Skinner—Women's War Relief—Two Reels).

RELIES FOR WEEK OF FEBRUARY 9.

Roughe and Riches (Mary MacLaren).
No. 18 of The Great Radium Mystery (Liquor Flames). (Prix. Episodic).
No. 7 of The Lion Man (Doomed).
Beggars All (Elmo Lincoln—Serial).
Over Transom (Jimmie Adams—Two Reels).
Heart News No. 6.
Little Little Brownie (Century Dot—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kainaton Ward (Bob Burns and Peggy O'Dare—Two Reels).

RELIES FOR WEEK OF FEBRUARY 16.

No. 21 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Morgan—One Reel).
The Madonna of the Smuts (Holbrook Blinn and Jennes Ely—Stages Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sausage Gentleman (Bob Burns and Charlie Morison—Two Reels).
No. 7, Heart News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

VITAGRAPH

The Invisible Hand (Antonio Moreno)—15 Episode Serial.
The Golden Shower (Gladdy Leslie). Vol. 43; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-206.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Poojan (Bea Bevle). Vol. 43; P-441.
The Vengeance of Durand (Alice Joye). Vol. 43; P-12.
Dew Drop Inn (Semon Comedy). Vol. 43; P-1014.
When Men Love (Earle Williams). Vol. 43; P-604.
The King of the Mothra (Anita Street).
The Midnight Bride (Gladdy Leslie). Vol. 43; P-916.
Human Collateral (Corinne Griffith). Vol. 43; P-753.
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joye). Vol. 43; P-638.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Springing Duchess (Alice Joye—Seven Parts).
The Head Waiter (Semon—Two Reels).
The Friendly Call (Jellis Swanston).
Solid Concrete (Larry Semon—Two Reels).

HIG V COMEDIES (Two Reels).

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Friends (Harry Mann).
Knights and Knights (Montgomery and Rock).
Maid and Munition (Jimmy Aubrey).
Tarbo and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NATL EXHIBITORS

The Thunderbolt (Ratcliffes MacKayland). Vol. 42; P-453.
The Flames Vamp (Constance Talmadge). Vol. 42; P-586.
Miss the Paint Girl (Anita Stewart). Vol. 42; P-596.
Heart of the Hills (Mary Pickford). Vol. 42; P-496.
L. J. SELZNICK ENTERPRISES

REAL ARTICLES

Special Features.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystic of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Heroes (Owen Moore). Vol. 42; P-554.
The Fear Market (Alaco Brady). Vol. 43; P-465.
The Luck of the Irish (Dwan). Vol. 43; P-774.

STATE RIGHT RELEASES

ARRHW FILM CORPORATION.

Vigilantes of the Rose (Ree). "Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-552.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Leagues of Blue Range.

WARNER BROTHERS.

The Lost City (Juanna Hansen). Vol. 43; P-775.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Man Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL GESSER.

Sky Eye. Vol. 43; P-268.

UNITED ARTISTS.

Broken Blossoms (Griffith).

His Majesty the Americas (Fairbanks).

When the Clouds Roll By (Douglas Fairbanks).

Polynnya (Mary Pickford). Vol. 43; P-636.

GYAYET COMEDIES.

Fireman! Save My Gal! (George Ovey).

Ladies Must Dance (George Ovey).

Bounced! (George Ovey).

A Shepheard's Sacrifice (Vera Reynolds and Billy Bletcher).

Ruined Love (George Ovey).

Two Bedlam (Vera Reynolds and Billy Bletcher).

(One Reel)

Are Floorwalkers Fickle?
Curse of the Herowess.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel)

All Jazzed Up.

Two A. & M.

Kidnapping Barbara.

Bobby's Baby.

Settled Out of Court.

(Three Reels)

New, a Roman Scandal! (Colleen Moore).

Go West! Young Woman (Kay Tinscher).

Jan. Save Me Edie (Eddie Barry).

CHESTER OUTING PICTURES.

EQUITY PICTURES.

Silk Husband and Calico Wife (House Peters).

Eyes of Youth (Clara Kimball Young).

The Forgotten Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.

(Two Reels Each)

Faithful unto Death.

Escaped Convict.

The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each)

The Midnight Girl.

Oh! Louise!

STATE RIGHT RELEASES

ROMYNE SUPER-FILM CORPORATION.

Culver City, Cal.

Jan. 1. The Villain Still Pursued Her.

Jan. 15. Shot in the Kitchen.


HALL ROCH BOYS COMEDIES.

Dec. 2. The Chicken Hunters.

Dec. 10. Taming the West.


Jan. 27. Neck and Neck.

BULL'S EYE FILM CORPORATION.

(Two Reel Comedies Every Two Weeks Featuring Gale Money.)

Ham An.

This Way Out.

Legends of the Wilderness.

(One Reel Each).

BILLY WEST COMEDIES.

Haunted Heirs.

A Scouted Romance.

Hot Dogs.

Blue Blood and Bevo.

Bone Dry.

$1,000 Short.

A Rural Romance.

FROMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.

Mack Swan Comedies.

The Invisible Ray (Ralph Clifford and Jack Douglass).

GROSSMAN PICTURES INCORPORATED.

Face to Face (Marguerite Mars).

PIONEER FILM CORPORATION.

The Long Arm ofManuister (Henry Wilkital).

Assessment (Gracie Davisson).

Hidden Code.

Sins of the Children.

FACTS and FOLLIES SERIES.

(One Reel Each).

Baseball and Bloomers.

Back to Nature.

Camping by Proxy.

In the Sweet Diet and Dry.

My Kingdom for a Meal.

S. L. K. SERIAL CORPORATION.

The Fatal Portent Serial.

D. W. GRIFFITH.

The Mother and the Law.

Hearts of the World.

The Fall of Babylon.

TYRAD PICTURES, Inc.

(Reels).

And the Children Play (Seven Reels).

Your Wife and Mine.

Human Passion.

The Red Helper (Six Reels).

It Happened in Paris.

Man and Woman.

Johnny Dooley Comedies (Two Each Month).

Brind's Educational (One Every Week).

VICTOR KREMER.

Release of Chaplin Burlesque on Carmen (Four Reels).


April 1. Release of Work (Chaplin—Two Reels).

May 1. Release of By the Sea (Chaplin—One Reel).

March 1. Release of Jitney Elopement (Chaplin—Two Reels).

W. W. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-554.

Reissue of Seven Olive Thomas Triangle Productions.

Special Chaplin Reissue.

VANCE, P. A. & CO. INC.

The Log of U-35. Vol. 43; P-470.

JACOB WILK.

1476 BROADWAY.

10 Allee Brady Reissue.

10 Robert Warwick Reissue.

ALLGOOD FILM CORPORATION.

(William Charles Hutchinson—Serial).

Vol. 43; P-634.

THE MOVING PICTURE WORLD
THE MOVING PICTURE WORLD
February 14, 1920

BETTER EQUIPMENT
CONDUCTED BY E.T. KEYSER

Change the Transient to a Steady Patron by Some Judicious Lobbying

IT'S a mighty good thing to have an established clientele. It's also poor business to remain contented with the knowledge that your regular patrons are aware that you run a good show and prefer your house to that of your competitors.

The American family is the champion short distance lease holder of the world and the fact that three moves equal a fire has no terrors for it, and even its sincere attachment to your theatre will not induce it to forego the favorite sport of swapping landlords, with the result that many familiar faces cease being familiar about moving day of each year. Which explains and also emphasizes the fact that it is more than well to keep new patrons coming faster than the old ones shift to new residential sections outside of one's territory.

The Modest Violet Inappropriate.

Moreover, the casual patron, drawn into the house when passing constitutes a fair percentage of the velvet that one seeks in every business enterprise. And, to draw him in, it is not sufficient to put on a good show, but to make every one in the vicinity aware of the fact. The modest violet will never be the exhibitor's appropriate emblem. And, when the stranger enters your portals, induce him to return by an attractively displayed menu of future eye-feasts to come. Let him know that, no matter how good was the picture that you have just shown him, you've just as good coming right along. You can do this with the right kind of a lobby display. By the right kind I mean one with the arrangement of which you have taken as much care as did the producer in the selection of its wording, color and press work.

The finest posters that ever came out of a lithographer's plant and the most fetching photos cannot be expected to achieve their purpose if you stick them up in the lobby in a manner to suggest that they are being utilized to cover a crack in the wall or mask a grease spot. Treat them as if you appreciated their artistic value and cost and they will receive the respect and attention of your patrons.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—if 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.

Give Your Display a Show Case.

Your posters and photographs are the samples of what you are showing on your screen and the manner in which you display them will be taken as an indication of the manner in which you project the picture. Give your samples the benefit of an appropriate show case and double their attractiveness and cash producing value.

It does not cost much to do this and the revenue creating power of a set of harmonious lobby display frames is way beyond comparison with the expense involved.

Here are a few examples of what may be done in the way of dressing up your lobby without putting a crimp into the house bank roll. They are the product of the Consolidated Portrait and Frame Company, of 1029 West Adams street, Chicago, who manufacture the "Bilt-Rite" lobby display frames.

A Reversible Back.

The frame headed "Wednesday" is built in golden oak, mission, green filled or gilt finish as may be desired. It is of embossed oak and contains date space and is fitted with a reversible back which permits the display of either 8 by 10 or 14 by 14 photos in the same frame.

Frames slotted at top, mounted onto a reversible back display 8 by 10 photos. When 11 by 14 photos are to be used, back is reversed and serves as back only, holding photo in the 11 by 14 opening.

This frame will accommodate one 22 by 18 photo and six 11 by 14 or 8 by 10 photos and has easel and legs.

The frame headed "Sunday" is built with folding wings that make it easy to handle and adapt it to odd corners. It has easel and couch feet and may be had in the same finishes as the "Wednesday" frame.

In this frame, twelve 11 by 14 and one 22 by 28 photos may be displayed and the latter may be either oblong or up-

Who Says That They Never Come Back?

It certainly is not the exhibitor whose lobby blossoms with displays like the above.
Comments of The Trade Press

"* * * for steadiness, clearness, definition and general all-around satisfactory operation, has never been bettered by any suitcase type of projector * * * All requirements seem to have been adequately cared for by the designer * * * has many features that are a distinct departure in motion picture equipment. "The Rotary" accomplishes its mission in regal style."

E. R. Bragdon, Technical Editor in the "Moving Picture News."

"Taken as a whole, the Rotary Portable Projector seems to be a very practical machine, in excellent form for portable purposes."

F. H. Richardson, Projection Editor in the "Moving Picture World."

Simplicity Safety Satisfaction

"The Rotary
Portable Projector"

Every important trade publication has commented on the merits of "The Rotary." The new "'presser movement'" - - - and the commonsense arrangement of the case - - - puts the machine in a class by itself.

The size and weight of a suitcase - - - "The Rotary Portable Projector" is literally a professional machine in miniature. To see it in operation is to be convinced.

For Detailed Information, Address "Rotary" Dept. Educational Films Corporation of America—729-7th Ave. New York

(Dealers Should Apply Immediately for Territory)
right. There is a date space at top of the centre panel as shown in the illustration. The frame headed “Friday” will take two 22 by 28 photos and seven 11 by 14 and has date frame at top. This also is built in golden oak, mission, green filled, or gilt finishes as may be desired.

**Setting Off the Poster.**
The frame from which Dorothy Dalton smiles upon us takes a one sheet poster and is built of mahogany finished, hand carved moulding. It has

---

**4 K. W. Electric Generating Set.**
66 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. 58
Universal Motor Co.
OSHKOSH, WIS.

---

**“THE BIOSCOPE”**
The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films
OFFICES:
35, SHAFTESBURY AVENUE
LONDON, W. I.

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**PERFECTION IN PROJECTION**
Gold King Screen
10 Days Trial
No. 1 Grade, £6; No. 2 Grade, £6.
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

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**National Electric**
Ticket Register Co.
Manufacturers of Electric Ticket Earn-
in Ticket Machines for Motion Picture Thea-

tre and Amusements. Box direct or through any Dealer.

**MIRROROID**
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Specifications
H. C. GENTER & CO.
NEWBURG, N. Y.
Announcing

THE NEW

AMERICAN PROJECTOSCOPE

MOTOR-DRIVEN

The American Projectoscope, known throughout the film trade as "The Portable Motion Picture Projecting Machine Without An Apology"—the most perfect type of portable projector yet put on the market, is now obtainable with a motor-drive. It is approved and endorsed by the foremost projection experts of the industry.

IDEAL FOR SCHOOLS & CHURCHES
Here is the ideal machine for showing motion pictures in schools and churches. Small, light, foolproof. Film can be stopped at any point. Run either forward or backward. No experience necessary. Anyone can operate it.

FOR SELLING MERCHANDISE
The American Projectoscope is perfect as a commercial projector. Equip your salesmen with rolls of commercial film showing your product in process of manufacture or in operation, provide them with American Projectoscopes and watch the orders roll in. "Seeing is believing." Your salesmen will be able to "show" prospects. They can demonstrate your motion pictures in a customer's office. Show pictures on a wall, window curtain, even on the ceiling. Thousands are in use for this purpose.

FOR FILM INSPECTION
Directors, film editors, etc., find the American Projectoscope without an equal for inspecting films in the laboratory. It permits you to stop the film anywhere. Run it backward or forward. No possibility of further mistakes in titles or scenes. Inspect any portion of a film at your leisure.

EASILY PORTABLE—RUNS FILM FORWARD OR BACKWARD
The new American Projectoscope, motor-driven, weighs but 25 pounds. In the hand-driven model the weight is but 20 pounds. It carries like a suitcase. The fact that films can be run either forward or backward, or stopped and held stationary on the screen makes the Projectoscope an especially desirable machine for demonstration purposes. Permits a salesman to lecture any point of a film, to turn back to any point desired.

BACKED BY GUARANTEE—REASONABLE IN PRICE
The strongest kind of a guarantee goes with each and every American Projectoscope. The thousands already in use have all given satisfaction plus. Houses that began with two or three Projectoscopes are now ordering enough to equip all their sales force. The Projectoscope is reasonable in price. Write for descriptive literature and prices.

AMERICAN PROJECTING COMPANY
6227 BROADWAY Dept. 25 CHICAGO, ILL.
Tell Us About It

THE Typhoon Breeze Makers Proceed to Stir Things Up

The Typhoon Fan Company, 281 Lexington avenue, New York City, manufacturers of the Typhoon cooling, heating and ventilating system, is experiencing at the present time a marked increase in their business activities. So great has been the demand for the Typhoon system that it has been necessary to equip a new factory in New York City.

Much new machinery has been purchased and is being erected as fast as received, and several engineers are being added to the sales force. Ernest Glantzberg, president of the Typhoon Company, has just returned from Chicago, where he closed negotiations for several installations, and has left again for the South, where he will inspect other installations at Knoxville, Nashville, Memphis and Atlanta, continuing to New Orleans, where he will spend the next two or three weeks.

What Prohibition Did.

Installations are being made in Kansas City, Minneapolis, Omaha and Des Moines, in charge of Engineer Edward Beck. In an interview with Mr. Glantzberg before his departure for New Orleans, he stated that the increased business so early in the season was no doubt due in part to the great number of new theatres being built throughout the country. He also stated that prohibition is having its effect upon the build-
WE HAVE THE FOLLOWING USED EQUIPMENT FOR IMMEDIATE SHIPMENT

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Simplex Type “S”</td>
<td>$325.00</td>
</tr>
<tr>
<td>2 Simplex Type “B”</td>
<td>250.00</td>
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<tr>
<td>2 Powers 6B</td>
<td>225.00</td>
</tr>
<tr>
<td>2 Powers 6A</td>
<td>200.00</td>
</tr>
<tr>
<td>1 Cosmograph Portable Projector</td>
<td></td>
</tr>
<tr>
<td>2 Williamson Film Perforators</td>
<td></td>
</tr>
<tr>
<td>1 Powers 6A Mazda Outfit</td>
<td>$250.00</td>
</tr>
<tr>
<td>1 Baird (Used Two Months)</td>
<td>275.00</td>
</tr>
<tr>
<td>2 Motiographs</td>
<td>175.00</td>
</tr>
<tr>
<td>1 De Vry Portable Projector</td>
<td>135.00</td>
</tr>
<tr>
<td>1 Little Giant Suitcase Projector</td>
<td>125.00</td>
</tr>
<tr>
<td>1 Ticket Selling Machine</td>
<td></td>
</tr>
</tbody>
</table>

600 Upholstered (Red Plush) Opera Chairs
400 Mahogany Folding Seats with Wood Arm Rests
   (Good as New)
600 5-Ply Veneer Theatre Seats

Let Us Show You How to Increase Your Box Office Receipts by Installing the “BLIZZARD”
WRITE US YOUR WANTS—WE CAN FILL THEM

A GOOD INVESTMENT

Pocket Reference Book
FOR
Managers and Projectionists
By JAMES R. CAMERON
Author of Motion Picture Optics, etc.

A Book That Fits the Vest Pocket
Contains a number of electrical, mechanical and optical tables, diagrams and data together with a directory of film producers and exchanges, motion picture machine manufacturers and distributors, theatre and motion picture supply houses and a lot of general information regarding the showing of motion pictures, the handling and care of the motion picture projector and accessories.

A book that may save you dollars in cash and will save you hours in time.
$1.00

10,000 Copies Sold Within the Last Twelve Months
Elementary Text Book
ON
Motion Picture Projection
By JAMES R. CAMERON
Author of Motion Picture Optics, etc.
The Text Book Used in Reconstruction Work
BY
The American Red Cross
Knights of Columbus
And most of the Army and Navy Hospitals throughout the country
Also used in field work in this country and abroad by
Community Motion Picture Bureau
AND
Y. M. C. A.
Written in plain, everyday, understandable language and the only text book published, covering motion picture projection in question and answer form.

$2.00

THEATRE SUPPLY COMPANY, 125 WEST 45TH STREET
NEW YORK CITY
Preview with the DeVry

SINCE a poor projector kills a good film, "preview" your films with the quality projector—the DeVry.

The DeVry is mechanically superior. It is made with the accuracy of a fine watch. It stands up to hard work! All this, and more, is made evident by all its projections.

Also—note these advantages: The DeVry lets you preview any film in your comfortable office—that keeps you out of the cold, empyre theater! It lets you be fooled into doing—what you sold—what you promised—that saves your time! It costs nothing for an operator—that saves you money! In fact, a DeVry soon pays its first cost.

To Film Exchanges a DeVry is of equal and inestimable value.

The DeVry is housed in a handsome, leather-covered box. The box looks like a suitcase. Weighs 20 pounds. You carry it anywhere. It has its own motor. It projects a picture up to 12 feet square and up to 80 feet distant.

You will like the DeVry! It is a real wonder. It does what we say. All we are asking is—the opportunity to show you! We are represented in 60 cities. Let us give you a free demonstration—in your own office, at home. It's no trouble at all! It's our business. There will be no obligation. (We have an interesting illustrated booklet on the press.) So—wherever you live—we hope you will fill out and at once mail the coupon below. Why not do it—before you turn over this page?

The DeVry Corporation
1256 Mariana Street, Chicago

The DeVry Corporation, 1256 Mariana St., Chicago. Dept B

☐ Yes. You may get demonstrations of the DeVry, without obligation, at the following address:

Name__________________________
Street_________________________
City___________________________
State__________________________

☑ Yes. Please send free booklet as soon as it is off the press.

Can Any Reader Help Him?

Moving Picture World:
One of our customers who has an Edition Home Kinetoscope, serial 2238, is desirous of buying some film for use in this machine. Our understanding is that this machine takes a special film, or other than standard size.

It occurred to us that perhaps you may know of some concern who may have some of that film and would be willing to dispose of it. If so, we will be obliged to you if you will either refer our inquiry to them or give us the name and address of the firm.

Enclosed please find stamped envelope for reply.

Thanking you in advance for the favor, we beg to remain


New Orleans, La.
When the warm weather comes are you going to hang up a sign on the front of your theatre like this—

CLOSED
FOR
THE SUMMER

and if you do, what’s going to become of your patrons?

TYPHOONS will keep your theatre open and keep it cool.

Write for Catalogue "M"

Typhoon Company
281 Lexington Ave., New York, N. Y.

1044 Camp Street
New Orleans, La.

64 West Randolph Street
Chicago, Ill.
ADVERTISING INDEX

The

Buyers' Guide

MANUFACTURERS OF MOVING PICTURES

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. S. Kane Pictures Corp.</td>
<td>1015</td>
</tr>
<tr>
<td>Arrow Film Corp.</td>
<td>1000</td>
</tr>
<tr>
<td>Capitol Film Co.</td>
<td>978</td>
</tr>
<tr>
<td>Donald Campbell</td>
<td>994</td>
</tr>
<tr>
<td>Equity Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Famous Players-Lasky Corp.</td>
<td>963-71</td>
</tr>
<tr>
<td>First National Exhibitors' Circuit, Inc.</td>
<td>995-99</td>
</tr>
<tr>
<td>Film Booking Offices</td>
<td>972</td>
</tr>
<tr>
<td>Fox Film Corp.</td>
<td>Insert 1001-1010</td>
</tr>
<tr>
<td>Goldwyn Pictures Corp.</td>
<td>Insert, 970-90</td>
</tr>
<tr>
<td>Metro Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>National Film Corp.</td>
<td>1012-13</td>
</tr>
<tr>
<td>Pathe Exchange, Inc.</td>
<td>Inserts</td>
</tr>
<tr>
<td>Pioneer Film Co.</td>
<td>1014</td>
</tr>
<tr>
<td>Realart Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Republic Distrib. Corp.</td>
<td>985</td>
</tr>
<tr>
<td>Romayne Superfilm Co.</td>
<td>1128</td>
</tr>
<tr>
<td>Schomer-Ross Productions</td>
<td>975-77</td>
</tr>
<tr>
<td>Selznick Pictures Corp.</td>
<td>981-84</td>
</tr>
<tr>
<td>Societe d'Editions</td>
<td>992-993</td>
</tr>
<tr>
<td>Tyrad Pictures, Inc.</td>
<td>986</td>
</tr>
<tr>
<td>United Artists' Corp.</td>
<td>974-75</td>
</tr>
<tr>
<td>United States Photoplay Corp.</td>
<td>1011</td>
</tr>
<tr>
<td>Universal Film Corp.</td>
<td>973</td>
</tr>
<tr>
<td>Victor Kremer Film Features</td>
<td>Insert</td>
</tr>
<tr>
<td>Vitagraph Co.</td>
<td>1016</td>
</tr>
<tr>
<td>W. W. Hodkinson Corp.</td>
<td>987-91</td>
</tr>
</tbody>
</table>

CARBONS AND CARBON ACCESSORIES

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carbon Imports Co.</td>
<td>1126</td>
</tr>
<tr>
<td>Speer Carbon Co.</td>
<td>1135</td>
</tr>
</tbody>
</table>

ELECTRICAL AND MECHANICAL EQUIPMENT

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<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amusement Supply Co.</td>
<td>1126</td>
</tr>
<tr>
<td>Automatic T. S. &amp; C. R. Co.</td>
<td>1133</td>
</tr>
<tr>
<td>Erker Bros. Optical Co.</td>
<td>1128</td>
</tr>
<tr>
<td>Gillette Multiple Reel Mfg. Co.</td>
<td>1133</td>
</tr>
<tr>
<td>Hertner Elec. Co.</td>
<td>1128</td>
</tr>
<tr>
<td>Monsoon Cooling System</td>
<td>1128</td>
</tr>
<tr>
<td>Northwestern Elec. Co.</td>
<td>1137</td>
</tr>
<tr>
<td>National Elec. Ticket Register Co.</td>
<td>1126</td>
</tr>
<tr>
<td>Porter, B. F.</td>
<td>1137</td>
</tr>
<tr>
<td>Reynolds Elec. Co.</td>
<td>1128</td>
</tr>
<tr>
<td>Typhoon Co.</td>
<td>1125</td>
</tr>
<tr>
<td>Theatre Supply Co.</td>
<td>1129</td>
</tr>
<tr>
<td>Universal Motor Co.</td>
<td>1126</td>
</tr>
</tbody>
</table>

LENS MANUFACTURERS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gundlach Manhattan Optical Co.</td>
<td>1134</td>
</tr>
</tbody>
</table>

MANUFACTURERS OF INDUSTRIAL PICTURES

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cromlow Film Lab.</td>
<td>1137</td>
</tr>
<tr>
<td>Empire City Film Lab.</td>
<td>1134</td>
</tr>
<tr>
<td>Erbograph Co.</td>
<td>1135</td>
</tr>
<tr>
<td>Palisade Film Lab.</td>
<td>1134</td>
</tr>
<tr>
<td>Rothacker Film Mfg. Co.</td>
<td>1137</td>
</tr>
<tr>
<td>Standard M. P. Co.</td>
<td>1128</td>
</tr>
</tbody>
</table>

MANUFACTURERS OF RAW STOCK

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eagle Rock Mfg. Co.</td>
<td>1135</td>
</tr>
<tr>
<td>Eastman Kodak Co.</td>
<td>1135</td>
</tr>
</tbody>
</table>

MOVING PICTURE CAMERAS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Camera Co.</td>
<td>1134</td>
</tr>
</tbody>
</table>

MUSIC AND MUSICAL INSTRUMENTS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Photoplayer Co.</td>
<td>1128</td>
</tr>
</tbody>
</table>

LOBBY DISPLAYS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newman Mfg. Co.</td>
<td>1126</td>
</tr>
</tbody>
</table>

PROJECTION MACHINE MANUFACTURERS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Projecting Co.</td>
<td>1127</td>
</tr>
<tr>
<td>DeVry Corp.</td>
<td>1130</td>
</tr>
<tr>
<td>Educational Films Corp.</td>
<td>1131</td>
</tr>
<tr>
<td>Pathoscope Co.</td>
<td>1134</td>
</tr>
<tr>
<td>Powers, Nicholas, Co., Inc.</td>
<td>1140</td>
</tr>
<tr>
<td>Precision Machine Co.</td>
<td>1138-39</td>
</tr>
</tbody>
</table>

PROJECTION SCREEN MANUFACTURERS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genter, H. C.</td>
<td>1126</td>
</tr>
<tr>
<td>Gold King Screen Co.</td>
<td>1126</td>
</tr>
<tr>
<td>Minusa Cine Screen Co.</td>
<td>1134</td>
</tr>
</tbody>
</table>

THEATRICAL ARCHITECTS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Boller &amp; Bro.</td>
<td>1128</td>
</tr>
</tbody>
</table>

MISCELLANEOUS

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrews, W. G.</td>
<td>1128</td>
</tr>
<tr>
<td>Bioscope, The</td>
<td>1126</td>
</tr>
<tr>
<td>Cinema, The</td>
<td>1126</td>
</tr>
<tr>
<td>Classified Page</td>
<td>1136</td>
</tr>
<tr>
<td>La Cinematografa Italiana</td>
<td>1128</td>
</tr>
<tr>
<td>La Vita Cinematografica</td>
<td>1128</td>
</tr>
<tr>
<td>M. P. Directory Co.</td>
<td>1137</td>
</tr>
<tr>
<td>National Ticket Co.</td>
<td>1129</td>
</tr>
<tr>
<td>Ritchey Litho. Corp.</td>
<td>962</td>
</tr>
<tr>
<td>Williams, A. F.</td>
<td>1126</td>
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</tbody>
</table>
You're taking a big chance in running your business in hit and miss fashion. Make sure of getting every cent that's coming to you. Install a

PERFECTED AUTOMATIC TICKET REGISTER

It will enable you to sell tickets faster. Will keep your tickets under lock and key and will give you an automatic check on cash receipts.

Ask us to send further facts.

AUTOMATIC TICKET SELLING & CASH REGISTER CO.

1731 BROADWAY
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The Gillette Multiple Reel Machine

operates in conjunction with any type of head and lamphouse

ENABLES the exhibitor to run his full performance on one machine without stops for the changing of reels.

DOES all the rewinding, no rewinding by hand.

All reels enclosed in metal magazines.

The small town exhibitor with this machine can put on as good a performance as the exhibitor in the largest city with two machines and expensive equipment.

The exhibitor using one machine can pay for this appliance in a few months time by the increase in his door receipts.

WRITE us at once for further information. We are filling our orders as rapidly as possible.

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571 EAST MAIN ST., GALESBURG, ILLINOIS
MOTION PICTURE CAMERAS, NEW OR USED

400-foot Photocine, Model No. 5. Forward and Reverse Trick Crank. Reflecting focus device. Tessar F/3.5. A splendid value $145.00.

The latest Universal with the wonderful internal shutter dissolve, complete as listed on the opposite page $477.00.

200-foot capacity Topical or News Weekly Camera. Tessar F/3.5 lens. A snap at $75.00.

Panoram and Tilt Tripod from $30.00 up. Eastman Negative Film, 837.50 per 1,000 feet.

FREE Bass Motion Picture Camera Catalog. Write your needs. Expert advice. Cameras exchanged.

BASS CAMERA COMPANY
121 NORTH DEARBORN STREET
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COMMERICAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELLS prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS.

NEGATIVE DEVELOPING AND SAMPLE PRINTS A SPECIALTY
H. J. STREYCKMANS, Managing Director

PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 125TH STREET
Telephone, Morsemere 821-822

Gundlach Projection Lenses

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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808 So. Clinton Ave., Rochester, N.Y.
EAGLE ROCK
FILM

The Quality Raw Stock
Right photographically.
Maximum service in the
projector.

Made by
The Eagle Rock
Manufacturing Company
Verona, New Jersey

PERFECT PROJECTION
can be effected by employing in
your machine the
Speer "Directo-Hold-Ark" Combi-
nation for Direct Current
and
Speer "Alterno" Noiseless Carbons
for Alternating Current

Make your own investigation
of the merits of SPEER CAR-
BONS by purchasing a trial
package from your dealer and
trying them in your machine.

"The Carbons With a Guarantee"
Speer Carbon Company
St. Marys, Pa.

The advantages of

EASTMAN

footage numbered negative film
will immediately assert them-
selves in the final cutting and
assembling of successive scenes.

Identifiable by the words "Eastman" and
"Kodak" in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
CLASSIFIED ADVERTISEMENTS

PER WORD FOR SITUATIONS WANTED
3c AND HELP WANTED. MINIMUM, $0.50

SITUATIONS WANTED.

ORCHESTRA LEADER desires position as conductor or pianist leader in large picture house. Was recently director at one of country's finest theatres. Large orchestral library. Address "Musician," care of Moving Picture World, N. Y. City.

WANTED—Position in first class picture theatre by experienced pianist or organist. Member A. F. of M. State salary and hours. Address C. B. care Moving Picture World, New York City.

FILMS FOR SALE OR RENT.


CAMERAS, ETC., FOR SALE.

OUR 50TH ANNIVERSARY CATALOG, check full of season's best bargains—embracing motion picture cameras, etc., is now ready for mailing—write and ask for one. DAVID STERN COMPANY, "Value, Service, Satisfaction since 1885," 1007 DAVSOO BLVD., CHICAGO, ILL.

CAMERA OUTFIT for sale: 400-foot Ernemann camera, four magazines, and two fold tripods, $250 complete. Can be seen at New York Motion Picture Apparatus Co., 110 West 32d St., New York City.

A WINNING COMBINATION, Universal M. P. Cameras and De Vry projectors. The new Universal with Internal Shutter Dissolve is the equal of any camera made. Do not be deceived by high sounding names. Buy a Universal for genuine satisfaction. 200 ft. model with Internal Dissolve $150.00. Bass price $100.00. 500 ft. model without Dissolve, list $425.00. Price $375.00. 400 ft. model with Dissolve, list $725.00. Our price $675.00. C-00 De Vry, the standard of the world in portable projectors, $300.00. Slightly used De Vry always on hand. The latest book, "Behind the Motion Picture Screen," we only complete book on the subject ever published, postpaid $3.00. Telegraphic and C. O. D. orders shipped the same day received. Complete bargain list free. BASS CAMERA COMPANY, Charles Bass, Pres., 100 Dearborn St., Chicago, Ill.

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THEATRE renting from 500 to 500, or building suitable for remodeling. What have you got for cash? Address B. J. Bought, Columbia City, Ind.

THEATRES FOR SALE.

We are controlling four theatres in the same town. No opposition. Big money making proposition. The reason selling, have too much other business to look after. There was never such a money making proposition offered before. The capital required will be from $30,000 to $60,000 to put the deal over. Do not answer this ad unless you are after the biggest thing in this industry. Address The Elyria Theatre Company, Inc., Elyria, Ohio.

EQUIPMENT FOR SALE.

USED PROJECTING MACHINE for sale: one 1914 Mooiograph traveling outfit, complete with trunk, $250. Mrs. Kramer, 504 West Randolph St., Chicago, Ill.

MISCELLANEOUS.

BY PURCHASING a copy of "Modern Theatre Construction" you will be on a par with your customers in your knowledge of the sound business. $2.50; sent postpaid for $3.00. Chalmers Publishing Co., 515 Fifth Ave., New York City.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

The Chalmers Publishing Company has fostered the motion picture industry since its beginning through the Moving Picture World and its leader publications on—

Theatre Construction
Moving Picture Projection
Picture Theatre Electricity
Picture Theatre Advertising

The fact that some of these books are already in their third edition ought in itself be recommendation enough.

CHALMERS PUBLISHING COMPANY
Wright & Callender Bldg.
LOS ANGELES, CAL.

516 Fifth Avenue
NEW YORK CITY

Garrick Theatre Bldg.
CHICAGO, ILL.
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 Flo or, 729 7th Ave., at 49th St., New York

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatre in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatre being or to be built.

MOTION PICTURE DIRECTORY COMPANY
266 West 42nd Street, New York Phone: Bryant 8138
Addressing Multigraphing Printing Typewriting

"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHEASTERN ELECTRIC CO.
412 S. Dear Ave., Chicago 1016 Brokaw Bldg., New York

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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

"WE NEVER DISAPPOINT"
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42 ND STREET
NEW YORK

TELEPHONE BRYANT 5576

ALLAN A. LOWNES
GEN. MGR.

They Dispel the Darkness that Threatens Failure in the Moving Picture Business

PICTURE THEATRE
ADVERTISING
BY EPES W. SARGENT

MOTION PICTURE
HANDBOOK
BY F. H. RICHARDSON

Order from Nearest Office
CHALMERS PUBLISHING COMPANY
NEW YORK
516 Fifth Ave.

CHICAGO
Garrett Theatre Bldg.

LOS ANGELES
Wright & Callender Bldg.
Important Announcement!

We are pleased to announce to the trade that the fire which visited our plant on January 31st affects only one building out of the group of four which we occupy.

By using a full night shift of mechanics on duplicate machinery in our main building we believe that our

PRODUCTION PROGRAM WILL BE PRACTICALLY UNINTERRUPTED

We take this opportunity, too, of acknowledging publicly the numerous offers of co-operation that have been sent us from many branches of the industry.

E. M. PORTER
General Manager

PRECISION MACHINE COMPANY
Builds of the Simplex Projector
LOEW'S, INC.,
SAYS TO ITS PATRONS:

"A photoplay production which costs one hundred thousand dollars or more to produce, and requires many months in the making can be ruined by improper presentation. But the Loew method of presentation makes this absolutely impossible."

The first step in the Loew method of presentation is to install the right projector.

LOEW'S NEW THEATRE, LONDON, ONT., DESIGNED BY THE ARCHITECT OF THE CAPITOL THEATRE, OPENS WITH POWER'S PROJECTORS.
Sir GILBERT PARKER'S
The RIGHT of WAY
Starring BERT LYTTELL
Scenario by JUNE MATHIS Directed by JACK DILLON

Maxwell Karger

METRO

Director General
GO TO HELL AND YOU WILL EVER AFTER ASSOCIATE THE EXPERIENCE WITH THE SMELL OF BURNING SULPHUR. IN LIKE MEASURE RITCHEY POSTERS, IN THE EXHIBITOR’S MIND, ARE ASSOCIATED WITH INCREASED BOX-OFFICE RECEIPTS.

IMPRESSIONS, thoughts and ideas are inevitably connected. Hear a certain melody frequently, but always in the company of a certain person (preferably of the opposite sex)—then hear that selfsame melody alone, and in your mind will rise a vision of the missing companion!

All of which is abstract psychology, yet it explains why RITCHEY posters are in such strong demand by the exhibitor. The dollar-mark and the RITCHEY trade-mark have become associated in his mind. “RITCHEY” and “profit,” to him, are interchangeable terms, for his long experience has taught him that RITCHEY posters mean tremendously increased box-office receipts!

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK CITY
TELEPHONE, CHELSEA 8388
Jesse L. Lasky
presents
CECIL B. DE MILLE'S
Production
"WHY CHANGE YOUR WIFE?"
by William DeMille

There's one time when real married life is absorbingly entertaining—it's when Cecil B. DeMille puts it in a picture

SCENARIO BY
Olga Printzlau
and Sada Cowan

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Artcraft Picture
THOMAS H. INCE Presents
His Specially Supervised Production

"DANGEROUS HOURS"

BY C GARDNER SULLIVAN
A Paramount Aircraft Picture
The Wolves Have Broken In!

*Human* wolves! Ranting at law, sneering at virtue, scattering red poison in the name of "humanity"!

"Dangerous Hours" is the startling, burning record of their deeds.

A picture built on the biggest thing that now faces the world. Therefore built for the crowds.

Vivid—human—spectacular. Lighted up with a romance of love.

PLAYED BY AN ALL-STAR CAST

Adapted from The Saturday Evening Post story, "A Prodigal in Utopia," by Donn Byrne.

Directed by Fred Niblo
Photographed by George Barnes
ADOLPH ZUKOR presents

Elsie Ferguson

in

"HIS HOUSE IN ORDER"

A Paramount Artcraft Picture

An intimate, real-life story of a "second wife." One who was always measured by the perfections of the first—always found wanting—driven to fight for a place in her own family, until in desperation—

Sir Arthur Wing Pinero’s wonderful play.

Directed by Hugh Ford, who has surpassed even his splendid work in “The Woman Thou Gavest Me.”

And Elsie Ferguson as the second wife who loved the gay life of Paris:

A picture for all women, and all men who marry them. That means a picture for your theatre.

By Sir Arthur Pinero

Direction and Scenario by
HUGH FORD
LIKE READING IT AGAIN FOR THE FIRST TIME!

Only Mark Twain could put into words the wonderful charm, the universal heart appeal, of "Huckleberry Finn."

Only he could have written an advertisement worthy of the subject.

But anyone can put into words the box office appeal of the picture. Three words will do it.

They are: "Breaking records everywhere."

It's a picture the whole family will come to see again and again. It's a picture that builds prestige for your theatre—with the better class of people.

Scenario by Julia Crawford Ivers

By arrangement with the Mark Twain Company
Adolph Zukor
Presents
Irene Castle
in
"THE AMATEUR WIFE"

She Made Broadway
stop—look—and listen! Fresh from a French convent she was so awkward and shy that it hurt. Then a friend of her "show girl" mother married her out of pity and—went away. When he came back she was the toast of the town. How, why, when and where makes a picture that is as full of pep as it is of class and distinction.

By Nalbro Bartley
Scenario by Jane Murfin
Directed by Edward Dillon

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Artcraft Picture
THE FIRST 10,000

Rialto

MARION DAVIES THE CINEMA MURDER
CHARLIE CHAPLIN IN THE RINK

THE CINEMA MURDER WITH MARION DAVIES CHARLIE CHAPLIN

Cosmopolitan Productions

The first ten thousand admissions in one day was the record secured by the Rialto Theatre on the Sunday that

"The Cinema Murder"

with Marion Davies

a Cosmopolitan Production for Paramount-Artcraft Pictures, was the feature attraction.

9,741 of these were paid admissions.

The total paid admissions for the entire week that this picture played at the Rialto was 52,145, breaking all previous records for attendance and box office receipts.

Cosmopolitan Productions, from the greatest stories of the greatest authors, first receive the enormous pre-publicity that is gained when they appear in fiction form in the Hearst chain of magazines, and are afterwards extensively advertised in the Hearst newspapers whose circulation is 4,891,014, and whose zone of influence covers the United States.
The foreign rights to the super serial in
15 EPISODES

VANISHING TRAILS

Produced by

WM. N. SELIG

featuring

Franklyn Farnum and Mary Anderson

Scenario by
William E. Wing

Directed by
Leon de La Mothe

Have been acquired from
Canyon Pictures Corp.

by

DONALD CAMPBELL

130 West 46th Street
New York

Cable Address:
DONCAMEO
New York

Factors:
NATHAN & SEMERAD
New York
The same progressive spirit that prompts the out-for-success exhibitor to stamp his theatre with that note of personality and 'difference' distinctive of the well run house, impels him to demand for his screen News Weeklies exclusively the best in the market—which is the reason why he shows The Big Three "International News
Universal Current Events
Hearst News"—distinguishable from all competitors by the exclusiveness of their news features. This News Service (released through Universal) is the only one screened in theatres where the modern, progressive, please-your-patrons policy is the keynote.
Theatre-goers shop for their amusement these days. What can you show in your house to surpass

MARY PICKFORD

in

"POLLYANNA"


UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
Every day, in cities and towns the country over, this shopping on the part of theatre-goers is being demonstrated.

Douglas Fairbanks' newest picture

"When the Clouds Roll By"

is being sought out by the public, and the theatre records establish beyond question that giving the public what it wants pays the real profits.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
COMING
Not One Dissenting Voice Among the New York Critics

NEW YORK MORNING WORLD
"The audience was absorbed in the wonderful story of her history and education."

NEW YORK TIMES
"A succession of wonders . . . Its success is remarkable."

NEW YORK SUN
"It was all interesting. Technique is excellent."

N. Y. AMERICAN
"The picture is alive with romance . . . Splendidly and almost faultlessly done."

NEW YORK HERALD
"Spectators were fascinated."

N. Y. TRIBUNE
"One of the most remarkable pieces of acting we have ever seen."

N. Y. EVENING HERALD
"Strikes a new note in motion pictures."

Mr. George Kleine PRESENTS
The 8th Wonder of the World
HELEN KELLER
in the Photo Play Beautiful
DELIVERANCE
DIRECT FROM HER GREAT TRIUMPH
AT THE LYRIC THEATRE
NEW YORK CITY

Directed by GEORGE FOSTER PLATT

NEW YORK EVENING MAIL
"A picture that will live long after photo-plays of twenty years hence have passed and are forgotten."
BURNS MANTLE.

NEW YORK EVENING SUN
"Deliverance' cannot be praised too highly."

NEW YORK GLOBE
"Far more absorbing than any love story."

N. Y. MORNING TELEGRAPH
"One of the most remarkable stories ever told upon the screen."

NEW YORK REVIEW
"Not only was nothing like it ever seen before, but no such ever can be made again."

N. Y. EVENING WORLD
"The audience expected a wonderful performance. . . . The screen showing outdistanced all claims made for it."

MOTION PICTURE NEWS
"She conquered her first night audience. Rounds of applause greeted each act as it ended."
EUGENE O'BRIEN
in May Tully and Du Vernef Rabbeit's
"His Wife's Money"
Ralph Ince Production
Scenario by R.Cecil Smith

OLIVE THOMAS
in Bradley King's
"Footlights
and Shadows"
Scenario by R.Cecil Smith
Direction- John W. Noble

Elsie Janis
in Elsie Janis and Edmund Goulding's
"The Imp"
Direction- Robert Ellis

OWEN MOORE
in Lewis Allen Browne's
"Sooner or Later"
Scenario by R.Cecil Smith
Direction- Wesley Ruggles

Made
by
Selznick

Distributed
by
Select
ELAINE HAMMERSTEIN in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
Direction—William P. S. Earle

Made by Selznick
Distributed by Select
"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction - Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick President

Distributed by Select
Whether the
SKY IS
BLUE
or RED
or YELLOW
or GREEN

on February 22
THE REPUBLIC DISTRIBUTING CORPORATION
will present
CHIEF WILLIAM J. FLYNN'S
"THE SILKLESS BANKNOTE"
Visualized by WILSON MIZNER
Starring HERBERT RAWLINSON
At the
CAPITOL THEATRE, NEW YORK CITY
Starting Sunday, February 22
and each week thereafter a different
CHIEF FLYNN PICTURE for EIGHT WEEKS

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
Executive Offices, 130 W. 46th St., N. Y. C.
BRITON N. BUSCH, President
Exchanges Everywhere
NOW READY FOR BOOKING

"Mothers of Men"

an Edward José production

presented by Film Specials, Inc.

adapted from the story written by William Henry Warner and DeWitte Kaplan

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director    BRITON N. BUSCH, President
Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere
JOSEPH LEVERING presents

HIS TEMPORARY WIFE
By Robert Ames Bennet Directed by Joseph Levering
With an all-star cast
RUBYE DeREMER --- EDMUND BRESEE --- MARY BOLAND
EUGENE STRONG --- W.T. CARLETON

The alluring title of this picture gives you splendid opportunities for the exploitation. Why a "temporary" wife? Why a wife for one day only? Why did a wife for a day become his wife for all time?

First-run bookings on this picture have been instantaneous. Some exhibitors put more "steam" behind it than they have given many big specials. A good story. Fine production standards and an all-star cast of names.
Benjamin B. Hampton presents

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

With an all-star cast:
ROY STEWART  MARGUERITE DE LA MOTTE  NOAH BEERY
BETTY BRICE  ARTHUR MORRISON  GORDON RUSSELL

The third consecutive nationally successful production made by Benjamin B. Hampton and his fine organization.

The third production on which Mr. Hampton has lavished six months of attention—and received all the values and benefits that are derived from slow, careful endeavor.

The third Benjamin B. Hampton production to be welcomed at once into the big first-run theatres of the nation because of its drawing power and popularity. It does pay to do big things well!

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor: J. Frank Brockhouse, Inc. 729-75 Ave.
THE PROOF OF THE PUDDING

WESTERN UNION

TELEGRAM

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THE PIONEER FILM EX

46 ST NEW YORK NY

WISH TO ADVISE YOU THAT YOUR STECHER CADDICK FILM HAS

PROVEN A LIFE SAVER TO ME. IT HAS BEEN DRAWING

A WONDERFUL BUSINESS DESPITE THE WORST STORM OF YEARS AND

WE CONSIDER OURSELVES LUCKY FOR HAVING SAME

G K BROWN MANAGER STRAND THEATRE WHITEPLAINS

9:30 PM

ALL THE OTHER PIONEER PICTURES

HAVE PROVEN THEMSELVES

TO BE "LIFE SAVERS" TIME AND AGAIN

THE SINS OF THE CHILDREN

With STUART HOLMES and ALMA HANJON

By COSMO HAMILTON

ATONEMENT

With GRACE DAVISON and CONWAY TEARLE

By COUNT LEO TOLSTOI

VIRTUOUS SINNERS

With WANDA HAWLEY and NORMAN KERRY

SUSPICION

With GRACE DAVISON

THE LONG ARM OF MANNISTER

With HENRY B. WALTHALL

By E. PHILLIPS OPPENHEIM

THE BOOMERANG

With HENRY B. WALTHALL

By WM. HAMILTON OSBORNE

THE GIRL FROM NOWHERE

With CLEO MADISON and WILFRED LUCAS

THE FACTS AND FOLLIES SERIES

Produced under Personal Supervision

BERNARR MACFADDEN

THE HIDDEN CODE

With GRACE DAVISON

PIONEER FILM CORPORATION

130 West 46th St., New York
RUIN!

The ugly fist of ruin smashed through the smooth shell of their snug, well-ordered lives. Prison confronted the father—poverty and disgrace the daughter. Then, in their black hour of despair, came a lonely, bitter man, for whom life had lost its savor. How he sacrificed himself to save them, and how he saved himself in the act of sacrifice is told in this powerful picturization of Basil King's greatest book.
In "Penrod" and "Seventeen," Booth Tarkington revealed himself to the world as the greatest living authority on that mysterious person—the small boy.

In the Edgar stories Tarkington's first original work for the screen—he creates a boy that everybody will revel in—

—a real American Boy, neither wholly good nor irredeemably bad, but always human.

The story of his weird boyish career, his mental reactions, his mischiefs, his dreams, his loves and his triumphs makes the most fascinating, the most deliciously humorous series ever shown in motion pictures.
Edgar Stories
The Adventures and Emotions of Edgar Pomeroy

It may be gathered that Edgar is not overly fond of medicine.

Marjorie is Edgar's sweetheart, but she obstinately refuses to believe it.

According to Edgar, his sister's life is taken up with this sort of thing.

Should the woman forgive? Evidently Marjorie's mother remains firm.

Edgar is quite sure he could play the part of President without much trouble.

Edgar has a slight encounter with the water sprinJler.

The Adventures and Emotions of Edgar Pomeroy
EDGAR STORIES
DIRECTED BY E. MASON HOPPER

GOLDWYN PICTURES CORPORATION
got to act like a man now."

The little outcast muttered the words to himself as he wandered through the silent hills. His life was a fight against odds—a fight for a name, for a home, for the girl he loved. Jack Pickford makes Chad a character that will live long in the minds of the public—and longer still in the house records of all theatres that show the picture.
FRANK KEENAN
IN
SMOLDERING EMBERS

The ashes were gray on top. But beneath smoldered the fires of parental love, hate for the enemy, contempt for the feminine weaknesses of the woman who was once his wife, and always smoldered the fire of courage.

A picture that none will forget, the kind you have learned to expect of Keenan. Produced at Robert Brunton Studios directed by Mr. Keenan.

Pathé Distributors
An
Edgar Lewis
Production

Pathe
Distributors
Edgar Lewis has created success after success. Who could forget "THE BARRIER" "THE GREAT DIVIDE" "THE SIGN INVISIBLE" "THE BAR SINISTER" and the rest of that splendid list? Other Men’s Shoes is as fine as the finest; a picture that you can run and run and that goes bigger every day! Ask the nearest Pathe exchange to screen it for you.
A BLACKTON PRODUCTION
RESPECTABLE BY PROXY
Pathe' Distributors
Once in a blue moon comes a picture that simply reeks with opportunities for catch line advertising; for curiosity-arousing phrases. This is such a picture. Get this; a charming girl thinking a young man dead, passes herself off on his aristocratic mother as her son's widow. Lovely!—For a while, then the man comes back and finds her in his home. What happens? Directed by J. Stuart Blackton.
Mrs. Sidney Drew presents

THE CHARMING MRS. CHASE
with John Cumberland

From one of Julian Street's stories, "After Thirty".

A Comedy

You never saw a comedy of such real distinction, high class feature production and general air of refinement as this. A certain asset to the house with a particular patronage.

Two Parts

"GOSH, BUT SHE'S A PEACH!"
A Feature in Everything
Except Length—

Pathe News

For ten years it has been preaching
the value of good pictures. More
than any other film it has given
the motion picture habit
to the public.

TWICE A WEEK AND
ALWAYS INTERESTING
MARY MILES MINTER
Directed by William D. Taylor in
JUDY OF ROGUES’ HARBOR
From the novel by Grace Miller White
Scenario by Clara Beranger
REALART
PICTURES CORPORATION
A Worthy Successor to
“Anne of Green Gables”

Broader in its emotional appeal, richer in stirring dramatic situations than any picture in which

MARY MILES MINTER

has heretofore appeared, and affording to the star wonderful opportunities for demonstration of her versatility,

“JUDY OF ROGUES’ HARBOR”

is offered to exhibitors in the belief that both from box office and entertainment viewpoints it will prove the most gratifying Mary Miles Minter production yet released.

If you ran “Anne of Green Gables” three days, you will want “Judy of Rogues’ Harbor” for a week!

REALART PICTURES CORPORATION
469 FIFTH AVE, NEW YORK
Another Smashing

"Christie two-reel comedies are the highest class entertainment for the best theatres"

Trailing the bridegroom's dress suit—
Christie Special

latest release

HER BRIDAL NIGHT-MARE

featuring

COLLEEN MOORE

EDDIE BARRY
EARL RODNEY
HELEN DARLING
GENE COREY

Directed by
A.E. CHRISTIE

it's a scream in "Her Bridal Night-Mare"
Write for a copy of the Big Advertising and Publicity Campaign Book that shows how to exploit "The Sacred Flame" to capacity houses.
on "THE SACRED FLAME" are being sold RIGHT NOW! That means that if you want to get in on this SENSATIONAL BOX OFFICE WINNER—if you want to give your trade something entirely different, some human, gripping, something they’ll talk about—GET YOUR INQUIRY IN FOR TERRITORY NOW. To back up Independent Exchanges and State Rights men we have prepared a wonderful showman’s exploitation book.

This book is a whale of an affair. Packed from cover to cover with advertising, publicity, and a wealth of ideas that actually guarantees every exhibitor who plays this production the surest profits he ever went after. We want you to have a copy of this great book. We want you to REALIZE what a genuine Box Office winner we have, and just how far every Exhibitor can go with

WRITE or wire for information of territory already sold. Write or wire for terms. Let us give you the facts on why "The Sacred Flame" is going to be a smashing winner.

EXHIBITORS—for New York State bookings communicate with Sam Zierler, Commonwealth Pictures, 1600 Broadway, New York. Exhibitors in other territories can get information on where to book "The Sacred Flame" by writing or wiring us. DO IT TODAY and play this winner FIRST in your house. ACT NOW!

SCHOMER-ROSS PRODUCTIONS, Inc.
126 WEST 46TH STREET, NEW YORK
E. S. MANHEIMER, General Manager
A. EGAN COBB
State Rights Sales Manager
“THE LOST CITY”

THE MILLION DOLLAR WILD ANIMAL SERIAL

WID’S REVIEW SAYS:

“GRAB IT

Before others get ahead of you. The production merits all the praise it can be given.”

Complete Review in Wid’s Issue of Feb. 8th, Page 23

BOOK IT FROM YOUR NEAREST EXCHANGE

WARNER BROS.
220 WEST 42nd STREET
NEW YORK
Mr. Webster—

in his well known compendium of human knowledge says:

"EXPLOITATION means—WORK"

Perhaps there is some direct connection, for work usually spells MONEY—and the EXPLOITATION which Robertson-Cole is giving the surpassing sensation of the year

"WHO’S YOUR SERVANT?"

MEANS
MONEY to every EXHIBITOR EVERYWHERE

The idea has been to put over "WHO’S YOUR SERVANT?" in a big, impressive way which will reflect itself in the record breaking crowds that will stand before every theatre showing this tremendous feature.

So many exploitation angles have been developed for the exhibitor that it is impossible to more than hint at them.

A most comprehensive idea of the great possibilities of "WHO’S YOUR SERVANT?" is given in a thirty-two page, four color campaign book which establishes a new standard in sales promotion direct to the public.

Many have given recipes for success, but this is the most sure.

"Who’s Your Servant?" :-: Exploitation :-: Success
“Goes Over the Top With Snap and Zip”

FAST ACTION THROUGHOUT
“'Two Weeks' goes over the top in merry bounds . . . fast action through all its mirthful situations. Constance Talmadge exceedingly attractive . . . a spicy comedy drama.”—Exhibitor's Trade Review.

A TOP NOTCH ARTIST
“Miss Talmadge has never appeared to better advantage. A top notch artist, delightful personality, constantly pleasing . . . a snap and zip that count in keeping the spectators entertained.”—Moving Picture World.

A SUPERB COMEDY
“All you need worry about is to grab it quick before the other fellow gets it . . . a superb comedy . . . hitting on high.”—Wid's.

FROTHY ENTERTAINMENT
“Frothy bit of entertainment spiced up with some midnight bathing. Saucy and pert, good entertainment.”—Motion Picture News.

SECOND TO NONE
“Engaging, pleasing entertainment. As a vehicle for Miss Talmadge, whose popularity is second to none, is admirably qualified.”—Exhibitors' Herald.

And All the Critics Agree on

Constance Talmadge

IN

“Two Weeks”

Adapted from Anthony Wharton's Play, "At the Barn"
Produced by Joseph M. Schenck  Directed by Sydney Franklin
Photographed by Oliver Marsh  Technical Director, Willard Reineck

A “First National” Attraction
Your Wife Is Going Straight To the Devil!

That's what the Purity Leaguer said

But your patrons will die laughing at the naughty, naughty adventures of

Constance Talmadge

among the wild men of wicked New York

"In Search of a Sinner"

By Charlotte Thompson

A John Emerson-Anita Loos Production

Presented by Joseph M. Schenck
Photographed by Oliver Marsh

Directed by David Kirkland
Technical Director, Willard Reineck

aKnoc

And We Will Prove It!
Said the modern St. Anthony:

*I'm above temptation!*

Replied the up-to-date enchantress:

*Well, stoop a little,*  
*Stupid!*

A “First National” Attraction

You can charge extra money for this—and get it!
Marshall Neilan presents
THE RIVER'S END
by
James Oliver Curwood

Your Audiences Ready Made
by National Advertising

Scenario by Marion Fairfax
Photographed by Henry Cronjager and Sam Landers. Art
Director Ben Carre. Electrical
Effects by Howard Ewing

A FIRST NATIONAL ATTRACTION
A smashing new story of
God's Country — of the
Royal Mounted Police—
of red blooded men and
adventure — of Oriental
mysticism — of an unusu-
al love

Marjorie Daw
the winsome
Mary Josephine
in
The River's End
A NEW SERIES OF

Katherine Mac Donald

The American Beauty

is working on a special series of pictures for First National that are the last word in beauty and artistic production.

YOU HAVE UNUSUAL SELLING OPPORTUNITIES IN—

The beauty of the Star
The famous authors
The widely read stories
The strong supporting casts

First run houses everywhere are booking this series. Take advantage of these special pictures with their exceptional exploitation possibilities.
If “The Thunderbolt” made money for you—and it broke records everywhere. If “The Beauty-Market” made money—and it also broke records.

What do you think this new series will do?

“THE TURNING POINT”
The Picture Beautiful
By Robert W. Chambers

“THE GUEST OF HERCULES”
By C. N. and A. M. Williamson

“THE NOTORIOUS MISS LISLE”
By Mrs. Bailey Reynolds

Produced by Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager
By arrangement with Attractions Distributing Corp.
B. P. Fineman, President

A “First National” Attraction
No man will be urged to buy a Franchise for his theatre.

The intelligence and business acumen that placed the leading exhibitor in each district in his position of leadership will prompt him to seek a franchise when he investigates.

For the protection of ourselves and other independent exhibitors who place their confidence in our keeping it will be our purpose to select franchise holders everywhere who will strengthen our organization.

Correspondence Invited

Applications will be considered in order of their receipt.

Our Booklet,

"A FRANCHISE TO INDEPENDENCE"

Sent On Request

Exhibitors Defense Committee

Compiled of members of
The First National Exhibitors Circuit, Inc.

Address
EXHIBITORS DEFENSE COMMITTEE
care First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.
the wrecker of records
A powerfully dramatic story written especially for Dempsey's strong and unique personality. Love, manly heroism, many dangers, many thrills, surprises and sensations—all that serial audiences crave and in most liberal measure.
Produced according to the most exacting super-feature requirements by Robert Brunton.

For six years Pathé has created the serial standards of the world. Pathé knows serials. Pathé knows what the public wants in serials. Pathé believes this— that this serial is A Wrecker of Records.
Dempsey reveals a mighty likeable personality in pictures; a great big healthy boy full of vim and vigor. You're going to like him and so are your audiences!

Released Feb. 15

Pathé

Distributors

Produced by ROBERT BRUNTON
The greatest race that ever happened has been perpetuated on the screen. It will be run over and over again before the straining eyes of millions in the film version of this famous Drury Lane melodrama, "The Sporting Duchess." The plunging hooves of blooded animals, and the craning necks of blooded aristocrats and the sidelong, lurking gaze of plotting conspirators and the prayers of frightened souls all hanging on the turn of fate that lies in the hearts of those tearing animals—all form a brew of drama in this masterpiece of the screen.

Alice Joyce playing the role, is queenly. This is a film that will make one's blood seethe.
IN THE HEART OF GOD'S COUNTRY

WRITE FOR RENTAL INFORMATION

PLAYTER STUDIOS SPOKANE, WN.
If you haven't seen
The Adventurer
you haven't seen
The real
William Farnum

WILLIAM FOX presents
WILLIAM FARNUM
The Adventurer
By E. Lloyd Sheldon
STAGED BY J. GORDON EDWARDS
AMONG the finest productions of the season FOUR stand out as really great pictures and they were all produced in the studios of FOX FILM CORPORATION.

This is a record for which we challenge present day comparison.

What is greater than CLEMENCEAUX'S THE STRONGEST with its vitality, its beauty, its power to sway the human soul.

SHARE IN THE REWARDS OF THESE BOX OFFICE ATTRACTIONS
What a tribute is THE STRONGEST to the genius of CLEMENCEAU, Tiger of France and his understanding of all human kind.

It legitimately succeeds the other three great successes.

Evangeline  A masterpiece of beauty and charm.

Checkers  A triumphant success that needs no comment.

Should a Husband Forgive?

With a message for every home.

Book them today!
Oh! wait till you see it

WILLIAM FOX presents

Tom Mix

in the greatest picture of his career-

The DAREDEVIL

The romance of a hard boiled tenderfoot

FOX ENTERTAINMENTS
You'll say it western and You'll say it straight

In The DAREDEVIL you see a new Tom Mix
grown bigger better finer in a role that has real romance roped and tied to the fastest action in the world -

FOX ENTERTAINMENTS
What the masters of motion picture dramas continually crave and never reach:

* A production without a single lapse of time!

WILLIAM FOX *presents*

GEORGE WALSH

in

**A MANHATTAN KNIGHT**

Adapted from the GELETT BURGESS' story 'Find the Woman'

Directed by GEORGE A. BERANGER

FOX ENTERTAINMENTS
As whimsical as DON QUIXOTE, as active as D'ARTAGNAN, as romantic as MON-SIEUR BEAUCARIE—but all of it is of today and in

A MANHATTAN KNIGHT you see

GEORGE WALSH
at his best

FOX ENTERTAINMENTS
WILLIAM FOX presents
MADLAINE TRAVERSE
in
The HELL SHIP

A tale of ocean pirates and sublime love

By Denison Clift - Staged by Scott Dunlap -
No greater action play than
THE HELL SHIP
has been shown upon
the screen and
MADLAINE
TRAVERSE
The Empress of Stormy Emotion
has full range for her
remarkable dramatic
power.

FOX ENTERTAINMENTS
Her Private Husband

Supervision
HAMPTON DEL RUTH

is still another of those droll, whimsical conceits that continue to make the world "shimmy with laughter -

They make theatres successful
WILLIAM FOX

Sunshine Comedies

are enacted by the cleverest comedians in the world including

Alta Allen      Alice Davenport      Slim Summerville
Edith Teare    Glen Cavender        Tom Kennedy
Harry Booker    Ed Kennedy           Rosa Gore
Laura La Varnie Jack Cooper          Hyman Binunsky
Chester Conklin Blanche Payson       Bobby Dunn
Dorothy Lee    Bert Gillespie

The beautiful Sunshine Beauties picked from the peach orchards of all lands appear exclusively in them -

The directors include

Jack Blystone   Eddie Cline          K.G. McLean
Roy del Ruth    Delmar Lord

and HAMPTON DEL RUTH supervises them all -

These are the comedies that know no rival!
WILLIAM FOX
presents
The new
screen sensation
Buck
Jones
A four square son of the open prairies in a four square play of love and thrill-
THE LAST STRAW by
HAROLD TITUS
Directed by
DENISON CLIFT
FOX ENTERTAINMENTS
THIEVES!!!

WARNING

The sole and exclusive rights to distribute these Essanay-Chaplin comedies have been acquired from the Essanay Film Manufacturing Company by Victor Kremer Film Features, Inc.

All authorized prints carry the following: Victor Kremer Film Features, Inc.

These films have all been properly copyrighted.

Any one renting, handling, dealing in or exhibiting for profit these pictures will be prosecuted under the Copyright Law for damages and held for an accounting and all prints will be seized.

Signed
Harry G. Kosch
Special Counsel

VICTOR KREMER FILM FEATURES, Inc.
Suite 908
126-130 WEST 46TH STREET
NEW YORK

This Warning Will Not Be Repeated
Mr. Byron Park makes his cross-country tour, stopping at the important cities to confer with executives, state rights buyers and theatre managers to receive final proposals.

Mr. Park will carry with him a print of "Empty Arms" and will be glad to screen it for individuals or groups of exhibitors.

Upon his return to New York, announcements will be made as to the exact method of distribution across the United States and Canada.

The following is his itinerary:

- Monday, February 23rd—Hotel Alexandria, Los Angeles, Cal.
- Wednesday, February 25th—Hotel St. Francis, San Francisco, Cal.
- Saturday, February 28th—The Multnomah Hotel, Portland, Ore.
- Monday, March 1st—New Washington Hotel, Seattle, Wash.
- Thursday, March 4th—Hotel Utah, Salt Lake City, Utah
- Saturday, March 6th—Albany Hotel, Denver, Colo.
- Monday, March 8th—The Adolphus Hotel, Dallas, Texas
- Thursday, March 10th—Hotel Muehlebach, Kansas City, Mo.

Telegraph or telephone to Mr. Park—or, if you prefer, communicate with the New York office—and your message will be forwarded him.

PHOTOPLAY LIBRARIES, INC.
(Exclusive Selling Agents)

500 FIFTH AVENUE
NEW YORK CITY
ONE of the innovations of Lester Park and Edward Whiteside is that which has been developed in the scenic effects under the skillful direction of A. Bela Viragh-Flower.

Too few of the film producers have realized the possibilities of interiors. Some of the better stage producers, such as Belasco, and Ordynski of the Metropolitan Opera House, have proven that a whole story can virtually be told before a word is spoken, if the backgrounds and hangings are of the right kind.

In the new school of scenic art, we find such masters as Bakst, Anisfeld, Urban, Pogany and Wenger. Add to these the name of Flower, one of the greatest in film circles, because he has devoted his genius to the perfection of interiors related only to the screen.

"Interiors that Act" are a development of Park-Whiteside Productions. You will recognize Park-Whiteside Productions the moment the scenes appear on the screen by the fact that they are marvelous actors in themselves.

They tell the story before the human actors have moved a muscle or spoken a word.

Watch the other producers imitate Flower's Interiors that Act, but more particularly be the first in your city to take advantage of this brand new screen innovation.

Written by Willard King Bradley
Personally Supervised and Directed by Frank Reicher
Open Letters to Am
LEADING BRITISH DISTRIBUT

"THE GREAT
here present a few photographs of their Branches. Their distribution policy is based on one prin
globe profit and publicity for the Producer, regu
Exhibitor."
We assure that by:
Our centralized nine-branched organization, which
 rules of exploitation in the United Kingdom.
By scientific salesmanship, which ensures that
limit of Territorial capacity.
By specialized Publicity, which assures to the
The F. B. D. Organization is at your service.
Cable or write for fuller details.

FILM BOOKING OFFF

Governing Director
Sir EDWARD HULTON, Bart.

22 SOHO SQUARE, LO
American Producers IV

PRODUCERS PRESENT THEIR POLICY

FILMWAY

showing typically British interiors and exteriors.

We pay spot cash for all approved Features.

CES (1919) LIMITED, LONDON, W. ENGLAND.

Managing Directors
ARThUR & ALBERT CLOZENBERG
BACK OF THE SPECIAL PICTURES CORPORATION is the Aronson Co., controlled by the Hellman group of bankers—men who are in the front rank of finance in Western America.

THESE MEN LIVE in the very capital of the film world. They can’t afford to guess. They know! They know—as few men do—the factors that count for success in the production and marketing of motion pictures.

SO BEFORE WE could even hope to interest them in our plan of concentration on the producing and marketing of short subjects we had to show them.

WE SHOWED THEM that the big idea back of these films is essentially practical.

WE SHOWED THEM the peculiar genius of our producing heads.

WE SHOWED THEM that, despite the great amount of footage being turned out today, there is an overwhelming demand on the part of film fans for just such comedy-features.

WE SHOWED THEM that no other film on the market could hope to compete with these releases.

AND, WE PROVED our case so thoroughly that their money is back of us today. That in itself is significant. It means that we’re bound to win. For their record shows that they have not picked one loser in the past five years. They’ve investigated for a year and now they’re back of Special Pictures Corporation from the tap of the gong.

OUR OWN BRANCHES
are being opened in every exchange center. Our own service on our own productions guarantees satisfaction. Our own sales representatives are being appointed. Names and addresses will be announced immediately.

(Our franchise will prove valuable to you—write today)

Special Pictures Corporation
H. W. HELLMAN BUILDING
LOS ANGELES, CALIFORNIA
Now let's show you

Our release will be ready for your use starting March 8th. No million-dollar picture palace can offer a more completely satisfying show that you can offer by combining the regular features with our two reel "COMEDYART" productions, released one each week.

1400 feet—of comedy - - - - the grouch cure.
200 feet—of surprises - - - - the fool cure.
400 feet—of art-color scenic - - - the soul cure.
2000 feet—Total of "COMEDYART"—the box office cure.

Here's the idea—

No longer will the particular exhibitor—the real showman—have to buy five or six short subjects in order to make up 2000 feet of speed and action. He will not have to buy a thousand foot scenic in order to get the four hundred feet he wants, nor will he have to buy a topical picture to secure a snappy little, educational, or what-not. We are giving him, in this two thousand feet all he desires. This two reeler with a feature production will give that finesse and smoothness that is now only obtainable in the better first run houses.

A New Sensation in Art Color Scenic
(The Handschieg Color Process)

Words are weak—only seeing can make you appreciate that this new wonder-film is actually miles ahead of any other color process in the world. Obtainable only in this two reel "COMEDYART" production.

(Our franchise will prove valuable to you—write today)

Special Pictures Corporation
H. W. Hellman Building
Los Angeles, California
A "Big Story" Week—Get These:

"To Run a Golden Thread of American Spirit Through the Web" .......... Page 1199
So Secretary Lane characterizes work done by film industry in Americanization campaign.
Harry Crandall sums up activities of those who contributed. Our industry!

Suppose Old Man Boreas Crashed on Your Marquise With a Blizzard? .... Page 1298
The marquise at the Rivoli and at the Playhouse fell last week under heavy pressure of
snow. You may avoid a serious accident by reading E. T. Heyser's timely discussion on marquise
construction (written with O. M. Boreas in mind) in his up-to-date "Better Equipment" section.

Holding Up "Percentage" Under the Deadly Parallel ....................... Page 1208
Hiram Abrams, president of United Artists, and "Jimmy" Kelly, U. P. T. Buffalo exchange man-
ger, see this big question from absolutely opposite angles.

"America, Without Foreign Market, Must Be Used as Budget Basis" .... Page 1201
Says P. A. Powers, declaring foreign exchange rate eliminates all countries but America from
producer's calculation of returns. And his "dope" is strongly presented.

"Men Have Eyes to See. Let Them See the Pictures" ......................... Page 1211
Says the Rev. E. J. Price, pastor of the Universalist Church, Albany, who startled his congre-
gation by a moving picture sermon, entitled "The Storm." They move!

Brass Tacks? You Bet! And He Polishes Said Tacks, Too .................. Page 1213
Sam Bullock watches Cleveland screen for "Advt." stuff and lists names of seven articles
shown in obvious close-ups. "Pitiless Publicity" must be Sam's motto.

Griffith Deals Death Blow at Virginia Censorship ......................... Page 1198
"D. W.'s" strong, dignified presentation of producers' side of censorship question makes Virginia
legislators strike proposed statute from calendar.

"The Coast Doesn't Have to Pal With the Barometer!" ................. Page 1205
Says Thomas H. Ince, taking in climate and costs in a philippic on the superiority of California
as a producing center over the "tumultuous environs of Times Square."

Who Will Produce "Ben Hur"? .................................................. Page 1207
Lawsuit brings out fact that United Artists has made bid for picture rights, as has First
National. And Mr. Wallace values the film rights at $1,200,000!

Advertising Index .................. Page 1306
Second Anniversary Edition of "Rambles"—Page 1210
Next Week—Our Special Export Section—Get IN
West and East

West Content. Among these are a larger number of available writers and players and incidentally the absence of "night life," Mr. Ince sums up: "The industry is well rooted here and will doubtless remain a permanent institution."

As to the latter statement no one who is cognizant of the magnitude of the motion picture investment in California will have any doubt that the industry will remain a permanent institution. California even may continue to be the home of a majority of the American studios. There is reason to believe, however, the East will maintain in the future the same relative proportion of production it has in the past. The large sums now being invested in permanent structures in and around New York provide the best evidence of this.

Five years ago the writer of these lines estimated after a careful examination "on the spot" that 62 1/2 per cent. of American production was photographed in California. There were many claims at that time by Angelinos official and otherwise that the figure was 80 per cent. Eighty per cent. is claimed today. We are inclined to the belief that the situation is subject to the same discount today that it was in 1915. Conceding this, five-eighths of a nation's motion picture production credited to one community easily will be admitted to be the lion's share. And that is sufficient glory to satisfy even a Native Son.

**Urge Support for Board of Review**

TWO announcements of changes in routine that will interest exhibitors came this week from the Famous Players-Lasky Corporation. One of these states that hereafter the title indicating that a picture has been approved by the National Board of Review will precede the appearance of the production rather than that it will be shown at the end. Mr. Zukor, in a formal statement, appeals for support of the Board of Review in its fight against official censorship. He urges exhibitors to employ the Review Board's emblem wherever it appears in order that the demand by officious persons for federal or state or municipal censorship may be minimized.

The second change is in the manner of declaring the length of a feature. Where heretofore it has been customary to publish the number of reels, in the future the release lists will carry the number of feet of film. The term "reel" is not definitely translatable in minutes on the screen. Exact footage is. The innovation will be of material aid to those showmen who figure closely on their show schedule.

**The Screen and the Press**

UNDER the heading "Will the Film Replace the Printing Press?" the New York Globe recently editorially suggested that the inquiry should be asked as to whether in time books, magazines and newspapers will bow before the new method of conveying thought. The newspaper declares "there is nothing that can be confidently prophesied about the place the cinema will take in the coming century except that it will be of extraordinary importance. But it doesn't open up as many new stores of information as the printing press did," the article concludes. "It can only argue by means of assumptions."

Lewis J. Selznick takes exception to the last statement if by it the Globe means the screen cannot pre-
sent arguments in the manner of the newspaper
editorial. He cites Herbert Kaufman's weekly screen
editorials, soon to be released, as an argument against
the newspaper's contention. The producer points out
that the newcomer to the screen not only drives home
the printed word, but by the aid of moving pictures
makes that word so clear that no, one can mistake
its meaning.

Mr. Selznick says it is a fact that the average person
does not read editorials. With that statement many
will take issue. Few there who have time to read
all the editorials in a newspaper—that is, among the
readers of a large community.

There are those in the industry, as the Globe points
out—Mr. Selznick is not one of these—who predict
the printing press will soon be obsolete. These prophets
overlook the fact that printing presses have multiplied
in number right through the evolution of the motion
picture. While the total number of newspapers may
have decreased in the past year or two—due to
inability to stand up under withering postal rates—
the bulk of the large number of survivors has steadily
increased. Though there may be many followers of
the screen who are indifferent readers it hardly will
be disputed that the possessors of the better trained
minds find in the motion picture the larger enjoyment.
The printing press will not become obsolete by rea-
son of the motion picture. These two important
factors in the life of today and of tomorrow will
expand together. The product of the first will con-
tinue to supply the inspiration for the best that is to
be found in the second.

Griffith's Speech Deals Death Blow
to Censorship Movement in Virginia

THE Virginia Legislature has dealt
a death blow to motion picture
censorship. The Joint Committee
of the Senate and House on Moral
and Social Welfare has reported unanimously
against a bill to create a board of
censors in this state. The action brings
a close one of the hottest fights ever
conducted in the South on the subject of
censorship, a fight in which David W. Hall,
representing the Virginia Motion
Picture Exhibitors, and J. S. Connolly,
the National Association of the Motion
Picture Industry, were pitted against
a group of ministers, each of whom repre-
sented a powerful ministerial body in
the state. The meeting was held at
Richmond on February 4.

The Rev. W. A. Hall, in speaking
against the films, urged that a censor-
ship board be provided. He admitted
that he was not a motion picture patron,
but declares the "movies" were a great
evil in the community. He attempted
to list a number of pictures for many
crimes of the present day, but his
arguments only caused merriment
among the legislators.

Baptist a "Movie Fan."

The Rev. J. J. Wicker, a Baptist,
received a round of applause when he ad-
mitted that he was a "movie fan." He
declared, however, that while he could
not recall seeing any objectionable films,
he believed that moving pictures would be
much better off if the state imposed censorship.

Wyndham R. Meredith, counsel for
the Virginia exhibitors, said it would
be impossible to find any three men or
women who could be trusted to act with
arbitrary powers in censoring motion
pictures. He did, however, introduce an
amendment to the penal Code of the
state prohibiting the exhibition of in-
decent pictures. This was received en-
thusiastically by both sides.

What Mr. Griffith Said.

To D. W. Griffith more individual
credit probably is due than to any other
agency in the history of the picture. Mr.
Griffith made one of the strongest ar-
guments possible, and the impression
he made on the legislators was such that
immediately after he had finished four
of them declared they would not even
listen to the other side of the case.

"I believe," said Mr. Griffith, "that
the motion picture is a medium of ex-
pression as clean and decent as any
mankind ever has discovered. A people
who will allow the suppression of this
form of speech would unquestionably
submit to the suppression of that which
we all consider so highly—the printing
press.

"Can you imagine a young Edgar Allan
Poe of the present day sitting down and
writing with the knowledge that a cen-
sor in every state in the Union was to
delete his article before it was pub-
lished? What sort of literature would
be written?

"Can you imagine it? All inspiration,
enthusiasm and great idealism would be
oayed away from any creative writer
by the knowledge that three or four
political delegates from each of the
states, to say nothing of the villages
and hamlets, were each and every one
to take the scissors and cut the inspira-
tion out of suitable words.

"Our books, magazines, plays and
speeches, everything which the eye can
see and the ear hear; every instrument
employed for painting, printing or the
other expressions and proclamations of
thought should be left to the corrective
force of that greatest board of censors,
unappointed and unpaid—the American
people.

"The laws of every city are suf-
sufficient to suppress licentious, obscene,
deceitful, immoral and impure pictures, just as
the states have found it sufficient to sup-
press the publication of vicious litera-
ture, and no further censorship is needed
in the premises."

Jersey Clergy Defeats
Revision of Blue Laws

By a vote of twenty to four, the
Citizens' Committee to consider
the revision of the blue laws of
New Jersey voted against any modifica-
tion of these laws at a meeting at
the Board of Trade offices in Newark
on February 9. The body was brought into
existence about two months ago when
Justice James T. Minturn, of Hoboken,
endeavored to engage the clerics and promi-
nent men and women urging them to
form such an organization.

Justice Minturn said that grand juries
could not be induced to indict nor petty
juries to convict for violations of the
ancient anti-amusements and Sabbath
laws, and he suggested rewriting the
laws to accord with modern views. A
sub-committee of the panel will
soon be appointed, but two of its members favored repealing
all blue laws and giving local com-
munities "home rule."

The Lord's Day Alliance has been
acting on an agitation for a strict
enforcement of the Sabbath of our
forefathers. Alliance members were among
those invited by Justice Minturn to join
the Citizens' Committee. They became
the most active members, and on Feb-
uary 9 succeeded in voting down the
majority report of the sub-committee
and adopted the minority report, urged
by only two of the seven members.

Rembusch Rally Showmen
for South Carolina Fight

THE South Carolina Legislature is
considering a bill for a legalized
motion picture censorship, and
Frank J. Rembusch, executive secretary
of the Motion Picture Exhibitors of
America, Inc., has written a letter to
exhibitors of the state, saying: "George
C. Warner has called a meeting of South
Carolina exhibitors for February 11 to
make protest. It is now up to the ex-
hibitors of South Carolina. Will every
mother's son of you attend this meet-
ing or will you leave it to George?"

Mr. Rembusch also writes that "the
motion picture is a publication like the
public press and a legal censor is an
outrage against free speech and free-
edom of conscience." He hits the bull's
eye when he says that "if you expect
any miracles, you will have to perform
them yourself. Every person interested
in the motion picture is a king or a
queen, and the state is interested in your
censorship fight, but we can't do much except look on, so we
take this means of asking you to go to
this meeting 100 per cent. strong."
Exhibitors Take Up Their Share in Nation's "Americanization" Problems

Secretary of Interior Lane Makes Stirring Address to Committee Members in Which HeCredits Motion Picture Industry With Great Power to Act As an Inspiration to Patriotism and National Spirit.

O N Lincoln's Birthday, the Americanization plan projected by the National Association of the Motion Picture Industry, with the cooperation of Secretary of the Interior, and backed by resolution in Congress, got under way.

The movement is expressed in the word "Americanization."

Thus the screen is authoritatively endorsed as a "great educator" through pictures that will be shown during the ensuing year--foreigners and weak Americans will be inspired by films especially produced to reflect the mission of Democracy. Harry N. Crandall, of Washington, is leading the movement on behalf of the exhibitor's and Lewis J. Selznick is chairman of the distributor's branch of the general committee.

Chairman Crandall, speaking for and to the exhibitor, issued this statement while the Lincoln's Birthday ceremonies linking the Americanization movement were breaking in the news of filmdom:

"I am deeply grateful to the exhibitors of the industry for the splendid spirit that they have shown in the Americanization program. For the second time in the history of our organization it was Government called upon us to combat the enemy and we have risen to the occasion."

"Congress, through the Senate and House Committee on Education, passed a joint resolution requesting us to use our resources. We cannot afford to lay down on the job and it is up to every single exhibitor and exhibition circuit to do his share."

"The exhibitor must keep his screen free from anything that savors in the slightest degree of radicalism. We must put on our screens things that will give the people of this country a better understanding of the opportunities that are here."

First Film Extensively Shown.

"Already the first picture made by Lewis J. Selznick, the chairman of the distributors' branch of the general committee, and approved by the committee has been released. This picture, 'The Land of Opportunity,' with Ralph Ince, was shown in more than one hundred and fifty-seven first run houses of the country on Lincoln's Birthday."

"The picture has a strong appeal and met with instant approval all over the country."

"The exhibitors must put aside any personal feelings and must fulfill their part of the bargain with the Government. It is the duty of every exhibitor to show this picture regardless of whether his opponent has shown it previously or not."

"The producers of pictures have guaranteed to make new pictures and the distributors have agreed that they will reach the theatres. We have never fallen down in any undertaking that we have started and we will not at this time."

"The Eastman Kodak Company has had contributed one quarter of a million feet of film to the committee for its work in making trailers. A letter was sent to George Eastman by the Americanization Committee, in which it was pointed out the necessity and importance of the trailers."

Trailers for Feature Films.

"The trailers are now being written by Secretary Lane. Mr. Eastman immediately replied that he was heartily in sympathy with the movement and would do everything in his power to co-operate and make it a success."

"His offer of the film was immediately accepted and the trailers are now being printed and will be ready for distribution in about a week. The committee has decided that these trailers shall be shipped to the various exchange centers in the country where they will be attached to picture pictures."

Secretary Lane addressed the Americanization Committee of the Motion Picture Industry in Washington. We are, unfortunately, unable to give his remarks in full, but quote, in part, as follows:

"The whole idea of this program is that we shall try to revivify the spirit of our people, and also to give the impression that the Americanist attitude that was taken by the Americans during the war.

"It was a great surprise to us; it was a still greater surprise to the Allies; and it was an overwhelming surprise to our enemies. None of us had any expectation that the people of the United States would raise the standard of Americanism, and that is the reason of the great interest that is attached to the Americanization campaign."

One Reason for Slump.

"One of the reasons that the country now is in slack water is because we got so used during the war to having a department of the Government, in some cases, official of the Government saying what we should do and giving definite and precise orders that we are simply trying to get back our old personal initiative and 'go on our own' as the English say.

"We are in a slump; that is to say, we are not buoyant, we are not confident. We are not as sure of ourselves as we were. That is attributable to a great many causes, and the easiest of all causes to attribute it to, and probably the one that is responsible for most of the trouble, is the fact that after every period of great excitement and intensity there always comes a let-down."

"We have thought that it would be a good thing if we could make the people of the United States realize that there was necessity for keeping up their tone, for having some of the exhilaration of feeling that they had before. So this Americanization campaign was inaugurated through the motion picture people."

High Praise for Film Industry.

"We are not unappreciative of the services—the immense service—that was done by the industry during the war; we think that the thing that you did then did much to strengthen your standing as a permanent factor in the development of the conception of the motion picture as an educational force in the United States. That undoubtedly is true."

"There was your opportunity. You took advantage of it, and you made the people of the country feel that the motion picture was as real as the newspaper or as the pulpit—as real, probably, as the pulpit used to be when religion had more definite hold on the people."

"Now your opportunity is to continue to emphasize that spirit and that attitude. Instead of simply giving a certain degree of amusement to the people, you want also to convey to them ideas that are stimulating—that man has a finer nature as well as a grosser nature.

"That is the fine thing that I see in the motion picture people that I have come in contact with. I have been in very little contact with them heretofore, but I have had several meetings with them lately."

"I find them conscious of their own opportunities and conscious of their own responsibilities, and extremely anxious that there should be of service to the country, and that they shall be a helpful and a healthy influence in the country."

An Exhibitor Campaign.

"They have taken up this campaign with great enthusiasm. It is their campaign; it is not mine. I serve you; I am simply trying to give some sort of the enterprise that you have and to make the people of the country feel that you are availing yourselves of the chance that has come.

"So they have agreed to give fifty-two Americanization pictures during the year and to have a current of Americanization through all that they produce where that is practicable—to run a golden thread of the American spirit through the web. And the inauguration of this campaign will come on Lincoln's Birthday."

"We want that the motion picture house shall show itself as on American institution; that there shall be something distinctive about the American motion picture house; that it shall be regarded upon that date as the place of resort for patriotic Americans who want to feel a bit of stimulus around the hearth, a bit of warmth, who want to have placed before them some of the glories of this country, some of the spirit of our ancestors, a bit of its tradition and a bit of its history, that one fine thing that is in every one of us, and that is not visible to us all the time—the sentiment of love of our country, and the sentiment of admiration for the great figures of our country—shall have gratification.

Defining Democracy.

"Democracy is just this: It is a lifting of the inhibitions that are upon men, so as to give them an opportunity to show..."
Fox Purchases Screen Rights for 67 Richard Harding Davis Stories

WILLIAM FOX, president of Fox Film Corporation, has just an- nounced that he has purchased the screen rights for sixty-seven stories by Richard Harding Davis. This is one of the biggest literary deals in the his- tory of the motion picture business.

In announcing that he had secured the rights to everything worth while written by Richard Harding Davis, Mr. Fox pointed out that he believes these stories have peculiar screen value. The characters portrayed by Mr. Davis are especially adapted to motion pic- tures, he said, and will be of as much interest in foreign countries as in the United States. What pleased Mr. Fox most, however, was that in closing the deal, he had a great American writer as the central figure in the productions.

"It is just what Davis would have wished were he alive today," was the comment of one of his friends who figured in the deal. "The essence of his work is the picturization. Modern writers say they now go to the pictures in order to visualize their char- acters. But Davis was a writer who visual- ized better than most that his work would stand out in his works almost as if they were being shown on the screen. To trans- fer his stories to motion pictures will be a wonderfully simple operation, be- cause his writings were the essence of simplicity—just as good motion pictures are the essence of simplicity."

List of Books Bought.

Foremost among the Davis classics which are to be produced by Fox Film Corporation are "Gallagher," a newspaper story; "Real Soldiers of Fortune," the Van Bibber stories, and "The Lion and the Unicorn."

Following is the list in full:


Anchored by the name of Van Bibber is the list and it is an interesting sort of thing on Washington's Birthday. We ought to pick out distinguishing days throughout the year and celebrate those in the same way. The China play of the motion picture house.

"You can make yourselves a great deal more of a community center than you ever have been; you can attach people to you, make them identify with you, make them feel that there is a sort of spacial relation to a playhouse, that there is a character that lies behind it. That is the greatness of the newspaper. Without it is the difference be- tween the real newspaper and one that is a mere purveyor of news. I don't see why the same kind of industry cannot be made applicable to your industry."

MacMahon Opens Scenario Department

Henry MacMahon, of 321 West Twenty- fifth street, New York, has established a scenario and title editing department of his literary bureau in the general service of playwriting and pictur- ing. Authors and playwrights of distinction have agreed to dispose of their work through this agency, and there is a competent staff to handle the assignments. The work for producers, the preparation of stories and the making of continuities.

Originally a magazine writer and rep- orteer, the specialty of Mr. MacMahon is the writing of original stories for the screen. He offers to producers extensive knowledge of the story market, an alert eye to novelties of visualization, and broad experience both in creating and in titling.

Directors Association to
Hold Second Function

At the Hotel Biltmore, on the evening of March 20, scheduled to begin at 9 o'clock, will be the film affair for the season, it being intended that it shall surpass anything of its kind offered so far in the way of entertain- ment with dancing. It will be a grand ball, given under the auspices of the Motion Picture Directors Association, and is in reality the second of an annual function instituted in 1918, dis- continued last year on account of the number of men in and connected with war service.

No expense will be spared to make the ball a much greater success than even the previous one. In addition to two orchestras, profuse floral decorations and an elaborate supper, the entertain- ment committee also promises many surprising novelties which will occur alter- nately between groups of dances.

Members of the association are busy compiling their lists of subscribers, each director being allotted a limited number of applications for invitation, due primarily to the capacity of the ballroom.

It is believed the ball also will be the source of bringing together for the first time in two years the stars, producers and directors in the motion picture industry in a social function that will reflect to the credit of the association.

WILLIAM Fox, of a favor a program of unif- orm excellence and dignity will be pub- lished for the occasion in commemora- tion of the Motion Picture Directors' Association.
Huge Salaries, Foreign Exchange and Competition Imperil Industry

By P. A. Powers

The American producers will find themselves up against that competition.

Must Eliminate Huge Salaries.

To meet this future competition, it will be impossible for the American producers to continue paying the colossal salaries to artists and the phenomenal prices to authors for their services and stories, although they continue to do so notwithstanding the facts that I have stated.

Only last week I heard of a story which was sold in the neighborhood of $200,000, and in view of the many contracts which the American producers have entered into with stars and authors, they will find it a very difficult proposition to contend with. It will result sooner or later in considerable embarrassment in the industry.

As a general thing men in this business do not want to look cold facts in the face. They live on optimism and any other atmosphere does not tend to make them happy.

Should Base Revenue on U. S.

I have noticed in the trade papers during recent months several notices of warning from men who make it their business to sell pictures in foreign territories, but due to the fact that some of these men's names do not appear daily in public print, their warnings evidently receive very little attention and the game goes merrily on.

Activities in the production centers still continue without any thought; extravagances of directors and stars are the order of the day. The business has not benefited, as I stated before, by the prosperity which this country has enjoyed for the past four years as producers have put nothing in reserve to meet the situation which is apparent in the immediate future.

Exchange Rates Imperil.

Since the cessation of hostilities, conditions have changed United States and the European exchange to such an extent that foreign buyers at the present time are unable to fulfill their contracts as they could during the war when the exchange was at par. And in endeavoring to fulfill their obligations, foreign buyers have practically bankrupted themselves, with the result that they are now unable to purchase American pictures at wartime prices and pay for them in dollars, with the consequent result that American producers find themselves with an accumulation of products which they are unable to market in foreign territories.

This condition will continue to get worse instead of better, and unless the American producers are satisfied to accept foreign currency for their productions they will force the foreign buyers into the production of pictures, which they had suspended during the war, and

The result is that today the cost of pictures that are in the making is based on world-wide receipts when they should be based only on the revenue to be derived from the United States. And American producers must make up their minds to deliver their pictures abroad and accept foreign currency instead of United States dollars.

This will enable them to recall any foreign competition in the future in their home market, but for the American producers to accomplish this there has got to be a retrenchment along all lines, particularly actors' salaries and authors' prices for their stories. There has got to be a retrenchment in lavish expenditures which heretofore has been the rule. If this is not done, and done immediately, a hard time is in store for the picture industry in America.

In order to accomplish the results, it is not necessary to cheapen or to put out inferior productions, but it is absolutely essential that each dollar be made to show on the screen. The principal order of retrenchment must be made in the reduction, as stated, of salaries and author remuneration, less lavish expenditures in sets and more attention paid to the dramatic effect. Too much money has heretofore been spent on extravagant and expensive sets in order to cover lack of dramatic situation.

Al Lichtman Announces New Sales Appointments

A. L. LICHTMAN, general manager, department of distribution, has announced the following appointments in the Famous Players-Lasky sales force, effective February 21:

Fred Creswell, formerly branch manager at Chicago, has been promoted to the position of special representative in charge of the St. Louis, Kansas City, Minneapolis, and Indianapolis offices. When opened, Mr. Creswell succeeds John W. Allen, lately deceased. Until the appointment of a branch manager for Chicago is made, Mr. Creswell will act also in that capacity.

Harris F. Wolfberg, formerly branch manager at Cincinnati, has been promoted to the position of special representative supervising the Pittsburg, Cincinnati, and Cleveland exchanges. Mr. Wolfberg succeeds Harry H. Buxbaum, who recently assumed the management of the New York branch exchange.

Fred Striegel, formerly a salesman in the Cincinnati territory, succeeds Mr. Wolfberg as branch manager.

Allan S. Moritz, formerly a salesman in the territory of the Washington exchange, has been appointed to the position of manager of the Buffalo branch exchange, succeeding Richard C. Fox, resigned. Paul H. Wolff has been transferred from the position of branch manager at Washington to the management of the Omaha branch, succeeding C. L. Peavey, resigned. Lester Rosenthal, former sales manager at Washington, has been promoted to the position of branch manager.
Charges Chadwick with False Representation

PAPERS in an action filed in the supreme court of New York by Guy Croswell Smith against Isaac E. Chadwick, an American film man, have been served upon the latter by Weisberg, Lewis & Strous, attorneys for the plaintiff, of 45 Cedar street, New York City. The case involves the sale to Guy Croswell Smith by the defendant of the rights to the motion picture, "The Unchastened Woman," for all foreign territory outside of the United States, Canada, Norway, Denmark and Sweden.

In the petition it is charged that the sale was made under a false representation in that the original contract was signed by Isaac E. Chadwick as vice president of the Rialto de Luxe Productions, a supposed corporation which, it is claimed, was the owner of these rights to "The Unchastened Woman." Mr. Smith claims that upon information and belief there is no such corporation as the Rialto de Luxe Productions and that therefore it did not own the rights which Chadwick, as vice president, undertook to transfer.

The plaintiff asks $10,000 in damages in return for the money advanced at the time the contract was entered into and for sums which were subsequently expended in exploiting the picture before there was reason to allege that there had been false representation in the transfer of the foreign rights to this work.

Service in the action was accepted by Mr. Chadwick, but no reply to the suit has been filed up to date.

Salt Lake Operators Lose Fight for Six-Hour Day

DIFFERENCES between the operators and the Salt Lake Theatre Managers' Association which led the former to walk out nearly two weeks ago has been adjusted and the operators have indicated their willingness to return to work. While the theatre managers will again recognize the union, the operators will return under old conditions and without a contract.

The strike resulted from a demand of the operators' union for a six-hour day. The theatre managers expressed their willingness to sign a six months contract and allow an increase of wages, but they stood out against the union's six hours demand. Now the operators will return without the contract and without the salary increase. They will work seven hours a day as of old.

The men who have been operating the machines in the several picture houses during the strike are to be allowed to continue to work for a period of thirty days. At the end of that time those who wish to continue in the calling will be required to take the operators' examination. If they pass this examination they will be admitted to the union. Otherwise they will discontinue the services for the theatres using union men, which include all houses in Salt Lake City.

Citizen's Bodies to Frame Censorship for Washington

CENSORED moving pictures are not popular, and moral pictures without censorship must be brought about by the demand of audiences, according to Rev. Dr. Buhrer, who has recently completed an investigation of moving picture conditions in Washington.

Experienced motion picture men themselves, said Dr. Buhrer, have shown that censored pictures are not popular. Theatres which have tried out a system of running censored films upon certain days and advised their patrons of that fact found that, at first, the children were brought to the theatres in larger numbers on those days, but that shortly they came on other days as well and the attendance dropped off on the days set for the censored films.

Members of the Pennsylvania Board of Censors, said Dr. Buhrer, have recommended the creation of a board of censorship for Washington, saying that was the only way to avoid the kind of pictures. Steps are to be taken by the citizens' organizations to frame a plan for some scheme of censorship which will be urged upon the District at a later date.

Wanted Publishers for Advertising Music

Two important resolutions were adopted at a recent regular meeting of the Motion Picture Exhibitors' League of St. Louis. The first deals with the annual seat tax levied on theatres for the privilege of using certain music and songs, and the second resolution protests an increase in the rental price of the Ford Weekly.

The first resolution reads as follows:

Whereas, a certain society comprising a group of authors, composers and publishers has levied or caused to be levied on theatres for the privilege of rendering any music or songs with which the said society is concerned, the said tax (7½ per cent. per annum) is paid i nadiance, which works a hardship on the majority of exhibitors;

Be it resolved, that on and after February 1, 1920, the members of this league are requested to place a minimum charge of $25 a night on all publishers and songwriters for the use of their screen and theatre for advertising purposes, thus assuring their patrons the benefit of their music and songs; also to enable the exhibitor to meet with the cost of this extra tax imposed on him.

The second resolution is as follows:

Whereas, the Ford Weekly, which has enjoyed unlimited popularity in the past and is accepted as a high-class educational subject by the exhibitor, is being distributed by the Goldwyn Pictures Corporation at the regular rate of $52 plus war tax per annum on all new contracts, and,

Whereas, the members of the Motion Picture Exhibitors League of St. Louis feel that inasmuch as the said reel is an advertising proposition, they do resent the commercializing of their screen and theatre without their consent,

Be it resolved, that on and after February 1, 1920, all members are requested to refrain from signifying to the Ford Weekly, also refrain from displaying said reel under their old contracts, thus eliminating the circulation thereof. The distributor rescinds the price on the new contracts.

Betty Compson Company Is Among Incorporations

FIVE new concerns engaging in motion picture business were incorporated in New York State during the past week, the number being comparatively small.

The five consisted of the Motion Picture Arts, to deal in motion pictures, capitalized at $20,000, with Martin B. Kelley, James S. Brown, Jr., and Percy R. Bromfield, of New York, directors; the Manfried Amusement Company of New York, $10,000, with Samuel and F. Friedman and A. M. Mingers, directors; the Yorkville Hippodrome, New York City, $10,000; T. F. Farrell, P. J. McGrath and D. C. McCleary, directors; the J. B. Wahl Films, Inc., New York City, B. T. Hardcastle, L. C. Wheeler and M. Wagner, directors; the Betty Compson Photo Play Company, $100,000, with B. Compson and M. Compson, of Los Angeles and A. A. Grasso, of Brooklyn, as directors.

Smoking in Fireproof Theatres Only

Theatres in which smoking is allowed will hereafter have to be strictly fireproof throughout before permission for smoking will be given by Washington, D. C., according to an announcement by the commissioners, following a recent fire which gutted a local burlesque house. There are several theatres in the city which permit smoking, among them one moving picture house.

However, it has not been necessary to ask the permission of the authorities before allowing smoking in a theatre. Following the recent fire, which occurred during a performance when the theatre was crowded, the commissioners approved an amendment to the police regulations, at the instigation of the fire chief, providing that such permission must first be secured and that it is only to be given to an absolutely fireproof theatre.
in Short Snappy Statements

Fourteen Toledo Theatres
Consolidate to Buy Films

T
HERE is combination in the air in Toledo, Ohio. Following the
opening of a new downtown theatre by Doc Horater (the Pantheon)
and the announcement that A. Horowitz would organize a circuit of
neighborhood houses which would be affiliated with his
downtown theatre, the Colonial, there comes word that fourteen theatres in
the neighborhood districts of Toledo have already banded together to buy
pictures.

They are known as the Consolidated Book-King Corp., $200,000. The organization
is offering twenty days guaranteed run on
any feature that it books.

Kansas City to Have
Motion Picture Studio

K
ANSAS CITY is soon to have a
life-size motion picture studio of its very own. This bit
of news became known recently when Lieut. Bert Hall, well known aviator, and
Franklin B. Coates, moving picture editor and explorer, opened temporary
offices at 1108 Waldoch Building. Headquarters of the studio will be at
Overland Park just outside the city on
an electric line, and a permanent Kan-

sas City office will be maintained.

Lieut. Bert Hall, one of the original
men of the Lafayette Escadrille, is president of the new organization
named the Popular Players Pictures Corporation, incorporated under the laws of
Kansas City, but to be based in Kansas City.

He is also favorably known in the literary end of
picture production and will have charge of productions and the literary
work in connection with the new film concern.

Mr. Coates said that the first picture
would be taken from a "big story of
Kansas." The new venture is assured
to success by strong financial backing of Kansas City business men, it is said.

Indianapolis Theatres to
Take Part in City's Fete

R
OBERT H. LIEBER, president of
First National Exhibitors Circuit, and
one of the owners of the Circle
Theatre in Indianapolis, is chairman of a
committee appointed by the 1920 con-
vention board of the Advertising Club of
Indianapolis to arrange for the operation of the motion picture theatres of the city with the board in "selling"
Indianapolis to the world.

The other members of the committee
are S. Barrett McCormick, managing di-
rector of the Circle Theatre; Charles Ol-
son, of the Central Amusement Com-
pany, who operates the Isis, Alhambra and Lyric theatres; and Edward G.
Soubrier, owner of the Palms and Key-
stone theatres.

The "selling" campaign will lead up to
the convention of the Associated Ad-
vertising Clubs of the World, which will
be held in Indianapolis June 6 and 10
and which probably will be the greatest
business convention held in Indianapolis
during the year. The committee will ar-
range programs of general business ap-
pell to be run in all the downtown motion
picture theatres during the con-
vention.

On June 7, the second day of the big
convention, the main pageant will be
staged in celebration of the centennial of
Indianapolis. It was on that day one
hundred years ago that the site was se-
clected for the founding of the city. The
city's industrial growth in the last time
is to be depicted in many beautiful floats, and the local motion picture theatres are planning to take an active part in the
celebration.

S. J. Lumiere Loses Suit
Against Pathe Exchange

P
ATHÉ EXCHANGE, INC., won a
victory in the courts when Fed-
eral Judge Learned Hand, in the
United States District Court, dismissed the suit of Samuel J. Lumiere, a photog-
rapher, who claimed Pathe had in-
fringed on a copyright which he alleged he had taken out on certain photo-
graphs of Dolores Cassinelli. The photo-
graphs were used by Pathe in an ad-
vertisement insert in some trade papers.

It developed that the copyright was not actually taken out until after the in-
sert were inserted.

The main defense of Pathe was that
Miss Cassinelli had purchased the pic-
tures from Lumiere and that she, not Lumiere, had the privilege of copyrighting them, and that a photographer has no right to a
copyright unless the purchaser of a
picture gives such right by formal as-
signment.

Allens Adding Eight to
String of Forty-Seven

T
HE latest statistics regarding the
Allen Theatre Enterprise in Can-
da have been released. The Allens now
actually have forty-seven theatres in
operation in Canada, while eight new moving picture theatres are under con-
struction in eight different cities, in-
cluding Detroit and Cleveland.

The forty-seven Allen theatres in ac-
tual operation are in twenty-one dif-
ferent cities in the Dominion, and when
the new houses are completed there
will be Allen theatres in twenty-nine
different cities of the United States, in Canada, which have Allen houses include To-

The Lyric Theatre in the

last-named city, which is the famous
mining town in northern Ontario, was
donely recently acquired, according to
announcements.

It is officially stated that the Allens are
building new houses in Detroit, Cleveland, Montreal, Vancouver, Hal-
ifax, Windsor, S.S. Catherine and Saul St.
Ste. Marie. The Allens operate film ex-
changes in Toronto, Montreal, St. John, Winnipeg, Calgary, and Vancouver.
They also have buying offices in Lon-

Alter Ontario Censorship Rules.

The Ontario Provincial Government and the moving picture exchange man-
agers have been able to reach a com-
promise in connection with the decision on the part of the new Ontario authori-
ties to demand the submission of a com-
plete moving picture serial to the On-
tario Board of Censors before the first or any episodes of the serial would be
examined by the board.

It has been agreed that a start will be
made in the censoring of serials for Ontario when approximately one-half of
the serial is presented for official in-
vestigation. The exchanges will now be
able to release a serial in fairly good time.

Gablick Resigns from Selznick.

Anthony Gablick, for the past six
months art director of the Select and
Selznick Pictures Corporation, has re-
signed to devote himself exclusively to the trade's art requirements on an in-
dependent basis. He has been respon-
sible for the design and clever execu-
tion of many of the Selznick and Select pictures advertisements that have ap-
ppeared in the various trade journals and fan magazines, and has also assisted materially in the art work of Selznick campaign
books.

Fined for Showing Obscene Pictures.

Imprisonment for six months and a
fine of $300 was the punishment meted
out by Judge McMahon in the United
States Branch of the Police Court,
Washington, D. C., to a man who was
arrested last August in a Ninth street
hotel charged with exhibiting certain
obscene motion pictures. In default of
the fine the man was given an additional ninety days in jail.
Selznick to Release a News Reel; 
Cameramen in All Important Cities

ONE of the big announcements of the week is contained in the statement that Selznick Enterprises is to enter the news reel market with a semi-weekly release. This announcement comes from Lewis J. Selznick, president of Selznick Enterprises, who has been in personal touch with the arrangements being carried on to establish this service, to be known as "Selznick News."

According to the arrangements now completed, special photographers have been stationed in every important city in the world and a plan is being worked out which will enable the producer to present pictures of important events in about one-half the time which now elapses between happenings in far-away points and their reproduction on the screen.

It is planned, according to Mr. Selznick, to station photographers in a number of points not now covered by screen news photographers. In no case will magazine features be resorted to. "We will divide the world into zones," Mr. Selznick said, "and events in the first zone, which will include events within a certain radius from New York, will be flashed upon the screens in New York and the territory of that zone on the same day."

N. Y. U. Boosts America and Endowment in Sales Film

ONE more the motion picture has been called in for selling purposes, this time not by industry but by the forces of higher education. New York University, under the auspices of its New York City Alumni Club, presented a three-reel endowment booster at the Hotel Astor on the evening of February 11, "University Day."

Although signed as the big power in the University's campaign to get an endowment fund of $6,500,000, this picture, written and directed by Vincent Roberts and photographed by Martin Stern, is more than endowment propaganda. It is college propaganda in a general sense and it has the pro-American angle that lifts it and the University it serves into a broader service.

The second reel of the production shows the Americanization work conducted by the N. Y. U. administration, including the oath of allegiance to the United States administered to all students; the University's military training work, the healthy, American customs and traditions kept by the student body, and the Hall of Fame of great Americans—in the heart of the campus as a perpetual reminder of the glorious ideals of America.

A title in the picture calls New York City the "Gateway of the American Continent." And another title, calling N. Y. U. the gateway of American educational institutions, links up the university with the great, upward efforts of our country. This is the broad sales angle that will appeal to those who are not college grade but college people who are not alumni of N. Y. U.

Good selling sub-titles put over the arguments of the administration. Interior and exterior shots show the extent of the University and its academic and athletic activities.

Altogether, it is a strong argument for N. Y. U., college education in general, and above all, Americanism; and all those who had a part in putting the picture together deserve high commendation.

John C. Flinn Moves Higher Up With F -P -L As Jerome Beatty Succeeds Him

J OHN C. FLINN, for the past three years director of publicity and advertising of the Famous Players-Lasky Corporation, has been promoted to new duties in an executive capacity that will place him even closer to Adolph Zukor and Jesse L. Lasky. Because of his intimate acquaintance with the different activities of the corporation, President Zukor has selected Mr. Flinn to handle much of the detail that passes between the production and distribution departments which has here-tofore centered in Mr. Zukor's office.

Closely Associated.

"Jerome Beatty, who has been advertising manager for F. P.-L. for the past two years, in close association with Mr. Flinn, has been promoted to the position of director of publicity and advertising vacated by Mr. Flinn. The changes have taken effect and operations are going along under the new arrangement without the slightest hitch in the machinery."

Al Lichtman and Mr. Flinn, in charge of distribution, will be closely associated under the new plan. As Mr. Zukor leaves for Europe in a few weeks, there will be time to perfect the details and locate Mr. Flinn in his new duties before the president of the corporation goes abroad.

Men of Newspaper Achievements.

Mr. Flinn joined the Jesse L. Lasky Feature Play Company as publicity manager five years ago. Previously he had been for several years dramatic editor of the New York Herald. He has always been active in the affairs of the National Association of the Motion Picture Industry, of which he is chairman of the Fifth Division and a member of the executive committee.

Mr. Beatty was a newspaper man and magazine writer of wide experience before he entered the motion picture field, having at different times been connected with the staffs of the Kansas City Star, Washington Post, Los Angeles Express, New Orleans States, New York Evening Globe, New York Evening Mail, New York Tribune and the New York Sunday World. His motion picture experience before he joined the Famous Players-Lasky organization was with Essanay, Thanhouser and McClure Pictures.

Selznick Engages Earle.

William P. S. Earle, whose lavish production of "The Lone Wolf's Daughter" at the Capitol Theatre caused much favorable comment, has just signed a long term contract with Myron Selznick, president of the Selznick Pictures Corporation, whereby Mr. Earle will direct and personally supervise a number of big productions during the coming year.

Mr. Earle, though young in years, is a veteran in the business. For more than five years he was with Vitagraph.
East Cannot Hope to Displace West as Picture Centre, Says T. H. Ince

TRADE PAPER reports and interviews to the effect that golden California, so far as production is concerned, must sooner or later bow before the tumultuous environs of Times Square and the blizzard-swept landscapes of Long Island has evoked a "come-back" from Thomas H. Ince.

Like the much-heralded crusader who "Came, saw and conquered," Mr. Ince rises to the occasion of the film world, and long has he been a "come-back" from Thomas H. Ince.

"If impressions count for anything I hasten to precede Mr. Ince's interview with the cameras by the fact that the romantic, Southern California—seems to stand out in such striking contrast to New York and vicinity that companies have already turned to that region and void. With newspaper bulletins chronicling "below zero" and "stalled traffic, land and sea," on the Atlantic seaboard, one must feel a certain sense of well-being and enlargement upon motoring ten or fifteen miles from the studio and beholding several companies hard at work as the sunshine beams in the clear and near skies above.

Don't Have to Pal with Barometer.

"Lost motion is altogether lost in California. The producers don't have to pal with the barometer nor is the casting director compelled to flash the "don't come" messages to a regiment of extras and players engaged for a tremendous exterior scene upon which money has been invested. There are numerous other reasons why production will be continued in California and also why the best of business logic gives the West a distinct advantage over its pet neighbor in the East.

"Efficiency and economy are the fundamental requisites for the successful conduct of any business or enterprise," Mr. Ince says. "In every point of production activity and administration we progress, California proves its advantages over other states in the Union. The remarkable climatic conditions and the subsequent photographic possibilities are perhaps the biggest reasons why California is the ideal spot for motion picture studios. It is a known fact that in Los Angeles may be found every kind of an exterior setting, from a New England home to a Japanese abode. Then the natural scenery provides everything that romance and drama could demand—the ocean, the mountains, the desert, the valleys, the grand open stretches of land and water which offer every opportunity for any type of production made.

Retakes Seldom Necessary.

"Retakes are seldom necessary out here. Conditions are just the reverse to the East, where the producers must or should incur extra time and expense in retaking exterior scenes which have hazy backgrounds. Exhibitors and the public will agree that clear, faultless photography is one of the potential essentials of the appealing picture, and with the even, dependable atmospheric conditions so pronounced in Southern California, the excellence of our photography is a foregone conclusion, while seasonableness and the variety of natural scenery lends the first advantage to production here. "I also emphasize the assets of the commercial side of production in Los Angeles. The scale of compensation for office assistants and manual labor is lower than in the East. In the final analysis the saving in this division of our business is of no small significance. The cost of set and scene construction also is lower than in any other sections of the country. Conclusive evidence of this fact appears on our own reports.

In a recent production which we made in New York, the cost of building was approximately $331/3 per cent. higher than in Los Angeles.

Home of Free Lance Writers.

"We find the leading players command more money here, but extras as players of minor parts may be engaged at a lesser figure than in the East. It is an established fact that the material for original stories is far superior to that of any other state. The great majority of free lance writers are based at their headquarters in Southern California, giving us the first opportunity for selection and a decided handicap over our Eastern contemporaries.

"It has been said that equipment, chemicals, properties and the various odds and ends of picture-making may be obtained more advantageously in New York, I have found it exactly the contrary. The channels through which we purchase materials and equipment are staple and the overage price for such fundamental apparatus is far in advance. Announcement has recently been made that the manufacturers of chemicals for laboratories and other divisions of the industry will establish their headquarters in Los Angeles, giving us one more important lead over the East.

Cities Absence of Night Life.

"The advantage of better living conditions here must also be considered. The conspicuous absence of the 'night life' boasted of by New York, Chicago and other large cities tends to improve the work of our people both physically and mentally. Working and playing in the great outdoors, surrounded by Nature's most bountiful gifts, cannot help but impart the added vigor and inspiration which all too often is lacking in pictures.

"I was deeply concerned in reading of the alleged loss and inconvenience occasioned by the time involved in making shipments of film from Los Angeles to New York. Granted that sales, advertising and publicity campaigns generally emanate from the East, it is a matter of fact that practically all of the big producing companies have a production schedule that reaches well into the future. In most instances pictures are completed, edited, titled and shipped to the distributors in New York or Chicago from six weeks to three months prior to the release date.

More Screen Talent Available.

"Express facilities are fairly reliable, providing ample time for the receipt of the print, its inspection and the subsequent preparation of sales and exploitation campaign.

"We find the percentage of available screen talent considerably higher than in New York. While the Thespian population is greater in the East, the screen must meet the competition of the stage, with the result that much difficulty is experienced in engaging the right talent at the right time. A recent 'census' conducted by our studios showed that about 75 per cent. of the available screen talent was credited to Los Angeles and vicinity.

"The industry is well rooted here and will doubtless remain a permanent institution, as Los Angeles appreciates sufficiently its importance to encourage it.”
Paramount Artcraft Films to Aid Trade's Fight Against Censorship

T
o help the National Board of Review of Motion Pictures, and also to assist exhibitors in the fight against official motion picture censorship, the Famous Players-Lasky Corporation is taking steps to have the insignia, "Passed by the National Board of Review," carried at the beginning of all Paramount-Artcraft pictures so that it will not fail to be seen when the pictures are shown in the theatre.

Adolph Zukor, president of the corporation, has ordered that the board's stamp of approval hereafter shall be carried in the beginning of all Paramount Artcraft pictures, instead of at the end, and has appealed to all exhibitors booking Paramount pictures to keep this approval in the film when it is shown.

"I am moved to take this step," said Mr. Zukor, in explaining his action, "because I am firmly convinced that the National Board of Review needs the backing of everybody in the motion picture business in its admirable fight against official film censorship. All Paramount Artcraft pictures are approved by the national board before they are released. This not only is a protection to us, but it is of immense benefit to the exhibitor showing our pictures.

"I wish to call the attention of exhibitors to the importance of carrying this approval on all their pictures. The national board is composed of a representative body of men and women, who, acting without pay, work in co-operation with motion picture producers and pass upon all pictures before they are released. This board is absolutely free of any semblance of control by producers and distributors; and their approval of a picture is an unbiased expression of opinion.

"The national board is opposed to arbitrary censorship at the hands of municipal, state or federal authorities, and is conducting a strong fight against such censorship. It behooves all exhibitors to co-operate with this board, because official censorship not only is vicious and un-American but it also can do incalculable harm to the industry, as has been proved in those communities where censorship already exists.

Appeals for Good Display of Stamp.

"I appeal to all exhibitors to join with the Famous Players-Lasky Corporation in standing firmly back of the National Board of Review. If the national board approves a picture, it seems to me that every exhibitor should not only permit such approval to be shown with the picture, but should make an effort to give a good display of the board's stamp. It is obvious that if a person in the audience sees on a picture the emblem, "Passed by the National Board of Review," he will be less likely to demand an official censorship.

Prepare Special Titles.

Special titles carrying the board's emblem have been prepared by the Famous Players-Lasky Corporation and instructions have been issued to all Famous Players exchanges to see to it that these titles are inserted at the beginning of the picture, immediately after the main title.

Pathé Serial Converts

Muse Theatre Manager

R. BALLANTYNE, manager of the Muse Theatre, Omaha, has come forward as a champion of the serial picture as an attraction for high-class houses.

"I confess," said Mr. Ballantyne, "that I was not so long ago a rather vehement scoffer of the serial for patronage of the so-called first class. But I have changed with the times and now the Muse shows two serials each week.

"At the Muse we run a twice-a-week change of program and cater to the best people in Omaha. I was frequently approached by serial salesmen but they found me a fairly tough proposition. Finally, H. D. Graham of the Pathe exchange here, wheedled me into signing a contract for 'The Black Secret,' with Pearl White, and what I thought of the result is best illustrated by calling attention to the fact that we are now showing both 'The Black Secret' and 'The Adventures of Rugh' with Ruth Roland.

"In exploiting 'The Adventures of Ruth' I tried a little stunt advertising and realized surprisingly well on the idea suggested to me. We put out 150 keys to which were attached a card reading. 'If Lost, Return to Muse Theatre and Receive Reward,' the reward consisting of two tickets to the opening chapter of this serial."

Keenan Has Strong Cast in "Smoldering Embers"

D
scribed as a drama glowing with the love of the heart, "Smoldering Embers," next in line of Frank Keenan's releases through Pathe, will be issued on February 29. Mr. Keenan has surrounded himself with a competent supporting cast, prominent in which is Jay Belasco, one of the most popular young leading men in pictures. Others playing with him are Kate Van Buren, Hardie Kirkland, Lucille Ward, Frances Raymond, Thomas Guise, Burwick Hamrick, Russ Powell and Graham Pette.

Some of Mr. Keenan's pictures have been bigger box office attractions than others, but all have been big money getters for exhibitors. During the last year he has made such features as "The World Aflame," "Brothers Divided," "The False Code," "Gates of Brass" and "The Master Man," and each has been received warmly by exhibitors and their patrons.

"River's End" Inspires Song Writers.

Marshall Neilan's initial independent production, "The River's End," by James Oliver Curwood, has inspired Harry Hoch and Arthur Behim, two popular song writers, to prepare a number which is being published by Waterson, Berlin & Snyder.

Friend Exhibitor: Polish Off the "Zounds" and "Have at Thee" Line—Here's Bill Farnum in "The Adventurer."

The style of "The Three Guardsmen" comes with Bill's lace and rapier in his newest Fox.
Court Action Reveals Desire of
"Big Four" to Produce "Ben Hur"

Author's Son Asks $1,200,000 for Film Rights and First National Offers to Produce Play on Fifty-Fifty Basis and Guarantee Owners $250,000

THAT the United Artists Corporation has been negotiating for some time to acquire the motion picture rights to "Ben Hur" came to light recently in the United States District Court, New York, when an application for a modification of the decree entered in 1916 in a suit of Harper Brothers and Henry L. Wallace against Klaw & Erlanger was argued.

The only reason that the film rights to the play have not been purchased by the United Artists Corporation, it developed, is that Mr. Wallace, son of General Lew Wallace, author of the original novel, had not been offered a price he considered adequate. The play has been presented for a modification of the decree entered in 1916 in a suit of Harper Brothers and Henry L. Wallace against Klaw & Erlanger.

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Moreover, Mr. Klaw pointed out that the First National Exhibitors' Circuit is ready to produce the play on a fifty-fifty basis and guarantee the owner of the motion picture rights, including Harper Brothers, Mr. Wallace and Klaw & Erlanger, the sum of $250,000, which he believed was the best offer available.

"Ben Hur" does not require the services of the names of Fairbanks, Pickford, et al., and as such, the sum of $250,000 offered by Mr. Klaw was considered a reasonable offer. However, the refusal of Mr. Wallace to the producer's suggestion. He declared that the minimum figure which he would accept for his share of the receipts from the sale of the picture rights to the play was $400,000 outright.

Consistently, Judge Hough pointed out that it behooves the litigants to come to an agreement with respect to the sale of the motion picture rights in order that the play may be produced on the screen by mutual consent.

Hite to Show Arrow Pictures.

C. C. Hite of the C. C. Hite Attractions, Cincinnati, has been in New York for the past few days, during which time he made his headquarters at the offices of the Arrow Film Corporation.

On account of prosperous conditions in the middle west there is a big demand for all kinds of amusements, he reports. Big feature pictures are greatly in demand, and all good comedies are being eagerly bought. The C. C. Hite Attractions have just concluded a big deal, and in addition to the Lyric Theatre in Cincinnati, they have announced the number of the Arrow features during the spring and summer, together with high class vaudeville.

The Injury of James O'Neill.

These still does, ravenously hungry for the food concealed in O'Neill's clothing. In Vitagraph's "The Courage of Marge O'Gone," attacked him viscous laceration in Hollywood.

Republic Bookings Climb

Upward on All Releases

BOOKINGS are reported to be climbing steadily upward on all pictures being distributed by Republic Distributing Corporation. Among the subjects which are announced as sweeping the country are "The Blue Pearl," "The Amazing Woman," and "12:10." The latter is declared to be doing more wonderful business than was expected of it.

The Chicago branch of Republic reported that the Marie Doro-Herbert Brench production is booking like wildfire in the Windy City territory. Among the Chicago theatres is the Knickerbocker, and it is reported that the theatre circuit, in addition to the bookings already secured, are the Beach, DeLuxe, Elanette, Greyland, Jackson Park, Langley, New Irving, Virginia and Pete's. Chicago houses which have already played "12:10."
“Junk,” Says One; “Progress,” Another

HAVING heard so much junk handed out lately regarding “Percentage Bookings” and “We are coming to Percentage,” allow me to venture forth from my place of hiding and give you one man’s opinion regarding the matter, and I honestly believe that every fair-minded showman and exhibitor will agree with me in my humble opinion.

To begin with, Mabel, we are supposed to be in the moving picture “rental” business and not “percentage.” The exchange sets a fair rental price on its wares and the exhibitor pays a reasonably fair price for them. Then why do so many “Walt Disney Boys” talk about percentage bookings? I lost count of the time I’ve complained on.

Think this over first: Who is the boy that makes the “real dough” all the time? Who is the fellow who hires exorbitant salaried executives, who lives at the best hotels in New York, owns his “Rouls Ruice” or “Piece of Arrow” flivvers, gives parties for inner parties at the Castoria Hotel, etc.? Is it the exhibitor? Nay, Pauline; it’s the nabob who makes, distributes and exploits Fillum who is landing the real jilt all the time.

The Big Boys Play Sure Things.

Everyone knows how one of these Big Boys always says he is “gambling,” etc., when half of the time he collects the price of his picture in deposits from exhibitors before the picture is even started. In fact, some of these Big Boys won’t even start a picture until their exchanges have collected the full cost from the Village Nabob who runs the Amusement House.

Just think—they get the cost of the picture out of the deposits, and you can imagine what their profit is after the picture has been played. The Sugar Kings, C. and M. Children, etc., can be compared to some of the High Collar Boys in the “Big Town.”

The real gambler in my mind is the little fellow in the small town who runs a one-reel booth. With the ad “Scarfie” he red shirt when it rains, takes $1.55 on nights that Lizzie Simpkins or Maria Pumphkins gives a party, although his expense is always the same, bordering around $15 to $20 a day. No one will give him any credit. He has to pay for most of his film two months in advance, even if his kids have to go hungry.

Always Cash in Advance.

Just think, he has to pay away in advance for something he has never seen, and that he is liable to lose money on. In fact, he never so much as gets a cut of the capital stock, the $200 or more his mazuma being firmly planted with the cashier of the supply house. Here is the real gambler, and my only hope is that he will wake up before they take away his shoes and socks, for they’ll do it if they get a chance.

Now we are coming to the “Percentage Propaganda Thing.” Bill Spivins, who owns the News Theater in Sleepyville, happens to clean up a little “real dough” on a picture labeled “Lizzie’s Disappointment,” and the news of Bill’s great success will go right into the office of the producing company. The minute the news confronts the president he calls a meeting of his executives, and they figure out that Bill and the rest of the people making the dough and they decide to find out how much dough Bill and his compartment are making by playing their pictures on “Percentage” and start making the movies to make the movie business. You see, this is the answer: no film company or organization is going to even hint at percentage unless it fully believes it will get more money on that plan, or unless it desires to feel the pulse of just what the exhibitor is making by risking its product on the percentage plan.

Manufacturers Jealous of Exhibitor.

The exhibitor is best able to know just what he can afford to pay for film, and it’s nobody’s business what he is making. This is the only basis for the existence where the manufacturers and jobbers are jealous of what the retailer is making. Of course if some of you “Sap Heads” and film producers to find out just what you are doing, it will be an asset.

We’re in the film RENTAL, not film PERCENTAGE business. Be independent.

Says “Jimmy” Kelly:

Who flings the parties at the Castoria? Who makes the Real Dough—the exhibitor or the producer?

Is a Fillum company even hinting at percentage? They have good reasons or the desire to make more money? Ever see the Big Boys froth when they learn of the Velvet that Bill Spivins takes in on their picture up in Sleepyville?

We’re in the film RENTAL, not film PERCENTAGE business. Be independent.

Producer Jealous of Showman Profits; Says He “Gambles” Speaks the Bunk Talk

By James B. Kelly (“Smiling Jimmy”)

Age comes along tell him to migrate to a clime fifty degrees hotter than Dallas, Tex., in August. “Percentage” is nothing more than camouflage covering an attempt to eliminate the most important thing of the idea in mind that your profits are more than they should be. And even in the investigation Mr. Per Cent Age had the idea that his whole purposes by demanding at least seventy-five per cent of the gross receipts.

Leo Delaney Dies After Illness of But Two Days

It is with much surprise and sorrow that the industry hears of the sudden death of Leo Delaney, whose popularity as a screen favorite dates back to 1910. With William A. B. New York, Norma Talmadge, Anita Stewart, Harry Holtop and Harry Morey. Some of the early pictures in which he was featured were “Answer of the Roses,” “By Woman’s Wit,” “Tested by the Flag,” “Cherry Blossoms,” “The Cabin Boy” and “The Honorable Algrenor.” Recently he played in a series of five-reel mystery stories made by William Steinier, and released through the Arrow Film Corporation. Previous to his picture experience, Mr. Delaney was five years with The Virginian.

Washington’s Palace Entertains Kiddies

Lawrence Beatus, through an arrangement of the Palace Theatre on F street to the little inmates of the various orphan asylums in Washington own interests by demanding at least seventy-five per cent of the gross receipts.

This show has proven a great favorite with the juvenile population of Washington, and the morning and afternoon performances were exceptionally well patronized. The evenings found a long line of adults in front of the theatre admiring the picture more than pleased with the business that this picture has brought me,” said Mr. Beatus. A great deal of credit is to be given the Palace orchestra for the music furnished by it during the week.

Mrs. Lewis Returns with “Sherry.”

Mrs. Edgar Lewis has returned from California with the negative of “Sherry,” an Edgar Lewis production, directed by Edgar Lewis. Pat O’Malley plays the leading role. Mrs. Lewis expects to return to California at once, and you have already begun his newest production, “Lahoma,” a story of the big land rush in Oklahoma in 1889, in which 2,500 people will take part.
in "Deadly Parallel" on Percentage

It is absolutely no surprise to me that certain factions among exhibitors oppose percentage booking. When United Artists Corporation embarked on its program for the exhibitors, I was fully prepared for such objections as have been raised. I have been in the motion picture business long enough—and I have seen enough in other industries—to realize that there is always a reactionary, standpat element that will not move forward with the times.

I know that when we began renting our pictures on a percentage basis we would have a reaction and demonstration.

Fortunately, there are among the exhibitors a sufficiently large majority of far-sighted, clear-thinking business men who understand and appreciate the various economic evolutions that are witnessed in every line of business; and I might add that in every line of business there is likewise a reactionary minority—men who oppose and resist all progress and advancement and who usually have the little light centered on them because of the noise they are making. But while their insurrection is flaring up the sound and clear-thinking merchants go about their daily business of making money and of adjusting themselves so that they may keep pace with the progress of their industry.

Standpaters Opposed New Prices.

Go back into the history of the business as far as you please. Do you remember the fight that was waged against producers and distributors who insisted that their pictures could no longer be shown for an admission price of one cent? The standpat exhibitors rose in arms and said that no producers or distributors could tell them how to run their theatres, and that they would show pictures for five cents if they pleased, or that they would do without the pictures.

You couldn't have built the beautiful picture houses the country now boasts of on five-cent admission prices. The higher admission prices made possible the motion picture business of today—yes, the exhibitors who made fortunes as a result of the higher admission prices were bitterly opposed to charging more than five cents in their houses.

Who Howled at Daily Change?

Don't remember the cry that was raised on the part of certain exhibitors when the thought was advanced that a daily change of program might be improved on? Certain exhibitors were aghast at the thought that they might have to run pictures for two days instead of one day.

These exhibitors declared that they never, never would run pictures for more than a day and affirmed that the next thing they knew distributors would be insisting that pictures be run for three days or even a week; then the whole motion picture business would go to rags and ruin.

Yet today these same exhibitors are running pictures a week, two weeks, a month or even longer—and making money.

Fought Exchanges.

Time was when certain exhibitors banded themselves together and attempted to boycott any exchange that would permit a theatre to show more than three reels for one admission price. Any exchange that would dare to show even four reels of a show as part of one program would be put out of business.

Yet, somehow, despite the protests of these exhibitors, we have gotten to the point where a motion picture program is a unit of entertainment and the foot-

Exhibitor Himself Tries to Retard His Own Money Making Capacity

By Hiram Abrams

strated fully and finally in the coming months.

To my mind, and to a host of exhibitors with whom I have discussed the matter, percentage is going to eliminate the poor picture, or, at any rate, show up the poor picture, so that the exhibitor knows that if a picture is not good enough to play on percentage, he is buying a commodity for which there is no market.

Percentage is going to make it possible for an exhibitor to get as much out of his territory as is possible.

Percentage is going to bring to the exhibitor his full reward for showmanship, just as it is going to bring to the producer of the picture his full reward, based on the value of the product itself.

Percentage Will Be Index.

In other words, percentage is the one thing that is going to separate pictures, so far as exhibitors are concerned, into the two all-important classes—the money-making picture and the failure—and will be the assurance to the exhibitor that the producer can only make money if he turns out a picture on which the exhibitor can make money.

Likewise, exhibitors themselves are going to be classified by percentage; the real showman is going to make money and the mere theatreman will have to learn the rudiments of showmanship or change his profession.

Heeded for It.

The best evidences I can offer of my faith in percentage is this: we are being turned into the two all-important classes—the money-making picture and the failure; and will be the assurance to the exhibitor that the producer can only make money if he turns out a picture on which the exhibitor can make money.

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I go on record now with the promise that as soon as this company has a sufficient amount of product to warrant the organization that will be required, we will book our pictures throughout on a straight percentage basis and do away altogether with a guarantee or rental, except in so far as a normal deposit may be required as a binder or as evidence of good faith for the protection of playing dates.

We are headed right for straight percentage; straight percentage will require a big organization, but you have my word for it, that as soon as the volume of our product warrants the organization, we will book our pictures on a straight percentage basis.

Vitagraph Opens New Branch.

The housewarming for the employees of the Big-V office and the exhibitors of the territory served by that office was held last Tuesday and Wednesday, February 10 and 11, by Manager Eugene Wilson. The occasion marked the completion of Vitagraph's new quarters in Washington.

Vitagraph remained at its old quarters on Fifteenth Street until a new exchange building was erected in Washington and is one of the few exchanges that has separate and distinct quarters.
Rambles Round Filmtown

With Walter K. Hill

SECOND ANNIVERSARY EDITION

You can guess for yourself what class of films Isidore Panitz will play in the picture theatre he is erecting on Cereal Avenue, Baltimore.

If Fred Warren reads Rambles we should like him to know that the temptation to perpetrated a wheeze on "A Temporary Wife" has, thus far, been valiantly resisted.

Less than two years ago Arthur James and Merritt Crawford began operations on William Fox publicity. Now look at the immense building in "the heart of New York" their energy has forced Fox to erect.

WHAT'S HAPPENING IN TWO YEARS.

(Some Stuppy Statistics).

Two years ago there was not a Capitol Theatre in picturedom. Now there are 2,487.

Two years ago Sam L. Rothafel was managing director of the Rivoli and Rialto. He was very popular with some producers and not so with others.

Two years ago the "most important announcement in the history of the film industry" was made. It has since been made 574 times.

Two years ago Richard A. Rowland said: "The infants are still in the industry." Nobody has since had the nerve to try and steal him.

Two years ago R. H. Cochrane started reading Rambles. Since then he has only missed a hundred times, making allowance for time off on account of the printers' strike.

Two years ago the Associated Moving Picture Advertisers were preparing to give their bosses a dinner. Sugar shortage has kept the banquet from coming to pass even to this day.

Two years ago Peter Griddle Smith said Famous Players Lasky made the best pictures. Now he is saying the same thing about Marshall Nellan.

Two years ago Lewis J. Selznick had never heard of Rambles. If Lee Ferguson will send us a good wheee we'll print it, provided it mentions Lewis J. Selznick.

Two years ago the price you are now reading was a tree in Wisconsin. Send a check for $190 to the National Forestry Association to help save the woods and trees for their noble and original purposes.

Two years ago Samuel Goldfish was in picturedom. Now he is no more.

Listing This Baby's Drives

We to the Old Unabridged

Dear Rambles: As a regular reader of your department I take the liberty to correct your well meaning remarks relative to:

African Golf Mississippi Marbles Leaping Dominoes Ethiopian Polo and other etc. While I do not claim to be an authority on this subject, it seems sacrilegious to refer to them by other than their correct term, viz:

Nubian Hockey

Smith C. McGregor.


Japanese "Roguchi!" when hailed into court, proved to be a game played with two dice of the common, or crap variety.

WHO STOLE THE LOCK?

If two years had done nothing else than to bring into film language the expression "Key-chain" those 104 weeks would not have been wasted.

When Harry Reichenbach ran south to get away from a snow storm his motor drank its last pint of gasoline in front of a Board of Trade sign reading: "Welcome to Key West!"

Being famous as a quick thinker Harry said:

"This is a city and a key city. I'll put it into my vocabulary."

And when Harry got back to the Astor Grill he began trying out his newly-coined expression.

It was a great day for pfflicists and sales-managers when Reichenbach ran out of gasoline—and in such a good spot for it.

Glad to know that Ruby Hoffman, screen queen, Gilt Rice for a husband.

Puffclists lay off:

"Extraordinary Special" belongs to Bill Cook, puffclist for William Fox. This goes! When puffclists write what editors will print instead of submitting what the puffclists hope will be printed scrap books will wax fat and more film will be sold to picture showmen.

Learn from film titles that "Her Husband's Other Wife" was "The Mother of His Children."

Jazzing Up the Pages.

A cut for a caption A caption for a cut Any darn old thing To get out of the rut.

H. Double-O S E

DOLLING UP THE BIJOU DREAM.

The Electric, Amuse-U, Scene and Idle Hour have taken on new life in the past two years. You wouldn't know the old place now.

They are all Rivols, Rialtos, Capitols, and when Marcus Loew dedicates the State Theatre in Times Square some of these names will disappear to be replaced by the newer and shorter title "State."

Take a look at the picture of the converted blacksmith shop! And see the sign that marks another great advance in filmdom during two years! No producing company can brag about itself unless it has a private mailing list of theatrical managers who book nothing but said producing company's product.
Pastor’s Screen Sermon Startles Conservatives in Auburn Church

GOOD HEAVENS," cried some members of the Universalist Church in Auburn, N. Y., when their pastor without warning sprung upon them a moving picture sermon. This was something new and the more conservative of the congregation were more than mildly surprised. Others nodded in approval and kept back the full benefit of the innovation.

A unique service it was—all of Auburn admits that. The Rev. J. E. Price had announced his topic as "The Storm." It was a storm in more ways than one. Not within the church did the storm break, but among some of the folks of Auburn muttering heads started to ascend. In the church the Rev. Mr. Price is not a bit disturbed.

The minister says that by another winter he hopes to have a more modern and complete moving picture outfit installed in the "People's Church." He says he knew that there would be some on the outside who would raise their hands; that many did when musical instruments were first introduced into the churches. At that time such instruments were hailed as "works of the devil." He says.

"God Gave Us Eyes as Well as Ears."

"Nevertheless," he continues, "God gave us eyes to see with as well as ears to hear with, and it is part of the church's duty, when everyone is more or less picture-minded, to help present the wholesome view of the truth."

The comparison that Mr. Price draws is that it is no more wicked to introduce moving pictures into the church today than it was to introduce music in other days. Music is now recognized as one of the most useful and attractive features of any church service. Mr. Price feels that it will only be a short time before the same feeling will prevail in regard to the use of moving pictures in the churches.

Mr. Price's animated sermon, "The Storm," shows vividly just how a sermon may be thus illustrated and how the screen can drive home certain thoughts in a much more forceful manner than spoken words. The lights of the church were turned out and little pointed preachers began to appear on the screen. One was entitled, "Respect for Mother."

"Respect for Mother."

A good idea of the service may be gained by a perusal, so it is given here as it was on the screen:

"Mark the young man who is coarse and disrespectful to his mother. No roseate pathway can be hers who shall sustain to him the relations of wife. Nor the happiness will be the lot of those who shall come to be his children. Not to be envied is the neighborhood ever in which he must be reckoned a citizen."

"It does not matter what the mental stature of that mother is, how old, how bent, how decrepit, the man to whom she is another owes to her gentleness, kindness, tenderness and consideration. Did she fall back; and did the children, by means of superior advantage pass her in her race? But think of the toll and trial, her devotion and denial, her mind and her years that she gave that her children might derive the benefit."

Minister Explained Series.

After several of these introductory terms, the screen was sung. This was followed by Scripture reading and prayer, announcements and singing of old and new melodies, and then "The Storm," the pastor told the story of the picture as it was shown, and here and there pointed out some of the lessons to be learned from it, but these were agreement without his words. His voice, accompanying the scenes, was merely a sort of assurance for the audience, somewhat on the plan of subtitles, only on a bigger scale.

"The Storm" derived its theme from a terrific storm in nature, which was produced in realistic manner, and also from a storm of anger and rivalry between two men who seek the hand of the same girl, but with far different motives. The two fell in love with the girl, the storm which threatened their lives came and went because both of them listened to their conscience and the promptings of true love. The storm came and went because a higher power did not permit them to persist.

Another subject planned is "Lightnin'," from the character of that name who was a Grand Armorer. All societies affiliated with the Grand Army of the Republic have been invited by Mr. Price, and he announces that just before the sermon he will draw a crayon portrait of Lincoln.

Big Bookings on "Eve in Exile."

Among the recent bookings on "Eve in Exile," which have been received by the American Film Company's sales department at Chicago are the Colonial Theatre in Dallas, a seven days' run; the America at Colorado Springs, three days' run; Marcy Theatre, Brooklyn, N. Y., two days; Knickerbocker Theatre at Cleveland, Ohio, three days; Liberty Theatre, New Orleans, six days; Hippodrome at Toledo, seven days; the Majestic at Appleton, Wisconsin; the Rex at Racine; Thalia, State, Vista, Avon and Parkway at Chicago; Rivoli at Columbus, S. C.; Victoria at Wilmington, N. C.; Majestic at Auburn, Maine; the Royal at Green Bay, Wis.; the Palace at Cedar Rapids, Iowa; the Rex at Pocatello, Idaho, and the Alhambra at Ogden, Utah.
A FORTNIGHT OF FUN
And What a Frolic!
in
"TWO WEEKS"
an Emerson-Loes
Production for
First National
Starring
CONSTANCE TALMADGE
Sam Bullock Gets to Brass Tack Strata
In Eleven Days Watch of Cleveland Screen Finds Seven Close-Ups That Gets His "Honorable Mention" for "Adv": Lists Names

THE writer has never made a statement in print which he could not very well make with confidence and without any tendency to wrong or an injustice being perpetrated upon exhibitors without having an abundance of proof thereof and without having the owner of the evil having sumed "offensive proportions" such as we find today in "Advertising in Films," as spoken of by R. H. Clark and Marshall.

He finds strong support from exhibitors everywhere in our official efforts to curb this imposition upon the screen over which we find the fascinating Mac thorougly protected against wet feet by the nationally advertised "Kant-wear-out Rubbers." It might well be called "A Rubbing of His Tail" for the fact, too, in addition, Mac's hearing becomes affected in the second reel and we see her struggling through her wicked word "turred" through evil augustus in reels, but wonderfully "helped" by a clever device for the deaf, glairingly advertised in "close-up," letters, etc., as the "Earphone!"

Nowhere in the four reels could the exhibitor cut out the "Earphone." She recovers her hearing by a sudden jar in the sixth reel, but the screen owner and patrons were "jarred" long before that. The same exhibitor, four days later, January 26-27, played Peggy Hyland in "Going His Own Way" of a five reel Fox picture. In this a "close-up" shows nothing but Peggy's beautiful left hand, in which we see "Cashmere Bouquet Soap, Register and U. S. Patent Office.

Obvious Close-Ups.

On January 28, in "Try Me," Universal, Dorothy Phillips was featured and a close-up of full song chorus is held long enough for patrons to learn about the "Dear Old Mother Waits for You In Your Home and in Mine." The manager nearly had a fit. He stopped his orchestra, for he pays no music tax and the leader knew the melody. The next day, the twenty-ninth, in "The Amateur Widow"—World—Zena Keeffe's artistry is enhanced by an attack of acute indigestion flooring her uncle-in-law at midnight. He is quickly cured, we are shown, by a six-yard close-up of the hand, of "Cow-Brand Soda Carbonate."

The next day, the thirtieth, his "close-up" stuff was fifteen feet of a perfectly good phonograph record, calculated to impress him cheerfully, entitled "This Is the Life." Why Fox injected this in "The Merry Jail Birds" is obvious. The next day the ad fiend missed him but February first, Stuart Holmes and Ellen Cassidy in Hallmark's "The Other Man's Wife" had an extremely "artistic" argument of identity of the "Villain.""}

Don't Need Ear Trumpets to Get This: Get It

TAKING the screen of the Boulevard Theatre, Cleveland, as a representative medium, Sam Bullock, secretary of the Cleveland Motion Picture Exhibitors Association, kept a record of film matter which to him looked like national advertising propaganda. The record was made between January 20 and February 1 and during that time the following products came in for "honorable mention."

An advertised brand of rubbers. A device for helping the deaf. A toilet soap. A piece of popular music. A tracd-marked hat. A phonograph record. A soda carbonate. These cases were all close-ups, without any tangible camouflaged, as Mr. Bullock calls it. He has been following "screen advertising" for a long time, and with Fred J. Herrington he has spoken for the exhibitors of Cleveland and Pittsburgh to the value of their screens. So we are printing his letter "as is."

Will Improve the "Earing."

Now aside from the fact that this is, as Marshall Neilan says, "An imposition upon the exhibitor and his patrons" surely the exhibitor and his organization should get something for this, if he permits it.

But that is not the point. Artistic camouflaging may be tolerated for that it is "immorality," but if it is camouflaging the raw at any price and they must go for the evil is assuming "offensive proportions," the Chicago editor to the concern to save our "hysteria." The above were regular bookings-ad stuff unknown to manager or exchanges. The theatre is the Boulevard, 9704 Lorain Ave., Cleveland, and sections of all these cut-outs are seen at 708 Times Building, New York, temporary National headquarters.

Fred J. Harrington advanced the idea years ago that the entire industry could be financed for aggressive and defensive work from a small percentage of camouflaged matter then being introduced. The present move is not upon him then. We are now making the advertisers listen and our methods remedy the "Earphone" unnecessary. Their hearing is very acute.

SAM BULLOCK.

Continuity Writers Are "Curse" of the Director

EVEN his own continuity writer, would be the vogue if J. Searle Dawley, one of the screen's pioneer directors, had his way. Mr. Dawley, who is now at work supervising the enactment of the final scenes in Augustus Thomas' "The Harvest Moon," the Deitrich-Beck production starring Douglas Kenyon for V. W. H. Holkinson distribution, declares in no uncertain terms that picture perfection will be reached only when the director and the continuity writer of a production are one and the same man.

"Many a director has been compelled to twist his plot around until it is very often unrecognizable," said Mr. Dawley, who, by the way, is responsible for the screen adaptation of the Augustus Thomas play. "The scenarist will designate a girl seen approaching through a thickly wooded location toward a farm house. The director cannot find that farmhouse with the adjoining woods. He forgets a farmhouse but it is near a beautiful bridge."

"With his eye ever trained to look for beauty, the director conceives the girl approaching he be under the bridge. The scene is filmed. The continuity man sees it. 'All wrong,' is his howl, 'my plot calls for a stretch of woods, not a bridge.'"

"That is the curse of the director. He is forced to make his screen story out of nothing. The continuity writer does not speak the language of the screen."

Billie Burke Working on New Play

Billie Burke does not look with favor upon the tremendous strain of making a picture and at the same time appearing upon the stage. It was the idea of devoting all her time to one thing which resulted in interrupting her successful stage play, "Caesar's Wife," at a time when its popularity was at its height in order that she might begin her Universal Paramount picture of the famous Players-Lasky Corporation. The title of this picture will be "Away Goes Prudence."

 réalizing the Director's dream will be the director. This story was written by Josephine Lovett and the adaptation was by Kathryne Stuart. Percy Marmont will play the leading masculine role, that of Prudence's sweetheart.
In Personal Touch

By Sam Spedon

William Courtenay, ex-shepherd of the Lambs Club of New York, has joined the Selznick forces to play in "Children of Destiny" and other productions.

Mark M. Dintenfass' Cuckoo Comedies, has removed from 1000 Broadway to 117 West Forty-sixth street, New York.

T. C. Bronstetter, manager, and Ralph Meyer representative of the United Pictures Corporation at Pittsburgh, were in New York in conference with the home office last week.

M. Cherman, formerly owner of the Dewitt Theatre at New Haven, Conn., will build a new theatre there at Washington avenue and Lines street, seating 1,500.

George Charon, of the Federal exchange, has resigned and is now with the First National exchange at New Haven, Conn.

Walter Griffith, manager of Poli's Byron Theatre of Bridgeport, is now the publicity and exploitation manager of the Selznick exchange at New Haven.

Kenneth Webb, immediately upon the completion of the Realart production, "Little Miss By-the-Day," left Lake Michigan and was obliged to finish the rest of the picture in a Chicago studio, after which he came to New York. He is satisfied there is more snow and less wind here.

"The Return of Tarzan" company of players and the officers of the Numa Pictures Corporation are due in New York, February 15.

Stanley Twist, assistant to Watterson Rothacker of Chicago, is now in New York, where he will remain for a few days more before returning to the metropolis of the West. Mr. Twist has resigned his position as assistant to Mr. Rothacker, but will be associated with him in some business enterprise of his own.

The Jesters' Club of New Haven, Conn., held one of its periodic gambles on Tuesday, February 10, at Poli's Palace Theatre. A branch of the Jesters was organized at Boston and they are concentrating starting one in New York. The Jesters is an organization of film men and theatrical managers.

Randolph (Cooper) Lewis, director of Pathe publicity, announces the engagement of his protege and assistant, Joseph (Pierpont) Reddy, to Miss Ruby Ethel and of Shelly, Vic, an engagement party will be given to the young couple by Mrs. Elmer F. Young, sister of Miss Ethel and, at Philadelphia on Saturday, February 14.

F. J. Cuberley, of the First National Minneapolis exchange, and Joseph Skirbo, of the First National Pittsburgh exchange, were in New York for a few days the week of February 9.

Phil Ryan, director of exchanges in the Pathe organization, has been ill for the past week. He will be back on the job Monday, February 16.

A. Schwartz, owner of the Park City Theatre at Bridgeport, Conn., will soon begin building a new theatre, seating 1,500, on Stratford avenue.

Roy Clements, after spending two weeks in New York, has returned to the Coast.

Dell Henderson, direct Fox pictures, has gone South in search of locations.

Charles Kranz, of the Classic Picture Corporation of Atlanta, and Charles R. Lets, of Hyman and Company, of Charlotte, N. C., were in New York during the week of February 1. They are looking for marketable pictures and are ready to buy.

Frank Bruner, publicity manager of Pathe serials, has bought a house at Arlington, N. J.

A. J. Xydias, of New Orleans, who went abroad a year or two ago, will spend a month or six weeks in New Orleans, alter which he will return to New York, where he will probably enter the export field.

Miles Gibbon, Pathe's representative at Pittsburgh, spent the end of the week of February 1 in New York. He said: "Business is fine in Pennsylvania and surrounding territory. There is very little snow in Altoona."

Travers Vale is directing the stage production, "A Fool's Game."

Tobias Butler, formerly a Bostor representative of the Vitagraph, is now associated with the "Truck News."

Lester Park and Edward Whiteside, who produced "Empty Arms," are now engaged in producing another big feature entitled "The Street."

Edmund Kuhn, for many years superintendent of photography for Vitagraph and Fox, is now conducting his own photographic studio in Brooklyn, N. Y., making a specialty of commercial work.

Interpretive Music Aids Showing.

The use of an interpretive musical number to enhance the presentation of a feature attraction was recently practiced by the State Street Theatre, Trenton, N. J., during the showing of "The Thunderbolt," starring Katherine Mac Donald and distributed by First National Exhibitors' Circuit.

A selection from "The Storm," played upon the new organ was the number used by the organist to properly interpret the dramatic tone of the picture.
Rubbernecking in Filmland

Low-Down on Many Law-Suits Fills With Thrills
Sweet-Spring Days in Filmland

By Giebler

leading roles in the drama, and there are about 100 other persons in the cast, each and every one of whom is a persecuted hero or heroine.

The allegators in this case state that they were required to put up a cash deposit from $11 and upwards while they were learning to be stars, which sum was in the nature of a guarantee that they would not take advantage of the valuable instructions given them and go away and proceed to crowd Mary Miles Minter, Bill Farnum, Doug Fairbanks and other stars off the screen before the school could take advantage of their ability in "Life," a drama that was to be made by the school.

The state labor commissioner found that the whole shebang, studio and school, had been sold to another party for $25 when he came to investigate the case.

Samuelsons Look Efficient.

Mary Pickford is said to be getting ready for a revival of the celebrated Wilkenning legal drama, which has been refreshed by the addition of many new lines and much new business, but as the revival is to have a New York presentation, we will not be enlightened by the action except from a distance.

Now, after all this low-down on the lawsuits, I think it's time to pull a little pure reading matter, and I know of no better way to accomplish that end than by telling you about the Samuelsons, a big picture organization that has come all the way from England to make movies in our celebrated sunshine.

The Samuelsons, who are operating at one of the big studios at Universal City, brought most of their executive heads, directors and principal players along with them, and they have one of the most efficient and smoothly working outfits I've seen in a long time. G. B. Samuelson is the big boss and director general. Sidney Blythe is general manager.

Madge Is England's Little Mary.

A. St. Burgess is technical director. W. S. Boylan looks after publicity; and there is W. Bason, a tall chap whom everybody calls "Bill," who said he was stage manager.

I informed Bill that we have no such animal around studios on this side, and after probing into the nature of his duties, I felt sure that no one with the kind of job he's got would be satisfied without a title of director or something or other, but he still insisted that he was stage manager, and I guess I'll have to let it go at that.

Three producing companies are going at full tilt at the Samuelson studio. One of them is headed by Madge Titheridge, who is to the cinema fans of England what our own Little Mary is to the movie fans of America.

Miss Titheridge is making a film entitled "Her Story," a tale that starts in this country and winds up in Russia, with much action of an adventurous nature in between.

Peggy Signed Dotted Line.

C. M. Halliard, a name to conjure with in the upcoming fields of Drury Lane melodramas and the disturbance of many romantic hearts, and Campbell

Let the Recorders Write: "First Photograph Taken in New Fox Studios."

It's the Pearl White company making "The White Moll"; from left to right are Dave Solomon, Director Harry Millar, Al Somner, Pearl White, Tony Merlo, William Roch, Nick Hellen, Eddie Wynard and Walter Waldron.
Gullen, whom Bill Basson declares to be the best character actor of England, are the chief supporters of Miss Titheridge, and C. B. Samuelson is directing the picture personally.

One of the first things the Samuelsons did after their arrival in Los Angeles was to Hunt up Peggy Hyland, who made her first reputation as an actress on the English stage, and get her signature to the dotted line of a contract.

Miss Hyland, who is making "At the Mercy of Tiberius," under the direction of Fred Granville, heads the second company both the Titheridge company and the Hyland company were out on location the day I visited the studio and I did not get to see them, but I did get to see the third part of the organization, the one where the leading part is played by Maudie Dunham.

Maudie Dunham Promises Well.

Maudie is petite and piquant, and has golden hair that reaches to her knees, and she rides a horse like any of our Western cow-girls. Back in London, Maudie is the idol of the Gaiety Theatre. Miss Titheridge will fill the role and I can see where she is going to be just about as jake with Yankee film fans when they see her in "The Night Riders," the picture she is now engaged in making.

Alex Butler is the director and Ronald McGaskell is assistant director of the "Night Riders" film, which tells a story of the cattle country of Alberta, Canada. Mr. Butler plays the part of Red Mark, the chief of the Night Riders, and one of the principal parts in the picture, as well as directs the action.

He was wearing a natural and somewhat brutal suit of whiskers that the part demands, and when I saw him, and he did not seem to be any handicap to him in handling the big crowds of people in the big scenes he was making.

Reproduce Frontier Town.

Butler has a remarkably realistic scene representing a frontier town in the Northwest, built up on a steep slope, with a tall and noble looking foothill as a background that should show up like a million dollars from a photographic standpoint.

Some of the important action of the story is worked out in this set. Albert Ray is playing an Englishman, and Gordon Russell is the heavy and William Ryno has the part of an old cattlemaker who has grown so old that he can no longer ride a horse. At one characterization, and Bill is doing full justice to it.

Al Ray, who was supposed to be lying off in the brush about two miles away with a bandoleer, was not in on the action that Director Butler was shooting while I was on the set, says that the "Night Riders" is going to be a good film for all the facts of it, I'm inclined to agree with him. I hope it is shown on this side as well as on the other side of the water when it is finished.

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Buffalo Has Theatre Building Boom;
Niagara Falls Awaits Mammoth House

THE theatre building boom goes merrily on in Buffalo. Plans are completed for the new Shea Metropolitan on Buffalo Street, which will begin construction May 1; the new Loew house will be under way on about the same date, the Capitol is expected to open early in the spring, and the Rivoli, which opens April 1, the Rivoli will open its doors to the residents in the vicinity of the Broadway market. Now comes to the news of two more local houses and another big one at Niagara Falls.

Erection will be started on May 1 of a motion picture theatre in Broadway, between Detroit and Townsend streets, which is in one of the most thickly populated sections of the city by Jacob Rosing & Sons, part owners of the Olympic, Lyric and Fillmore theatres, and former proprietors of the Plaza Theatre in William street. The ground floor of the new house will have a seating capacity of 2,500. The dimensions of the lobby are 29 feet by 130 feet, and of the auditorium 110 by 120 feet. The house will cost about $250,000. A glass dome will be fitted and will be a feature of the interior decorations.

According to Mr. Rosing, the theatre will be patterned after the Capitol in New York, and is planned to present high-class motion pictures consistently, he said. Mr. Rosing entered the motion picture business in 1909.

Famous Players House Rumor.

There is a report current that Famous Players-Lasky will erect a new house in Buffalo. The Buffalo Express published a story on Sunday, February 1, that H. B. Kelly, of the corporation, has been in Buffalo to consult with the company's attorney on the progress of the project. According to the Express story, Mr. Kelly is quoted as saying that the site that the theatre has been decided upon, but because of the fact that negotiations for the transfer of the land have not been completed, no definite announcement will be made yet as to the exact plans.

The theatre is planned for the construction of a mammoth theatre and business block in Niagara Falls, on the site of the Prospekt Park Hotel, between the Cataract Theatre building and Croy's drug store, have been accepted by A. C. Hayman and Joseph A. Schuchert, of the Cataract Theatre Company. Bids have been asked for and contracts will be let soon. The whole theatre and business block enterprise will cost more than $500,000.

Capitol Books Flynn Series.

New York theatregoers awoke on Saturday, February 7, to be greeted in their morning paper by an advertisement of goodly size announcing the fact that "The Silkless Banknote," a Chief William J. Flynn story in picture form, would be exhibited to them for a full week at the Capitol Theatre, on Broadway. The ad is impressively accompanied with a picture of popcorn patrons with the date upon which the Flynn series, starring Herbert Rawlinson, would open for a run at the Broad, and it is also given that "The Silkless Banknote" would be followed at the Capitol by the balance of the Flynn series, or stories in a similar category.

Selznick Adds to Press Staff.

W. Robert Golden, well-known New York newspaper man who was recently a member of the New York Herald staff, has been assigned to the Selznick Pictures division of the company to represent the publicity department of Selznick Pictures. Katherine Ann Porter, who formerly held that position, is now associated with the home office publicity staff as a feature writer.

Neilan Signs J. Barney Sherry.

J. Barney Sherry has been signed by Marshall Neilan to play prominent parts in all the forthcoming Neilan productions. Mr. Sherry was recently engaged to play the role of "The River's End," Neilan's first independent production, and so well did the producer like Sherry's acting that he signed him to a long time contract.
Advertising for Exhibitors
By Epes Winthrop Sargent

Tried Two Full Pages in One Issue
to Boom His Recently Opened House

Making enough money with his old house to build a
new and modern theatre, A. L. Middleton, of De
Queen, Ark., is now spreading all over the paper to
put the Grand on the map. When he started the Queen
Theatre he went strong on printer's ink and it worked so
well for him that he was able to begin a new house. Re-
cently this was opened and now he is working harder
than ever. Advertising is only twenty cents an inch, with
a six column page, but even at that it takes some nerve

Two Full Page Displayed Used for a Single House in
One Issue.

to use two full pages in a single issue, for twenty cents
an inch in a small town means just as much of a gamble
as two dollars an inch in a larger place. The proportion
is the same, but Mr. Middletown took a full page lately
to advertise his coming attractions and another full page
for his current Pickford. And the editor threw in the major-
portion of a front page column reader and probably gave
Mr. Middletown a cigar to boot. In the old days Mr. Middle-
town used to be a regular, but he has been too busy building
to send in stuff lately. Now that the house is running
we hope that he comes back into line, for he has good ideas.

-P. T. A.-

Program Display Should Be Small to
Get the Most Into Space at Command

Dmitting that while it may be more blessed to give
than to receive, he thinks the small town man must
take because he has so little to give. A. N. Miles, Emi-
nence, Ky., comes in with a new program and a throwaway
he used in place of a herald, and asks for an opinion. The
throwaway was to replace a herald on "The Miracle Man"
which the exchange could not supply. He combined a press
book cut with phrases from the same source and got some-
ting we think helped him more than the average herald.
Mr. Miles is fortunate in having a good printer. He was
less successful with his program.
The house runs three days a week and has been using a
vest pocket card. Now he is trying a ready-print cover
with a day to a page. He writes that he wants more space
for copy. He gets the space with this little four by five, but
he does not use all the space he gains. He takes a day to
the page, with the front for the next good underliner. One
thing Mr. Miles overlooks. Where he has no competition in
type, an eighteen point is plenty large enough for the page.
The 36 point he uses is entirely too large. A thirty-six is
all right for the newspapers, where he has to fight a mass of
type, but in a program even a good twelve will be plenty
large enough for stars and titles. Larger is not only a
waste of space, but it gives a badly balanced page.

A Program Which Does Not Work to Capacity.
casts in six point and uses the same face for the argument.
With a light line cut off rule between the days we would
get all three on the same page, using page three. Then for
page two we would write some snappy chat about the house
and the current show.

On the back we would tell about next week's show and
some of the good things coming. And we would go out and
shoot the printer so full of holes that they couldn't embalm
him the first time he used a 36-point type on a page 33x24.
If we didn't have the nerve to shoot we would use poison.
There is no need for such huge faces. It is like trying to
give an elephant his Saturday night wash in a baby's bath-
tub. It does not fit. We cannot understand how the same
printer could make so good a job with the throwaway and
so poor an attempt with the program—which is the more
important. But Mr. Miles is wrong about the small town
man having little to work with. Some of the best stuff we get
comes from the small towns.

-P. T. A.-

Plays Up One Theatre at Expense
of Sister House to Gain Effect

Rid and Yemm, of Duquoin, Ill., send in a throwaway
used for Christmas and ask for comment. It is a 5x11
slip advertising two houses, and in general it is well
laid out, though the border is rather old-fashioned in these
days of the A. T. F. material. It is printed in green to get

A Small Throwaway Which Does Double Duty:
a Christmas atmosphere and this is played up through the
copy. We think that the top line for the Majestic is an
Black Ink Doesn’t Get Over: It’s Idea

error of judgment. It runs “Majestic theatre picks a winner for Christmas Matinee and Night.” This gives the impression that the Grand did not have the same good fortune and that the Majestic has the better offering.

Of course the money goes into the same pocket, but the man who fails to get into the Majestic and has to turn to the Grand will feel that he is getting the worst of it. As a matter of fact we think the brisk comedy a better offering for the day than the heavy northernwestern story, but the reverse impression is created. Typographically the general display is a little better than the average, but the lines are too crowded. The slip is made to work too hard.

Compare This Reverse Cut With the

Clean-Cut Type and Line Display

COMPARE these two displays from St. Louis, both done by the same management, and remember that here the reverse cut looks much better than it does in the newspaper. In the latter a yellowish print paper has been used, which further kills the whites and the press work is so poor that the printing is not actually a puzzle over the playing dates. The title stands out well because it is short and gets a sufficiently large letter to be conspicuous.

A Reverse Cut and a Type and Line Advertisement from the same Management, Both 100 Lines Double.

The “Evangeline” is not so well displayed in the script, but it will get over at first glance, and the clear lettering, followed by the distinct type, gives every line a full value.

The line cut is very advantageously placed and it fits into the subject and the display. It is an exceptionally neat advertisement and probably worked several times as hard as the blackface cut. This chain of houses usually does such work that a slip in reverse is notable, but these two displays serve to point a moral. About once in a thousand times the reverse cut will work in a newspaper. The other 999 times it should be reserved for magazine advertising, where good ink and good press work will give it a proper value.

Detroit House Follows Buffalo in

Lightline Hand Lettered Display

WERE it not that January sixteenth has passed into history, we would imagine this copy from the Madison, one of the Kunsky houses in Detroit, to have been done by an artist verging upon a delirium. He did all right with the house signature and got started on “Starting today” but then his pen started in to do a serpentine dance and worked over into the shimmy. At that it is an effective adaptation of Harold B. Franklin’s style, but a cleaner letter would have contributed to the effect. This deckle edged letter is not easily readable, especially in the lighter lines. Very evidently they turned things loose for this

with a real horse race on the treemill effect invented by Niel Burgess for “Vim” and later done in Ben Hur as a prologue to the film. And in passing why doesn’t someone dig up Burgess’ “The County Fair” for production? It should clean up with a five or six reel presentation as well as “In Old Kentucky.”

John L. Johnston’s Open Displays

Give Greatest Selling Arguments

JOHN L. JOHNSTON keeps working away with his open front advertising for the Congress, of Minneapolis and St. Paul houses he does the press work for, and he is getting more expert all the time in handling the open spaces. He does not say much, as a rule, but he has the trick of saying much in little. In the Aster space, for example, he puts in a “Don’t let this slip by unseen” that is quiet and yet a powerful suggestion. It means more to the average reader than would a lot of puffery no one will believe. Downright praise will seldom sell. The most effective argument is the

seemingly careless but carefully planned suggestion which does not seem too eager and yet which carries weight precisely on this account.

GET P. T. A. ON MONDAY

TRY A SCHEME ON TUESDAY

GET YOUR MONEY BACK WEDNESDAY

THAT’S HOW P. T. A. WORKS
McCormick Turns to the Cartoon Ad. for Effect

CARTOON advertising worked so well for "A Virtuous Vamp" that S. Barret McCormick decided to try it again and he used the same idea for "A Daughter of Two Worlds," and got as much out of it. Cartoons will work, but only if they are good cartoons. It takes more skill to draw badly than to draw poorly, and there must be a smartness of line or the effect is ruined.

The McCormick ads are really clever and for a change they will get more attention than the best straight work. The idea may not last as long, but it will attract powerfully while it is running. This reproduction is about the best of the set, but there were two almost as good and all three carried the half-tone picture of the star, and he surely had a half-tone to make your eyes water. Even in the newspaper work it came out like a magazine cut on plate paper. For Fairbanks in "When the Clouds Roll By" he used the horse-shoe as the main point in all his displays and turned out a series of attractors that got attention.

Handsome Border Design

Gives Distinction to Ad.

ALTHOUGH art work cannot sell tickets by itself, it can help sell tickets if used properly and we think that three tens from E. E. Bair, of Loew's Euclid, Cleveland, is one of the best examples of artistic border we have ever reproduced in this department. It is both simple and artistic and the black and white has been handled with rare intelligence. The picture itself is set striking. It is too unimportant to defeat its own ends. It is because it is not too striking that it serves so well to enliven the text. It does not detract from the printed word, but rather it displays and enhances the message without taking attention from the whole.

It is a border in the true sense of the word and as nice a piece of work turkeys, the audience was in an ecstasy of mirth. The man made up well as the comedian and the apparently impromptu stunt went over big. For "When the Clouds Roll By" he got out a one-sided very closely approximating the local paper when folded. The part shown carried a three column head "An entire town swept away by a mountain of water." This referred to a scene from the play, but

The PRINCESS

"PAT" ARGUST, Mgr.

A Three Eights Playing up an Editorial On Picture Theatres.

in the mountain district between cloud-bursts and irrigation dams, such a head will get more attention than American participation in the League of Nations. Lately one of the newspapers ran an editorial referring to the picture house as a substitute for the saloons. Mr. Argust promptly reprinted it in a three eights, with appropriate comment. Possibly you can get your own editor to make some similar comment with the understanding that you will play it up later. Coming from the paper itself, it carries greater weight than the best argument you can offer on your own account, and the editor will be well

Mr. Argust's "Broken Blossoms" Lobby.

within the truth. Mr. Argust also sends a photograph of the lobby display for "Broken Blossoms," recently described. Turn back to page 623, January 24 for the description. The "sacred arch" seen in the foreground was a real clean-up stunt and should be within the reach of any house. Paint it a very bright vermilion red and pick out in gold, tell
Make Anniversary Week a Season of Joy

the story of the good luck attending those who pass beneath and let it work for you as it did for Mr. Argust.

P. T. A.

Christie Comedy Takes

Equal Space in Display

STARTING the New Year right, the Plaza, San Diego, Calif., comes out with a page for its New Year attractions and gives rather more than half the space to a Christie comedy, "A Roman Scandal." This is going to be a great year for comedy and live managers realizing this, are starting in to make the most of their comedy material.

A Six Sevens for an Anniversary Week Double Bill.

One of the best slices of this is the type plays him best and he runs mostly to type. He simply stuck largely to type even for this, but he wanted a good splash and he let the artist run up a bill on him. The design is effective, and reasonably light, though we think a heavier outline around those white letters would have helped. Another display was better in that it ran to a fine announcement and got the idea over better. This was a three nines. The anniversary announcement is drawn to represent the smoke from the candles. A four fifteens was a combination display with a page boy holding the cake and with the two stars at the top in a drawn design.

A Full Page from San Diego With the Greater Portion of the Space Given to the Christie Comedy.

There never has been a time when comedies could not sell some tickets, the feature could not reach, but the demand is now more and more for comedy and the wise manageraters to this demand by giving more space to his small stuff. More than once the comedy has topped the five reel feature on the general proposition that the feature can take care of itself, and in every instance the additional space has paid. This full page is exceptional, but it is by no means an isolated instance.

Gave Double Program to

Celebrate Anniversary

STANLEY CHAMBERS, of the Palace, Wichita, sends in a set of advertisements for his fourth anniversary which are good enough to be used as a complete set if only we could persuade the boss to give us that much space. Mr. Chambers went into it the right way. He did not make the event the excuse for raising prices. He slapped the newest Pickford and the newest Chaplin on one page and then announced "It's our treat," and forgot all about an advance in prices. "Pollyanna" and "A Day's Pleasure" on one bill for a regular admission would be a knock-out anywhere. And Mr. Chambers polly-announced the editors by taking extra display spaces to get the glad news over.

One good design was a seven sizes with a birthday cake and candle trimmings. Mr. Chambers does not usually go to drawn designs, for he knows that

Combination Ad Displays

Title and Scene Hint

FROM the Alhambra, Utica, N. Y., comes a five nine which compromises between drawn and type display. The sketch gets over the type very nicely and stays away from the type talk. The latter is hurt by too many all

Six Sheet Action Bill

Will Help Box Sale

DIFFERING from the clinic, this six sheet gotten out by American for a Pathé-released picture should sell tickets. The suggestion of action is strong and there is movement to the poses of the figures. The rest of the

A Strong Six Sheet from American.

paper does not give as much action, but this six sheet is an unusually good example of what an action bill should be.

P. T. A.

PICTURE THEATRE

ADVERTISING TELLS YOU
ALL YOU NEED TO KNOW
BY MAIL, POSTPAID, $2.00
ORDER FROM OUR
NEAREST OFFICE
Graveyard Sleeping Contest Was a Sensational Clean-up for Saenger

Although the press stunt devised by C. L. Yeasley, of the First National Exhibitors' Circuit for "The Greatest Question" has been cleaning up all over the country, it remained for New Orleans to work it to the limit, and the city with one of the strongest gubernatorial contests ever fought. It got the front page of the New Orleans Item day after day, and its star reporter was assigned to write the stories. The press angle was held back until the story broke, and after that all that was necessary was to see that the police reserves were on the job before the door of Strand were opened. That was all, except counting up the money, and that took considerable time. It probably brought more column inches of pure reading matter than any stunt ever pulled off in the Crescent City.

Foster Olroyd, of the Strand, and L. H. Granjean, chief of publicity for the Saenger houses, were quick to see the possibilities of the Yeasley idea and put an advertisement in the Saengerette, the house organ for the New Orleans houses in the Saenger chain. This merely offered $25 to any white man or $50 to any colored man, $75 to a white woman and $100 to any colored woman who would spend a night in a graveyard chained to a headstone. The day after the Saengerette appeared the same advertisement occupied a modest space in the Item.

Newspaper Takes It Up.

Even before the paper was out a reporter was around to see what it was all about, and when the details of the scheme were explained to him and were carried back to his chief, it was decided to play up the story from the human interest angle. Tom Dabney, a star writer, was assigned to the story, and he managed to thread his way through the stories to avoid the gruesome. Some fifteen hundred applications were received by mail, wire and in person, and Dabney interviewed the pick of these, using the interviews as the basis for a series of stories which ran day after day on the front page, sharing the space honors with the political fight. Of course the greatest question was whether any colored person could be induced to enter a graveyard after nightfall, let alone sleep there.

So great was the pressure of applications that it was necessary to advertise that no more letters could be considered and that any person having a question to be asked could send it in and the person chosen for the experiment would be notified if opportunity offered. This turned up a new angle. "What is your greatest question?" and brought new interest to the stories.

Colored Women Barred.

The only difficulty encountered was obtaining the use of a graveyard, but through the backing of the newspaper three cemeteries were put at the disposal of the theatre, and a white man and woman and a negro man were selected for the experiment. It was not considered advisable to take chances on a colored woman, though many made application.

The location of these three cemeteries was carefully kept a secret, but hundreds visited the different cemeteries for several nights in the hope of watching the sleepers.

On the night selected a rain was falling and army pup tents were borrowed to shelter the cots. One experimenter was placed in each cemetery and secured to a headstone by a padded chain terminating in a handcuff.

What the Watchers Saw.

In the morning Dabney collected the stories. The white man had a lantern in his tent and he declared that this was repeatedly extinguished. He saw nothing else. The negro was willing to swear that something vague and shadowy remained at the foot of his tent for more than an hour, but the chain held. The woman saw nothing, but slept comfortably. In the morning a bouquet from one of the graves was found on the foot of her couch, though the committee declared that no one had gone near the tent.

The stories made a tremendous sensation and the house advertising campaign was launched the day the stories appeared. It was the first definite connection of the story with a theatre, and it was then too late for the theatrical angle to hurt the story. The town was all agog. Better still, the stories had been copied into newspapers all over that section and paved the way for the local use of the stunt after the film had been shown in New Orleans. There are Saenger houses all through that part of the country and they all profited from a sitter which represented only $150 in cash and for one day even swamped the contest for governor. In New Orleans the film played to the utmost capacity of the house for the full seven days, the police reserves being on duty constantly.

It is one of the best and at the same time one of the cheapest press stunts ever devised, and it will be long before something better is offered.

Try This on Your Local School Board Sometime

Please with the result of permitting the school children to attend the performance of "Huckleberry Finn" at the Sherman, Chillicothe, Ohio, when the schools were closed a half hour ahead of time to permit them to be in time for the matinee. Prof. Prout, Superintendent of Public Schools, is arranging the same thing for the forthcoming production of "Treasure Island." In a recent interview he said:

I find that by showing the moving picture version of these American classics, we can reduce the time of study devoted to the books by one to three weeks. It is a wonderful help. By the theatres showing these pictures, the schools are actually saved a great deal of money, because we would want to show them if the theatres did not. I am a motion picture devotee and I can truthfully say that in the last few months I cannot remember only one picture that I would be doubtful about my children seeing.

Try this on your own school board. It has worked and will work again.

Hook-Up Drug Stores for "Male and Female" Run

Hooking up drug stores is one way of getting over "Male and Female." In Cincinnati, where the production ran for two weeks at the Strand, six huge windows in as many stores of a chain drug concern were filled with toilet articles and hooked up with the bath and boudoir scenes in the play by means of signs and stills. Any live drug or department store will welcome this scheme and it will work in places of any size. These displays were arranged for the Strand by the Cincinnati branch of the Famous Players-Lasky.

A Drug Store Display for "Male and Female."

Cincinnati chain drug stores give six huge window displays of toilet articles to advertise De Mille production.
Minneapolis Manager Recalls Old Days

Bottle and Glass Revive Memories and Advertise “Fair and Warmer”

PERAMBULATING thermometers, bottles and glasses were used by Charles C. Perry, of the New Strand, Minneapolis, to boom the advent of “Fair and Warmer” with May Allison. A cocktail brings about the complications in the Metro production and this suggested the idea of the bottle and glass. They were huge props and were labeled “This bottle held the famous cocktail in ‘Fair and Warmer’ at the Strand.” The glass was similarly lettered and the top also carried an advertisement for the play.

In addition to the perambulating thermometer, the lamp posts in front of the house were enclosed with four-sided boxes also carrying thermometers on each face with the spirit indicators trying to crawl through the tops of the tubes.

The theremometer in some form is the obvious method of handling special advertising, but the bottle and glass made the big clean-up, and they were taken all over the business section day after day and never seemed to lose their advertising value.

A couple of days before the run was ended, when the perambulators had done their work pretty thoroughly, Mr. Perry played a new angle and revised interest for the last days. The two props had become common on the street and were ceasing to attract attention, but when the glass appeared alone and Mr. Perry came out with a statement that the bottle had been stolen, interest was revived and this was built upon by the advertisement offering the glass to go with the bottle, if the culprit would come forward to claim it.

All of this looks like “big time” stuff which the small exhibitor cannot afford to copy, but not elaborate property room is necessary for the preparation of such devices and even the smallest house can work one out for itself. Any carpenter can construct the frame, over which cloth is stretched while the patent kalsomines, with a liberal addition of glue for sizing, can be used for the colors. The thermometer is within the artistic reach of almost anyone, but it will be found that even the bottle will not offer many difficulties. Mr. Perry reports that the trio of money bringers did not cost $25 and they, more than any other single factor, were responsible for crowded houses for a week. They were timely and amusing, and they gained attention.

Not all features lend themselves to this style of advertisement, but where a suggestion is offered by the title or subject, something a little out of the ordinary will greatly increase business. It does not have to be as elaborate as this bottle. The big idea is that the specially advertised picture suggests a picture especially worthy of exploitation, and it is this angle which sells the tickets.

Uses Plugger Song for His Advance Advertising

INSTEAD of using the plugger song merely as a window hook-up for his attraction, C. F. Linnert, of the Wade Park Orpheum, Cleveland, has a song fest a week or ten days in advance of the showing when a girl singer gives the verse and chorus and then hammers the refrain into the audience in a tactful way.

As a result, instead of waiting to buy the song, the crowd is familiar with the chorus before the attraction comes and each time the chorus is sung or whistled it serves as an advertisement for the feature, while at the same time it seems to help the sale of the song in the stores. A local singer is employed and made a feature and the cost is but slight in comparison with the results. Mr. Linnert first used the idea with “Daddy Long Legs” and has since employed all of the First National songs in the same manner.

Planning Now for Next Summer Auto Business

M. STOCKLEY of the Princess, Hopkinsville, Ky., is wading through such snowdrifts as he can find to plan for next summer. Last year, just as the cold weather drew down, he took an auto ride and made the interesting discovery that the road runs both ways, so he made an experimental drive on business for “Daddy Long Legs” and “Shoulder Arms” before the weather grew too chilly.

The results were so unexpectedly good that he is arranging now for painted signs in a twenty-mile radius. As he seldom runs an attraction more than two days, he is making his theatre rather than his shows the basis of his boards and they will be permanently lettered with such signs as “There is no pleasanter way of spending a hot afternoon or evening than at the Princess Theatre, which shows the best productions of Mary Pickford, Charlie Chaplin, D. W. Griffith, Marshall Nielan, Constance Talmadge, Norma Talmadge, Katherine MacDonald and all the best in motion pictures.”

For smaller stands he merely mentions the house as the objective for the drive, but the cool off is always the feature. He is planning to supplement this with a carefully compiled list of auto owners in the territory who will be circularized as circumstances warrant.
Variety in Appeal Makes Booming Easy

Variety in Booking Makes It Easy to Exploit Because of Contrasts

Facilitating exploitation through the correction of an exhibitor practice of long standing, the Stanley Theatre, Philadelphia, Pa., under the management of Frank Buhler, has taken a long step in showmanship that is of keen interest to exhibitors in that it means invigoration of box office receipts at practically no expense.

The general trend of exploitation activities is either toward the selection of a certain attraction which afterwards proves to be of exceptional box office merit or the intensive promotion used with any given attraction. In the case of the Stanley Theatre, the novelty is the fact that exhibitor judgment which planned three weeks ahead saved thousands of dollars of physical exploitation expense.

A regrettable error arising from the fact that exhibitors have weared the public through the presentation of the same style of picture week after week, is the principal reform accomplished by Mr. Buhler when he selected three different types of pictures in "The Thunderbolt," starring Katherine MacDonald; "The Daughter of Two Worlds," starring Norma Talmadge, and "Back to God's Country," the Curwood-Carver attraction, all of which were distributed by First National Exhibitors' Circuit.

Sameness Old-Fashioned.

The practice of specializing on certain kinds of pictures is a shadow of the less progressive era of motion pictures, according to Mr. Buhler. Nearly two and a half years ago, when the vampire type of picture was popularly acclaimed, many exhibitors never missed an opportunity to play this sort of attraction, and in some cities competition was rife as to which exhibitor could afford to pay most for this particular kind of picture.

The time when a definite kind of attraction week in and week out can be relied upon to bring crowds has passed.

And now, according to the Stanley Theatre's corps of expert showmen, the time is ripe when the exhibitor must select his various programs with the same care as though he were dealing out reading matter for the public. The book fan uses a variety of fiction.

All Are Different.

"The Thunderbolt," Katherine MacDonald's initial First National effort, is a strong drama of appealing sex interest. The elements of mother love and revenge are equally featured in this picture. The beauty of the star and the unusual theme of the attraction formed the basis for the newspaper exploitation.

It was therefore not difficult a week later when "The Daughter of Two Worlds," Norma Talmadge's first picture distributed through First National, was shown at the Stanley, to play up the angle of romance in the climb of a daughter of the underworld to the pinnacle of New York's society. Furthermore, Leroy Scott's novelized version of "The Daughter of Two Worlds" had been running in serial form in the Evening Public Ledger for the past month. This attraction broke all attendance and box office records during its week's run.

And different from either "The Thunderbolt" or "The Daughter of Two Worlds" was "Back to God's Country," the Curwood-Carver attraction, which portrayed a drama of love and hate in the far northlands. This picture was distinctive from the sex drama and the romantic picture in that it pictured scenes in the Arctic regions and featured more different wild animals than have ever been seen in a motion picture.

Vary Your Appeal.

The art of exploiting special feature attractions will forever hold an ace-

high place in the world of showmanship, but good judgment that enables the exhibitor to select his subjects in such a manner that each is distinctive enough in itself to arouse additional and a different kind of interest from the picture just preceding.

The attraction that is hard to exploit is the picture that is so like the preceding pictures that it is hard to get a novel angle for exploitation. There are essentially only a comparatively few different types of motion pictures and the far-sighted exhibitor will select them and book them in such a manner that an elementally different picture is seen each week. It is this rotation of varied subjects that makes exploitation easier and more congenial to public tastes, according to the Stanley management.

Will Bud Real Dollars

Although it is sadly overworked, "one hundred per cent." is the right description for the press book of "The Willow Tree" just issued by Metro. It is packed with ideas, cuts and paper reproductions and the stunt ideas are just as practicable as the cuts, which run from a half column to a half page layout. And the cuts and layouts are a treat, for the subject lends itself particularly well to pictorial advertising and there is not a design which does not carry a suggestion of the Japanese atmosphere. The manager who cannot make such a press book boom business for him could not sell Barnum and Bailey's circus for a ten cent admission. All the stuff is there. All that is needed is the energy to get it over to the house patrons. The sheet is an exceptionally good production. It was written to help the exhibitor and not merely to impress the man who pays the salaries.

David was not as big as Goliath, but he had the punch. Make your ads work like David.
Ever Try Postcards Mailed Out of Town?

Brand New Wrinkles in Postcard Publicity from Lynch Theatres

POSTCARDING patrons is no new idea. According to some press reports, they are sending out postcards and a letter for every attraction, but postcards work best when more sparingly employed and if they are used only to give special emphasis to an impression. Like everything else, they become common if used too regularly. Improving on the local postcard, two of the houses in the Lynch chain report success from the out-of-town card. The most novel idea comes from J. S. Hursey, of Spartanburg. He had "The Greatest Question" for an attraction and went about buying of having cards specially written by hand which read: "Dear L:"

"Received your message and thank you for your good wishes. Am having the time of my life on this trip. By the way, have just seen Griffith's new picture, 'The Greatest Question,' and it's great, but awfully queer. Be sure and see it if you have the chance. Regards to all.

"H:"

These cards were addressed to the legs of list and sent to New York, Atlanta and Asheville for mailing. They arrived just as the feature was advertised at the local house and practically no one realized that there was any connection between that fact and the mailing of the card, but puzzled over the identity of the unknown correspondent.

Try Picture Cards.

And even better would have been the employment of colored souvenir postals from the cities in which the batches of cards were mailed. These can easily be secured for the price of postals. It is no circuit of houses the local exchange manager can get them if the house is not too close to the exchange city, or can sometimes get them exchanged if he is destined to go further away from home. There is some labor entailed in writing all of these cards by hand, but by employing girls the cost is slight and the ushers can be used in a pinch since the list is seldom large.

Working another angle, Phil Gersdorf, of Jacksonville, sent the Atlantic office a package of cards to be mailed from there. These were less effective in that there was a too apparent hook up with the film in the request: "What's your husband doing?" and was signed "Doug and Doris." The cards were sent only to married women and there was some danger that the might be a widow or two on the list who would reflect upon her husband's past life and resent the question.

Get the Right Addresses.

Like all mailing stunts the value of the idea depends upon the accuracy of the list, but there are many ways of checking these lists and keeping them up to date, and the out-of-town postcard will help wonderfully to create a new interest. With the postcard habit so common it is seldom that the recipient will not be puzzled if the message is not too intimate. It should be fairly general, in order that it might fit a number of acquaintances. It must offer no clue.

Like most special stunts it cannot be repeated often, but used once it may get an entire town speculating, and the larger the place the better the idea will work, though it will work even in the smallest places.

Space Stealer O. A. Doob Gets Half Page Novel In SCAR A. DOOB, of the Cincinnati Paramount exchange, not only gathered in six free postals as a series for "Male and Female," but he followed that up by getting a half page in the Cincinnati Post for the condensed novel of the play.

The Post, largely because Doob gives it such good stuff, is very friendly toward the pictures, in pleasant contrast to many mid-western papers, some of which brag that they run no unpaid material. Its editors know that the pictures are something vital to a large percentage of its readers and they make space for good picture stuff, but a half page; a four column spread is going some even for a friend in these days of white paper conservation.

And the most remarkable part of the story is the fact that the Post held back publication a couple of weeks that the Strand, the local house having it for first run, might profit by the publication. It's a great stunt but it nearly always be found that where the stuff turned in is right and the pressman tactful the editors will be reached. Generally a lockout follows a friction between the house and the editor. And almost always the breach can be healed if the proper approach is made.

Blizzard-Bound Victims Housed in the Theatre

URING the recent blizzard thousands of persons were unable to get home on trolley cars and trains. J. J. Cahill, of the Strand, Brockton, Mass., was quick to see the publicity angle of the situation and he instructed his engineer to keep steam up all night and notified the police stations that he would take care of all stranded. The evening show. Several hundred persons passed the night in a comfortable orchestra seat instead of on a hard bench in the railroad station or police headquarters, and went out in the morning to spread the fame of the Strand far and wide. It was a simple thing, but timely and of far-reaching effect. Keep it in mind next time your own city faces any similar crisis.

Press Sheets for Reissues PREPARING press sheets for reissues is something new, but Bert Eunis sends in good four page broadsides for Chaplin in "The Champion" and "Carmen." For the latter they also have a plugging song by William J. McKenna, and in addition to a chorus trailer they have miniature scene cards with a scene on one side and the chorus on the other; a novel idea which will probably be copied now that it has been brought out.

Hung Up Prize at Track to Boom "Old Kentucky" HING UP prize at Track to Boom "Old Kentucky," the Kinema Theatre, Los Angeles, Anita Stewart visited Ascot, the local track, and offered a prize to the winner of one of the big races. Where the Mounted Jockey distributed handbills to the racegoers and Miss Stewart was not only introduced to the throng but was given several opportunities to get into the limelight in the course of the afternoon.

Another good angle, and one which appears to have worked where it has been, was a prologue of negro singing and dancing. Minstrelsy still holds a powerful grip and even those who do not care for blackface performances in their entirety found the brief interlude to their liking.

Carrying out the racing idea one of the advertisement's was in racing chime form and "The Good Luck picture of 1920" was made the slogan in all advertising.

Added Some Real Nymphs to Fox Celluloid Fairies EVIVING Annette Kellerman's "A Daughter of the Gods" in the New York houses, William Fox has given the alluring chime a new face by carefully selecting the film in which a number of shapely girls display themselves in a skirt entitled "The Sea Nymphs of a Daughter of the Gods." Singing and dancing predominated in the spectacle, which introduced a number of novel features. Girl acts seem to be growing increasingly popular as adjuncts to photoplay programs.
Practical Stunts for Men Who Know How

Alabama and Nebraska Get Crowds
with Well Written Classified Ads.

CLASSIFIED advertising as supplemental to display spaces recently appealed to managers as widely separated as Alabama and Nebraska. In the latter city Harry H. Goldberg took six spaces under various headings for "Soldiers of Fortune." Under the heading of "Wanted" he advertised for a young man in the city who might be interested in a theatre where he could see "Soldiers of Fortune," and in the lost and found he offered a woman woman offered to let finder keep her pocket book and two five dollar bills if she would return her theatre tickets. Others were in the help and situations was calling for people to see the play. In each instance the telephone number of the theatre was given, and the number was used to make reservations.

This was an outside angle to the Boy Scouts stunt and the more notable invitation to General Pershing to attend the performance. The classified columns carry an attraction, but they can help a lot to clinch the effect of the display and stunts. A surprising large number of persons read the advertisements, whether they want a situation or not, and a large proportion of these do not read the theatrical advertisements. They are reached by means of these other smaller items much more advantageously.

Wanted a Husband.

The Strand Theatre, Montgomery, Ala., one of the Lynch houses, used the classified columns in a more pretentious way to get over the advance splash for "Wanted, a husband" with Mrs. Burke. This stunt was worked out by Mrs. R. Cannon, who has charge of the Lynch publicity in Montgomery.

It was announced in twelve point advertisements that a young woman of personal charm desired a husband. Replies were to be sent to B. B., in care of the theatre. This was followed by two and a half inches the next day, set with white space and with a change of copy. The third day the space was increased to five inches, mostly white space, and half the town was talking. Two more days and the whole town was wondering why B. B., who seemed to be attractive, had wasted so much space in order to do her leap year duty.

The last want ad was run Saturday and announced that the desired husband had been found and that a full explanation would be given in the Sunday paper. Of course this spilled the fact that it was an advertising stunt, but it did not tell just what it was, and they were all ready for the Sunday space; a full page hook-up, which told all about it in the centre of a display which included a number of merchandising announcements which ran with the title. The entire cost, including that portion of the Sunday space taken by the theatre, was only $24.43, yet the display got so much attention as could have been attracted by five times the amount of display work.

Try Animal Crackers to Pull Up Circus Plays

Once upon a time the Princess Theatre, Rockland, Ohio, ran three days a week to about a show and a half a night with a 168-seat house. Then J. D. Smith took the house over, started in to use publicity and he is playing to three full houses six nights a week and is beginning to wonder about mainline stunts.

Just as a sample of how he does it, he had Enid Bennett in "The Biggest Show on Earth." A novelty store had some toy animals, so he organized a circus in his window with a barrel stage ring and a doll audience. Then he induced a local grocer to give small bags of animal crackers—with his own advertisement printed on the bag—as souvenirs, and he did an extra $20 on a blizzard night, which makes a pretty good return on a few pounds of crackers.

Don't say your town is too small (or too large) for publicity stunts. If there are only two other people in your town you can get one of them to interest the other. And it means money.

Uses His Underlines to Give Class to Program

U sing the coming attractions to guarantee the current offering is the scheme of Jack Boyle, of the Strand, Fort Madison, Iowa. Recently he booked in all the First National attractions and gives the list of coming features in his daily advertisement; not the bill for the next week, but his big underlines for weeks to come.

He argues that it pays the drama houses to announce their coming attractions and that the same idea will work for the picture theatres even better. He points out that the smaller houses use the attractions some weeks or even months after the nearest large town shows them. Film fans know that the large cities are showing certain films. If they see these advertised in the advertisement of the local house as having been booked, they feel that the current attraction is in the same class.

He took a page to advertise his first National contract and every space carries the titles of some of the current shows in the larger cities to prove that he offers the same programs even if there is some delay in the showing.

There is sound logic in his position. The daily papers and the film magazines all deal with the current releases. By advertising these at the time they are being mentioned, Mr. Boyle hooks his house up at the most advantageous moment. His patrons are willing to wait, but they like to know that they will see the stories they are reading about.

*You cannot sell a film you do not believe in yourself. Don't book that sort.*

Earle’s a Bear in “The Wolf.”

How the New Astor, Minneapolis, advertised Earle Williams in the Vitagraph production of "The Wolf" with a log cabin lobby and a real wolf.
The Lowdown on How to Light Your Lobby

Psychology of Colored Lights Is Explained in Application to Signs

A LTHOUGH most exhibitors know that some lights show up better than others on house fronts, few of them realize that there is a definite psychology of colors. Len L. Stewart, publicity chief of the Lynch theatres, has dug out Francis William Vreeland's studies for the benefit of the local managers in The Enterprise Square Dealer, the Lynch house organ.

Red, he explains is known as an advancing color, and points out that if you stand upon the rear platform of a speeding train at night, the eye picks up and holds the red better than the other colored signals and it seems to keep up with the train instead of receding into the darkness as does the green safety signal, for which reason green is termed a receding color.

For this reason it would appear that red would be the best for house fronts, but red is an angry color as well as the generally accepted symbol of danger and of the underworld just as green stands for safety and police protection alike. Red, save in moderation, is not an attractive color for fronts.

On the other hand a mixture of yellow and red, or yellow tempered with red, gives the attractive orange, which is warmer than white not only because it is warmer, but because it is more distinctive. It stands out better against the straight white or yellow lights, suggests warmth and life, and a welcome generally.

Green in Winter.

On the other hand a certain amount of green in the globes works well in the winter time when the vegetation is gone and the color suggests the dominant summer tint, just as blue suggests softness and is cool and soothing in its lighter shades, indicating its use on hot summer days when red and green are too angry and suggestive of heat. Purple has been so often used with some of the elements of blue, but should be used mostly for plays suggestive of passion and is not, on that account, as generally available as the other colors. Shades off the primary colors can be used to suggest modifications of these basic emotions. A mixture of lights can often be used to better effect than a straight mass of a single color, particularly where it is designed to suggest the oriental or unusual.

Try Color Schemes.

Mr. Stewart only touches upon the surface of the psychology, but he gives rich food for thought along the lines suggested some fifteen years ago by a Berlin theatrical manager who used a series of lights and colored posters to advise his patrons of the quality of his productions. In this latter scheme deep blue would help along a marine picture, for a halogen picture, for the experiment is worth trying. Lay in some extra lights and see what you can do.

Overhead Lobby Worked

Where Frames Did Not

B ECAUSE the fire department regulations of Utica, N. Y., forbid the use of frames in the lobby during the hours of performance, the Colonial, run by Sim Allen and Vincent, cannot use much for its attractions in the lobby. There is plenty of room, but the frames have to set flat against the wall.

But when “Back to God’s Country” came along, Mr. Williams saw what he could do if he could advertise, and he saw what fine cut outs he could cut with those animal heads, if only he could use them. He was determined to use them, and he wanted to hard enough to find a way. He figured out that even if the house caught fire five would attempt to leave by way of the ceiling, so he hung wires and raged the animal cut-outs on these, well above the heads of the patrons, but low enough to be seen without neck strain. With lettered cards to back this display he not only filled the lobby, but the lobby filled the house for the four-day run.

New Masked Woman Angle

Won Tacoma Publicity

U SING the same old masked lady in a slightly new way got a lot of front page publicity for the Victory Theatre, Tacoma, lately. A. A. Bruce donated $25 to be hung up in prizes by the Tacoma Times to the six persons who guessed the identity of the masked woman shown in a cut. The mask was of generous size, but not too large to wholly screen the identity of Dorothy Dalton, although some fifty other names were guessed at. The test ran about a week and was decided the day the first advertising was done for “L’Apache.” It brought one double column and half a dozen single column cuts on the front page and a column story the day the first advertising flashed, and it aroused a very great deal of interest in the identity of the player which, of course, reacted to Miss Dalton, the theatre and the play. It cannot be done every week, but the point is that it can be done once—then you can think up something else.

Soda and Sundaes Sold

Nazimovas in Ripley

O Oキング up with the soda fountains, Billy V. Maddox, of the Gayety, Ripley, Ohio, had every dispenser in town serving Nazimova Soda and Nazimova Sundaes as a prelude to a strong next run in town. "Eye for Eye," and then he went out, pleased with his success, and booked the entire Nazimova string; which proves that the sodas sold not only the public but Mr. Maddox
Since the Trouble Department

BY R. KNOFP, Horton, Kansas, who has been absent in Europe, making the Hun hunt his hole, arises from rank:

This is my first letter to the department which I have read over since it was the "Trouble Department," and which same has helped me over many a rough spot in days gone by. The same is true of the Handbook, a copy of each edition of which I have had since 1910.

For equipment, I have two Powers 5-D projectors, radio driven, taking current from 3-phase, 220-volt lines through a Transverter.

Use about forty amperes at arc. When so doing the voltmeter varies little from the fifty mark. Use two 7.5 condensers spaced fraction over 1-1/2 of an inch apart. Have 5.75 E. F. objectives, and it is 15.5 inches from front of condenser to aperture, as a friend borrowed mine and forgot to return it (He might about as well, for I'mKnopf, as you don't seem to have followed it anyhow, or else you have certainly changed your combination good for a half century). Two 6.5 plano convex with 18.5 from center of condenser to aperture, with a 2-inch-diameter opening and 1.25 M. Bi-C, with 21 inches and a 2-inch-diameter objective is your correct combination. In your case there would be little gain by using M. Bi-C. -Ed.)

Run into Trouble.

I ran into a peculiar trouble recently. At one of our houses we have a Powers 6-A, using 80 amperes of 110 volt A.C., through a Ft. Wayne compensator, and more than one of our houses has one, but recently bought some National Special A.C. White Light. For a couple of reels they work fine, then the start to pencil down for about two inches, both top and bottom, and finally burn clear off and put out the arc. This trouble is there.

Use same carbons in spot, under exactly same conditions, except take retrenched through rheostat instead of compensator. Have suggested that we lay the specials aside and use 5/4 corde Nationals until the seat of trouble is discovered. Looked back through departments but find no answer which seemed to fit. By the way, in the listing I missed all the "Worlds" except now and then one. What will it cost me to get back numbers from August 4, 1917, to May 9, 1919?

Afraid It Can't Be Did.

Will refer your request for back numbers to subscription department, though I'm afraid it can't be did.

As to the carbon matter, I am not quite sure as to your meaning as to "burning clear off." Presumably, you mean the carbons burn up and that the fuse blows or breaks off.

Penciling is usually pretty conclusive evidence of overloading, but may be superinduced by poor contact with carbon jaws. I am referring your letter to the National Carbon Company, requesting immediate attention and suggesting that a few carbons one size larger be sent for trial.

Parabolic Mirrors vs. Condensers

John Griffiths is experimenting with Mazda light source. He writes that he is trying out parabolic mirrors, and that there are great possibilities in them.

He remarks that they are practical with a stationary light source such as the Mazda.

Well, my dear, my dearest. That has been pretty well tried, however. We thought the same thing and really don't see why it is not, but such folks as the National Lamp Works turned it down soundly, we shall see what we shall observe.

Information Desired

Robert P. Smith, Jacksonville, Florida, arises to remark:

(A) I pull about forty amperes through a G.E. mercury arc rectifier and use A.C. through a Ft. Wayne compensator for change-over.

When making the change there is a bad flicker until I am able to get the switch over to the rectifier side.

The flicker is much more pronounced than I have ever seen, one which was due to A.C. alone. Cutout is 60 cycle and we use 2-blade shutters.

(H) When starting are on Powers projector it requires a much longer time for the arc to settle down and give satisfactory illumination than it does on the other projector. All Powers connections seem to be in good shape. I renew lamp leads often and scrape carbon jaws.

When rectifier tube becomes slightly blackened is that an indication that it is not delivering maximum amperes and that it should be replaced? I have no ammeter, hence cannot check up, but am certain the rectifier is not delivering its rated amperes.

(D) With incandescent equipment at its present stage of development what do you regard as the maximum size picture and length of throw which will give satisfactory results?

Wants to Eliminate "Growling."

(E) Can you suggest some way of eliminating a "growling" noise in the Powers, bearing in mind the fact that my employer is adverse to buying new parts as this he prefers to hold together?

The trouble does not line in the mechanism or motor but is somewhere in the speed control.

(F) Can you give me the ratio of speed of Simplex intermittent?

(G) Would it be practical or advisable to place a shield on arc side of arc condenser to cut off a part of its outer diameter from the light? Could I do this and move my crater enough nearer the lens to compensate for the loss so occasioned?

(H) Where can I purchase a book on optic projection?

Does Not Ask Much.

The good brother does not ask much—not very much anyhow, so I'll do the best I can as long as the typewriter ribbon holds out.

(A) The only possible cause for flicker when on A.C. under the circumstances is, so far as I can see, that the A.C. supplies the more brilliant light, and that hardly seems possible. Can any one suggest a better answer?

(B) If the connections are in equally good condition, the insulation in equally good condition and the lamp house ventilation equally good on both projectors, then there would scum to be no reason why the Powers are should act a bit differently from the other pro-
Refuse to Be Interviewed.

The World Do Move

Brothers Fred O. Slenger and Ross E. Hughes, Rock Island, Illinois, have the following to say, and say it:

This old world do move. From operators we become projectionists and go on learning forever and a day.

We hand you herewith drawings, of what we call the "Lightning Change-over" a device developed by We, Us and Company, viz: Ross O. Hughes and Fred O. Slenger. Brother Hughes is Chief Projectionist of the Colonial Theatre, while I have to content myself with being its mere house manager, advertising manager, cashier and general nuisance.

We recall, and with much pleasure, the time we were fortunate in having you with us; also the snappy address which convinced us we really did have a lot to learn.

The Invention.

But getting back to the invention, in your travels you have no doubt observed many schemes for change-over, ranging from connected dowsers to elaborate electrical devices, all of which answered their purpose, at least in some degree, and were very well.

In the Lightning Change-over we have, what we firmly believe to be the fastest, handiest and most thoroughly reliable and accurate little device ever used for the purpose of changing from one machine to the other.

The device is designed to be mounted on the projection room wall in front of each projector, in such a manner that the light ray may be instantly cut off, or allowed to pass to the screen, by means of a shutter mounted in such manner that it passes in front of or away from in front of the lens instantly upon the pressing of a push button.

The push buttons are mounted in convenient position so that when the time comes to change the projectionist starts the idle projector, opens the dowsers and presses the button, whereupon the change is accomplished with accuracy without the least evidence of it on the screen.

How It Is Done.

We use two solenoids of equal strength, which are attached to the solenoids of our soft iron core is provided, of such length that when at one end of its stroke just sufficient is left in the other solenoid to pull it back when the coil is energized by pushing the button.

The solenoids are attached to the solenoid rod, as shown. The solenoids take power through a low voltage transformer attached to the incandescent circuit, which permits installation with bell wire and without conduit.

The solenoid is made to provide any length of throw, dependent upon diameter of light ray to be covered.

Brother Hughes and myself have gone one better and have provided ourselves with an electric motor switch which is attached to the dowsers, so that all that is necessary to change-over is open the dowsers and press the button on the change-over, a job accomplished with two mvs. of the hand.

We have succeeded in arousing the envy of brother projectionists who have seen the device in operation and have threatened everything from murder to kissing us if we don't loosen up with details of its construction.

Should you give this space tell brother projectionists that full plans, drawings, if more are needed, may be had by addressing Brother Hughes or myself, Colonial Theatre, Rock Island, Illinois.

Have read the department since 1909.

Seem to Be Practical.

The device seems to be entirely practical.

Its only trouble is the cost, which will be quite a bit for solenoids and transformer, unless you are clever enough to make your own, and few will tackle the transformer I suspect. Evidently all the wiring does not show.

Understanding wire 2 carries one end of all solenoids, wire 1 carries the other end of coils X and Y and wire 3 the other ends of coils B and Z.

It is this is true that pressing button E1 would throw rod A and the shutters to the right, while pressing button E2 would reverse the action.

Maybe, I'm wrong, but that is the way I do it out.

My regards to you, gentlemen, and all my friends in Rock Island.

Trouble with Motigraph

Albert C. Drehner, Kennebec, South Dakota, says:

The latter part of December we installed a Motigraph De Luxe and are now experiencing considerable trouble in getting down results.

Our distance of projection is approximately sixty-five feet. The picture is a twelve footer. The rheostat is a Motigraph 25-55 ampere rheostat, and the aperture is about 27 inches below the ceiling line. As to condenser, we have tried every condenser manufacturer has made, even using postpaid.

The trouble is this: We are unable to get a light which will fill the aperture.

The solution is to provide a set of wire and conduit. Not sufficient height.

Manufacturers sent this machine equipped with two 7.5 condenser lenses. Even when using lenses used on an old machine, the edges of carriers still show deep shadow.

We use % cored above and 7-16 below.

Can our trouble be with the carbons?

Data Inadequate.

Your data is inadequate; also it is pretty badly mixed, but the trouble is not, I think, due to the machine itself, but to faulty adjustment.

You have not told me at what point you use the rheostat, hence I cannot even make an intelligent guess at your amperage, and even if you did tell me it would not do much good, because a rheostat of that size is apt to vary considerably—meaning, that if it is from 28 to 55 amperes capacity, it may actually have a very different range.

This is true for the rheostat; viz: possible voltage variation in your supply, and the fact that the resistance of a rheostat changes with usage.

There should, by all means, be an ammeter in every projection room. The very first requirement for intelligent adjustment of an optical system is at least a reasonably accurate estimate of amperage. If you are using 25 amperes the right thing would be a 5.5 and a 6.5 plano convex, with 22.25 inches from center of condenser to aperture.

If you use 55 amperes, then the requirement is a 6.5 and a 7.5, with 16.25 inches from center to aperture.

Possible Faulty Carbon Setting.

You made one remark which seems to indicate your trouble, viz : "It (light rheostate) is not a little too dim, and of sufficient height." This would indicate faulty carbon setting or insufficient lamp angle, or both. The spot (light at aperture) is a photographic estimate of the light, and the more or less nearly round the crater "looks" to the condenser the more nearly round the spot will be.

Summary: Try giving your lamp a greater angle and try advancing your lower carbon tip a trifle more to force
the crater to front of carbon point so it will face the condenser more nearly square.

If this does the trick, as it should, well and good. If not, send further data. Meanwhile, I would recommend that you study "Setting the Carbons," pages 290 to 302, the Handbook.

Machine manufacturers have been sending out optical systems which were not based on the requirements of the conditions under which the machine was to work, or anything else except a fact that something just had to be supplied.

Two of the leading manufacturers (Powers and Simplex) have just purchased a large supply of lens charts and will send one with each machine—a big jump ahead, if you ask me.

Can Any Local Union Use This Man?

H. G. Hogwood, 430 South Laurell street, Richmond, Va., writes:

I regard you as a friend, even though we have not met. I have been in the business ten years and have always kept up with matters in the projection department, though this is my first attempt to make use of it.

I am a member of local union 576, a bit back in dues just now. I have an unbridge employent since last September, until quite recently when I got a "job" at the lowest salary of $3 per week. If you could know how far that will go when one has a wife to take care of.

What He Wants.

What I want is just this: Is there not some local union which can place a man, who has a wife, I mean a place which will prove his ability and make good, at a wage which will, at least, provide for decent living, and which will extend its brotherly spirit sufficiently to do so?

I do not know the brother personally, hence cannot vouch for his ability, but his letter "reads well" and I have a bushel of sympathy for any man who attempts to support a family on eighteen dollars a week now—in a city at least. Anyone who can use friend Hogwood can reach him at above address.

Albany, New York

Yes, you could connect a fifteen amperes, 110 volt rheostat and a fifty amperes, 110 volt rheostat in multiple (parallel) on 110 volts or in series on 220 volts, though the latter would be a rather queer thing to do.

I cannot advise you to spend money experimenting on what you suggest. It has been thoroughly tried out and tens of thousands of dollars and a great deal of time have been expended on that particular thing already, without success.

Why They Spark

J. L. Brunell, New Orleans, La., says:

I have a motor generator set which has been running very nicely until a few days ago, but now the brushes spark badly and I can't seem to do anything to stop it.

Commutator is smooth and everything seems to be in good shape.

There are a great many things which may make brushes spark. Here are some of the possible causes:


High commutator bar or high insula-

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By P. H. Richardson

The recognized standard book on the work of projection. Complete directions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its reader money each month.

Buy it Today $1.00 Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

SCHILLER BUILDING, CHICAGO, ILL.

American Projection Co., Los Angeles, Cal.

To save time, order from nearest office.

- Lens Charts Cannot Be Improved

John Griffith says:

I do not think that the lens charts can be improved upon. The more I dig into the projector optical system the more things I find which confirm my former findings.

That, friend John, is good as far as it goes, but what we do need is a concrete statement as to why it would be impractical to extend the charts to cover amperages above sixty.

John has already told us, but has not yet put the reasons into shape for publication.

Unionville, Missouri

Yes, a wire coil rheostat will set up some chocking effect when used on A.C., but the A.C. arc voltage is lower, so the one thing probably would pretty nearly balance the other and make amperage delivery of the rheostat the same on A.C or D.C.

- Commensal Combination

Frank L. McKiel, Chief Projectionist, Tyler, Texas, member local union 222, ordered a handbook and lens chart and says:

Am using a 220 volt M.A. rectifier at approximately thirty amperes. Have no ammeter or voltmeter, but my judgment is that the drop across the arc is between 48 and 53 volts.

Have been using 6.5 and 7.5 condenser combination but in order to have a clear slide I was obliged to change to two 7.5s as I was unable to get crater close enough to lens to get a clear field with the other combination.

- At Expense of Efficiency

You can use two 7.5 lenses all right, but only at the expense of some efficiency because it locates your crater farther from the lens.

The right thing to do is to put in the correct combination as per lens chart and then establish a third condenser so that it will line with the others when you shove over to the stereo, thus making a 3-lens condenser combination for the condenser.

Exactly what focal length lens you would require for the front stereo condenser I am unable to say, but I can see no reason why a 7.5 would not be all right if set close to the other lens, curved side toward it, of course.

Maybe, however, a lens of longer focal length would be better. Let us have the dope on such a combination from Griffiths, if he will be so kind.

- Does the Boss Always Get the Blame?

On a recent trip to a small country town, a local known to me as Jim, and a fellow one who never fails to get the blame, came to me with a problem.

Jim, being a true friend, told me all about it and said:

"What do you think I've got that screen for, to keep off the flies."

DOES THE BOSS ALWAYS GET THE BLAME?

WHEN A SINK LIKE THIS IS STANDING BY!

BLESS HER HEART HOW CAN I MARRY HER WHEN MY OUTGO IS MORE THAN MY LOCALS COME, SNIFF.

TREAT HER ROUGH!
New York State Exhibitors’ League

to Convene on March 9 in Utica

T HE coming state convention of the Motion Picture Exhibitors’ League of the State of New York, which will be held at the Utica Hotel in Utica on March 9, will be of fair to develop into an event of prime importance.

The record for successful state conventions is held by last year’s state gathering, which foreshadowed the coming of liberal Sunday legislation. It is almost a certainty that the 1920 convention will foreshadow legislation affecting exhibitors and exhibitors generally. The people of Utica at the time were more vitally interested in the question of Sunday opening than the law of last year. When the joint session of the legislative and executive committees recently held at Albany adjourned, every member had pledged himself to bring the greatest possible attendance of exhibitors to the Utica convention.

Linton Plans Entertainment.

A long-time enthusiastic worker for a record convention at Utica is the treasurer of the organization, William H. Linton, one of whose theatres is situated in Utica. Linton has gone ahead with elaborate preparations for the reception and entertainment of delegates and exhibitors generally. The people of Utica are confident that the recent referendum on the question of Sunday opening voted a decided majority in favor of having the motion picture houses open on Sunday. Linton unreservedly supported the liberal side of the question. As a result, the entire population of Utica is looking forward to the convention, which will give exhibitors the freedom of the city.

Preparations are under way for securing the attendance of prominent stars to Utica at a “Movie Ball” where they will be introduced by prominent exhibitors. The ball will be held in the State Armory and promises to be a social event of the first magnitude. It is expected that officials representing the national, the state and the city government will be in attendance at the opening of the convention. The address of welcome on behalf of the city will be made by its mayor.

To Invite Prominent Men.

It is proposed to extend invitations to men of national prominence who have heretofore proven themselves to be champions of the motion picture screen and its rights and privileges. It is proposed to have a formal dinner on the first evening of the convention and the “Movie Ball” on the second. This program, however, is still subject to change.

Personal invitations are being sent to every motion picture exhibitor in the state both by the executive committee of the league and by Mr. Linton and the Utica Exhibitors’ Association. Linton has sent out a letter to every motion picture exhibitor in the state with a blank postcard for a return answer which the first mailing is to be the work of making reservations for all who signify their intention of attending.

Signs for Entire Circuit Output.

George Hall and George Haney, managers of the Maxine Theatre at Buffalo, N. Y., are in negotiation with P. H. Smith, manager of the First National Exhibitor’s Circuit Exchange at Buffalo, calling for the entire output of First National attractions for the ensuing year to be played at the new Piccadilly Theatre, being erected.

Mayer Succeeds Rice as Universal’s Publicity Head.

J. H. MAYER, who has been acting as eastern district publicity manager for the Universal, has been appointed director of publicity succeeding Harry Rice, who returns to Chicago as district publicity manager for the west. Mr. Mayer has been with the New York publici ty department of Universal since last summer, coming from Cincinnati, where he was in charge of publicity for the local exchange.

It will be remembered that Mr. Rice was seriously injured in an automobile accident early in August and that time Tarkington Baker, general manager for Universal, had supervision over the publicity department. Baker picked Mr. Rice up on his list of twenty-six exchange publicity managers. Upon Mr. Rice’s return to his desk in October, Mr. Mayer asked to be returned to the Cincinnati exchange, but upon the insistent requests of Mr. Baker and Mr. Rice, that he remain in New York, he brought his family on.

This High-Class Theatre,

Though Small, Makes Money.

S IT a paying proposition to use a high-class five-piece orchestra in a house seating 462 in a village of 2,890, with high-class pictures?

The Cathedral, in Waterford, N. Y., is doing it and bringing in a handsome return to Fred Kavanaugh, owner of the house, the only one in town. And what it will follow is an annual subscription with 11 to 25 cents for his productions and packing the house with every performance.

He is a firm believer in showmanship and it is backing his belief attracting a patronage from North Troy, Cohoes and Mechanicville, seven or eight miles away.

Mr. Kavanaugh decided to try an experiment after taking over the house. After giving the house a thorough cleaning, his first move was to install a five-piece orchestra. Proprietors of other houses, with small orchestras, predicted that the new owner would “go broke.” Instead, the house has been packed at every performance. The manager is not only getting a splendid musical program, but has been able to put on first-run releases and stage others in a most intimate atmosphere.

An example of Mr. Kavanaugh’s activities, when “The Lost Battalion” was shown he secured an automobile truck and gave a noonday parade, with a band, in Cohoes and Troy, advertising a matinee at reasonable prices to attract the women and children, as well as those men who were employed on night shifts in the factories.

A twenty-four-foot stage and gave a band concert. The house could have accommodated double the seating capacity.

Mr. Kavanaugh has leased the house for a year. His bank account is the best testimony of his success.

Give Circuit Picture Week Runs.

Heavy box-office receipts and the sale of standing room for First National attractions has led the Strand Theatre at Louisville, Ky., to adopt the one-week stand policy, with reference to the Circuit’s releases. Six First National attractions will be seen at the Strand during six consecutive weeks.

“Heart O’ the Hills” starring Mary Pickford will follow with the engagement of Anita Stewart’s “Mind the Paint Girl.” Then will follow Charles Chaplin’s “A Day’s Pleasure,” D. W. Griffith’s “The Greatest Question,” and Norma Talmadge’s “A Daughter of Two Worlds.”

Finis Fox Recovering from Accident.

After escaping death when his roadster was demolished by an electric train in a heavy fog near Culver City, Cal., Finis Fox, Metro scenario writer, is remaining at his home for a few days by his physician’s order. Mr. Fox suffered minor injuries and was severely shaken.
Police Active in Ottawa.

For a long time the exhibitors of Ottawa, Ontario, aroused little if any official attention on the part of the local police department, but several times recently local theatre managers have been penalized in the police court for permitting people to stand in the rear of the orchestra seats, because this is said to be an infraction of the law. Recently, practically all theatres have been visited frequently by policemen and exhibitors are having extreme difficulty in preventing the collection of standing crowds.

The argument that tickets are not sold for more people than can be accommodated in the seats and that some patrons refuse to take the seats available, does not save the theatre managers, and the usual fine is $20 and costs.

Many Angles of Appeal in America's "Honey Bee"

THE HONEY BEE" has many angles of interest through which to make its bid for popularity. The American Film Company believes it has chosen wisely in its choice of story and cast. An actress of world wide fame with an excellent support, a story by a noted author, requiring a deep thought and yet sparkling with quick brilliancy and humor—this is offered in six acts in the latest "Flying A" Special. There is scarcely a phase of the human equation which is not touched upon in one production.

Madame Marguerita Sylvia in the role of Hilda Wilson portrays the successful business woman who at heart is the natural, primitive female impelled by the hunger for love and motherhood. This role the diva handles with an understanding and finesse. Thomas Holding is the serious, scholarly man of affairs in the play, Harris Dorey, whom the heroine loves against her will, while empty marriage rites bind him to a frivolous, young beauty.

Nigel Barrie takes the role of the professional pugilist, Blink Moran, strong and goodnatured, and the local Hernandez, the empty headed, insolent, young dancer and the alert and kindly representative of a New York mercantile house who interprets the otherwise emotional and intellectual theme with some funny predicaments.

Kid McCoy, the celebrated middleweight, and Nigel Barrie put over four rounds before a large crowd of spectators, many of them in evening dress according to the French custom. The production was directed by Rupert Julian.

Strong Cast for Lloyd Hughes.

No detail of production is being spared to assure the magnitude and box office qualities of "Wheelbarrow Webster," the first production in which Thomas H. Ince will present his new studio, Hollywood Theatre.

Under the direction of John Wray, the picture entered production last week on location on a farm near Sawtelle, Calif, where the first scenes were pitting Mr. Hughes as a rugged son of the golden west take place.


Here Are Some New and Big Stars—Messrs. Ibanez, Loew and Rowland

If the next novel of Vicente Blasco Ibanez—"Flying Horsemen of the Apocalypse," as well as acted with him. He told the cameraman where to set up. He hustled about the setting—one used by May Allison in "The Cheater"—and moved lights and furniture. Then the rehearsal began.

"Tell Senor Ibanez that he is to sit a moment, thinking," Mr. Karger told the interpreter, "then he looks up and smiles as Mr. Rowland comes to greet him."

They're Off.

While the interpreter relayed these directions, Mr. Karger turned to the others.

"Dick, you heard what I said Marcus, you come on from the other side; then I'll come on: then June, then Vi. All right! Are you ready?" he shouted to the cameraman.

The Bell and Howell commenced to whirl. Senor Blasco Ibanez, unaware of this, yawned unconsciously and the "gallery" of electricians and other stage workers snickered. Immediately he assumed his pose of thoughtfulness. Then he glanced up and his face lighted. He arose and greeted Rowland, the Metro president.

"Come on, Marcus!" shouted the director, and Mr. Loew entered from the other side.

"Don't stand there and do nothing, Marcus!" shouted Mr. Karger as he strode into the picture, apparently uttering words of welcome to the distinguished visitor. "Look interested! Look as though you'd bought another theatre!" Smiling, Mr. Karger then grasped the hand of Ibanez and shook it warmly, at the same time shouting to Miss Mathis, who was behind him.

Viola Dana Surprises Author.

"June! Come on! Make it snappy, now! Come on, Vi!" June Mathis and Viola Dana joined the group.

Mr. Rowland whispered in Miss Dana's ear.

"Sure, I will," she laughed, and greeted the visitor with, "Como esta usted, Senor?"

Before the delighted Spaniard could respond, Mr. Rowland broke in with a fusillade of facetious remarks, and fumbling in his pocket, with a noble gesture presented the key to the studio. "All right, cut!" shouted Mr. Karger. "Let's do it again—for the European negative—and for heaven's sake, Dick, try to be serious!"

Blasco Ibanez, who speaks not a word of English, comically acted his part through all this bedlam, pretending to chat volubly with the others. The glaring lights may have tortured his unaccustomed eyes, he may have wondered why the American director shouted so in greeting, but he did not say what he thought of it.

The film made at the Hollywood studio will be used as a pre-release trailer when "The Flying Horsemen" is distributed. Neither Senor Blasco Ibanez nor Mr. Loew had "acted" before. They tucked handkerchiefs in their collars while Miss Mathis applied powder liberally to their faces. This was to eliminate the "black" effect that the powerful studio lights give to human skin. Viola Dana assisted Messrs. Rowland and Karger in the makeup.

Things You Seldom See—No. 1: Doug Fairbanks in a Serious Mood.

You recognize him without the smile, just as we did, but it's strange that Doug had these taken just after his great United Artists' "Cheer-Up" production, "When the Clouds Roll By."
Mary Pickford Laughed and Cried, Seeing Herself as Happy Pollyanna

HENRY L. DOUGHERTY, special writer and motion picture critic of the Los Angeles Evening Express, has an unusual opportunity: an interview with his life's hey, he says, on the occasion of the opening of "Pollyanna," at the Clune Auditorium, Los Angeles. The experience is one of seeing "Sweeheart" laugh and cry with the rest of the audience, during the time she herself was witnessing the performance.

Here's what Doughtery himself has to say in his criticism of her production:

"Perhaps the greatest tribute that can be paid to Miss Pickford's human interpretation in this play is the fact that the little star laughed and cried with other members of the audience at Clune's Auditorium yesterday afternoon. She attended the first showing of the picture together with her mother and a few friends, and the writer of these lines, being only a few seat away, was afforded a rare opportunity of studying the effect on them of the story that was occurring in torrents. And that, to my mind, is the secret of her phenomenal success in 'Pollyanna.'"

"It is one of those rare gems where tears, like precious diamonds, are set in a golden background of smiles. The pathos of the story reaches down into the soul of the characters, as their path before us, seem like real people we have met."

Two Big Hampton Productions Playing First Run Engagements in Los Angeles

ENJAMIN B. HAMPTON'S Emerson Hough story, "The Sagebrusher," is the attraction at Lesser & Gore's Kinema Theatre, Los Angeles, during the week and Mr. Hampton's production of Zane Grey's "Desert Gold" is playing its second continuous week at the Alhambra Theatre, Los Angeles. The Zane Grey picture, incidentally, broke every existing record for patronage at the Alhambra and H. H. Bosley, manager of the Alhambra, has kept a three week clear for his run of this picture.

Bookings of both productions were made by F. A. Wagner, Los Angeles manager of Hodkinson Corporation and immediately following its first run in Los Angeles "Desert Gold" goes to the Johnson Theatre, Pasadena, for a widely exploited full week's first run.

"The Sagebrusher" was the first big production booked by Sol Lesser and the Gore Brothers upon their acquisition of the Kinema Theatre from T. L. Tally, formerly owner of the theatre and the First National Franchise for Southern California and Arizona. The picture was opened after a heavy bill board and newspaper exploitation campaign and one result was that the house coming under new ownership started off with a convincing winner that received the unanimous approval of the Los Angeles dailies.

Among the important first runs that have signed for "The Sagebrusher" during the past few days are Tom Moore's "The Eastern Star," at Wells; "The Girl from Granby, Norfolk, Va.; the Majestic, Jackson, Mich.; the Liberty, Sacramento, Cal.; the Liberty, Fresno, Cal.; the Auditorium, Bucyrus, Ohio; the Palace Theatres at Scranton and Wilkesbarre, Pa., and the William Penn, Chester, Pa.

Mrs. Thorp Doesn't Hesitate About Dates; Showed Films Back in 1904

THE fact that women can make a success of the business of showing pictures to the public has been demonstrated in several instances in this country, and is once more brought to light in the career of Mrs. A. E. Thorp, who started him with a small house in Bucyrus, O., in 1904, and is today president of the Bluebird Theatre Company of Richmond, Va., controlling the Bluebird theatres in Richmond and Petersburg.

Women are usually reticent about dates, but Mrs. Thorp had no hesitation in telling the editor of Moving Picture World that it was sixteen years ago she first screened pictures for her patrons.

Ten Dollars Outside Price.

From Bucyrus she went to Newport News, and in 1907 she took up the exhibiting art in Richmond. Her theatre was called the Dixie, and its only competitor for some time was the theatre.

"I certainly reap a harvest in those days," said Mrs. Thorp. "There was really no competition. I gave my patrons one-reelers. A two-reeler then was a special program. I used a phonograph to attract the attention of the passers-by, and it worked finely."

"Ten dollars was the outside price on productions in 1907. You couldn't pay the reel tax with that today. The Kay-Bee pictures were the big features then, and they were much better than our present Western films."

As asked what her advice to other members of the fair sex would be in regard to conducting a picture theatre successfully, Mrs. Thorp said: "I would tell them this: Study your territory and your patrons. The rest will come."

William Davidson with Selznick.

William Davidson, well-known leading man and character actor, has been selected to play the character of "Lacy," in the Selznick production of "Prince of Pines," according to D. L'Estrange, casting director at the Selznick Fort Lee studio. This production is to be directed by Ralph Ince in New Hampshire taking exterior scenes for the production.

Singer Midgets Frolic in Fox Sunshine Comedy

THE advent of the Singer Midgets as a sensational feature of a yet unnamed Sunshine special just completed this week at the Warner Bros. Film Corporation is a landmark in comedy production. The midgets are among the most remarkable aggregation of small people that ever stepped before an audience.

The special comedy is the most expensive ever screened, according to the former Fox. Five thousand dollars was spent it staging it. Every member of the Fox Sunshine Comedy forces, including the Sunshine widows, was recruited for this latest offering. In turn the company was enlarged by additions such as the famous Singer Midgets.

The rapid-fire comedy of the troupe of little folk runs through the whole production. What they lack in size they make up in split-splitting fun. They are loved all over the world as a refreshing entertainment novelty. The Midgets has laughed uproariously at their dignified antics.

Made Vaudeville Reputation.

They came to America to fill a season's engagement at the New York Hippodrome. Their popularity there led to an extended engagement at Europe's Victoria Theatre, where they again proved their phenomenal drawing power. The entire troupe was engaged for the Fox Sunshine Studio Bill. With them Mr. Fox also engaged the group of animals that goes with the Midget show, and the equipment carried by the Singer company on its vaudeville circuits.

Lists Many Repeat Bookings.

Repeated calls for return engagements of First National attractions has led Lee L. Goldberg of the First National Exhibitors Circuit Exchange of Kentucky and Tennessee to install what is known as the "repeat page" in his daily booking schedule. The system enables Mr. Goldberg to keep records of attractions that have been re-booked two, three and four times in one city, and gives him a line on how long his productions are breaking "repeat" records.

The first mail after the establishment of the "repeat page" brought requests for bookings on the "Hoodlum," "Virtuous Wives," "Daddy Long Legs," "The Thunderbolt," "Sunnyside," "Shoulder Arms" and "A Dog's Life."
Two Scenarists Prepare "The Memento" Script

By the addition of Rod La Rocque, formerly leading man for Marguerite Clark, Constance Binney, Madge Kennedy and other stars, Vitagraph has completed the cast for "The Memento," Corinne Griffith's next feature. He will be seen as Arthur Lyle, a minister, one of the most important characters in the novel story by O. Henry. The leading role of Brad Mortimer will be taken by Earl Metcalfe, and Sallie Crute will be seen as Lynette. Miss Griffith, of course, will be Gladys Ray, the vaudeville performer, who deserts the stage for a small village only to find that men are the same the world over.

Miss Griffith and her supporting company are now at Saugerties, N. Y., where the rural scenes are being taken. The interiors will be made mostly in and around one of New York's largest theatres and at Vitagraph's Brooklyn studio. An unusual feature of the picture is that the scenario was written by two men. Lucien Hubbard arranged the action for the city and theatre scenes, while the small town episodes are the work of William B. Courtney. Edward Griffith is directing the picture.

James O'Neill Injured by Northwest Sled Dogs

James O'Neill, who is playing Mukoki, the faithful Indian guide in "The Courage of Marge O'Doone," Oliver Curwood's famous novel of recent publication, which Vitagraph is producing for the screen with a special star cast, is back in Hollywood badly injured as the result of an encounter with a pack of sled dogs.

The accident happened in the vicinity of Truckee, where Director David Smith had taken the company for the snow and mountain scenes. Mr. O'Neill was severely bitten, but it is not thought dangerously so. The remoteness of the location where the accident occurred and the consequent delay in obtaining immediate medical assistance, added to the danger of infection.

Sled dogs play an important part in Mr. Curwood's new story of the great Canadian Northwest. The dogs were starved for three days so that they were ravenously hungry. They were supposed to attack Mukoki. Raw meat and fish had been hidden in the actor's clothing. In their eagerness to get it, however, the dogs ripped and tore at O'Neill's clothes and he was severely bitten and lacerated. Mr. O'Neill was unconscious by the time the dogs had been driven away.

Build India Street for "The Hope"

A portion of one of the principal streets of Peshawar in the Province of Punjab, India, has been duplicated on the grounds of the Metro studios in Hollywood for "The Hope," the Drury melodrama now being produced by Screen Classics, Inc. The street is 150 feet in length. On both sides are buildings of East India architecture occupied by shops, where pottery, rugs, vegetables, sweetmeats, glass and porcelain wares are sold. There are also a two-story hotel, numerous residences, the village well and a part of the army barracks.

Mrs. Drew's Comedies Are Booked by Capitol

Reports from Pathe Exchange, Inc., indicate an unprecedented demand for clean, wholesome comedies and the better class theatres everywhere are eagerly seeking the services of Mrs. Sidney Drew. In a series of John Cumberland's "Charming Mrs. Chase," say that it is certain to meet with wide popular approval, and many important bookings have been received.

Among the more important houses to book the entire series of eight pictures is the Capitol Theatre, of New York City. The management, after the private showing of the first picture, expressed the belief that it was one of the finest comedies produced in a long time and was precisely the thing to fill a real public want. The series will begin at the Capitol with "The Charming Mrs. Chase" on February 15.

Mrs. Drew wrote the scenarios for and directed all of the comedies in which she appeared with the late Sidney Drew, and in her new comedy creations she is the power behind the action. "The Charming Mrs. Chase" was written by Julian Street as a short story, but Mrs. Drew directed the screen version and personally supervised every detail of the making of the picture.

Trade View of Lewis Film Results in Heavy Bookings

Without any publicity heralding the Des Moines office of Pathe Exchange, Inc., recently staged a special showing of Edgar Lewis's first Pathe special, "Other Men's Shoes," for the benefit of the trade and press. The only emphasis laid on the production was that it was an Edgar Lewis offering. As a consequence, critics and exhibitors were overwhelmed by the strength of the picture, and the following day the Des Moines Tribune paid the following tribute to the production:

"Throbs and throbs of heart interest make 'Other Men's Shoes,' in which Crawford Kent plays, one of the most fascinating stories recently filmed. He first appears as the sweet and spiritual Stephen, the young minister, who is not strong and forceful enough to meet his problems. An intensely dramatic situation is introduced when the twin brother returns to visit his sister and steps into his brother's shoes.

Bookings began piling up in the Des Moines territory and a noteworthy record undoubtedly will be attained there.

"Grocery Clerk" Making Decided Hit.

"The Grocery Clerk" Larry Semmon's latest Vitagraph comedy got off to a good start at the Capitol Theatre, New York, where it was featured and made a big hit. It's showing in other parts of the country, following its general release, was also the occasion of general approval. Mr. Semmon is now at work on another comedy in which much of the action takes place on the roofs of Los Angeles and incidentally requires the comedian to do the human fly act up the front of the First National Bank building.

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Louis B. Mayer Executives Occupy $100,000 Administration Building

The recently completed $100,000 administration building of the Louis B. Mayer company at Mission Road, Los Angeles, are now occupied by the studio administration forces. The building is one of the most beautiful studio buildings in the industry.

The architecture is of the French medieval period and presents an imposing appearance in the stately grove of California cypresses. The offices are located in the thirty-five acre estate of Colonel William N. Selig and new roadways are being graded connecting the buildings with Mission Road.

A large throng of visitors took part in the opening. Among these were Lois Weber, her husband Philip Smalley, Grace Miller White and her husband and Dr. and Mrs. J. M. Hoffman. Lois Weber, who first starred Mildred Harris Chaplin, spent the entire morning at the studio with her private suite.

Dr. and Mrs. Hoffman made a special trip to the studio for the purpose of seeing Mrs. Chaplin on a set. Dr. Hoffman is a nephew of the late President of the First National Exhibitors' Circuit and is an enthusiastic movie fan, though not financially interested in pictures. The meeting of Mildred Harris Chaplin and Grace Miller White was a gathering as Mrs. White wrote "Polly of the Storm Country" especially as a starring vehicle for the little blonde star.

Two Floors of Dressing Rooms.

Two floors of the new administration building are devoted exclusively to dressing rooms. These are well ventilated and equipped with hot and cold running water. The top floors of the building are devoted to the housing of executive and technical offices, as well as rooms for directors and camerman. In the lower story the brick cutting rooms and laboratories to be presided over by Billy Shea, chief cutter, are nearing completion. Individual dressing bungalows for the actresses and Mildred Harris Chaplin are now being furnished according to the individual taste of the stars. Three of the 15 bungalows have been completed and the fourth will be started soon.

Three pictures, "The Inferior Sex," "Polly of the Storm Country" and "The Fighting Shepherdess" have already been completed and two new First National releases are in the making.

The officials of the new studio are: Louis B. Mayer, president; Milton Schwartz, assistant; Bennie Zeidman, vice president and general manager of the Chaplin-Mayer unit; Rudolph Cameron, manager of the Anita Stewart unit; Millard Webb, studio manager; Earl Sibley, art director; Jack Neville, publicity director, and Charles R. Condon, publicity man for the Stewart unit.

Circuits New York Branch Moves Into Larger Quarters

The First National Exchange of New York is to occupy larger quarters on and after February 12.

The new offices will be on the seventh floor of 729 Seventh avenue.

"For the convenience of the trade," said Joseph Klein, manager of the New York branch, "and the fact that we have been doing tremendous business has necessitated moving into larger quarters. The new quarters will be amply room for individual offices for the sales force, private offices for the executives, and a large reception room. These rooms will increase the efficiency of the sales force, and the handling of film and posters will also be given private offices, all of which can be favorably compared with the finest in New York City. We will occupy about 8,000 square feet of floor space."

The sales force headed by General Manager R. H. Clark, and Mr. Klein as manager of the New York City exchange, consists of Aaron A. Corn, Harold J. Callock, George Carter, A. J. Herman, Ben Levine, J. Mendelson and S. Rubenstein.

M. M. Katterjohn Adapted

Harold MacGrath Story

According to advances from the Louis B. Mayer studios, Monte M. Katterjohn has written the screen version of Harold MacGrath's "The Yellow Typhoon," which is now in course of production with Anita Stewart Productions, Inc., will be released by Louis B. Mayer-First National attraction.

In securing Mr. Katterjohn to prepare the screen version of "The Yellow Typhoon," initially announced in the Saturday Evening Post, Mr. Mayer followed out his policy of guaranteeing good production by having the adaptation furnished by that figure in it of certified excellence.


Duncan Working on Mountain Exteriors

Railroad scenes in the beautiful mountain country of California have been occupying the attention of William Duncan for his new $1,000,000 Vitagraph super serial, "The Silent Avenger," recently. Mr. Duncan is planning to make this the greatest serial of his career in this type of motion picture entertainment. He expects to multiply the many thrills of his successful, "Smashing Barriers," serial recently completed.

Mr. Duncan is again directing his own picture. Edith Johnson is again his leading woman and Jack Richardson and Virginia Nightingale play the respective heavies.

"Below the Surface" Completed.

The Thomas H. Ince special production, "Below the Surface," featuring Hobart Bosworth, has been completed and is now in the hands of the editor.

The newsstand price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $1.50 and miss no issues.

THE MOVING PICTURE WORLD

February 21, 1920

Louis B. Mayer

Executives

Occupy

$100,000

Administration Building

Made Manager of Moore Company.

Fred Almy, Jr., has been named manager of the Owen Moore company, which is now in the midst of a production on the West Coast called "Love Among the Chickens." Owen Moore is the star of this Selznick Picture, which is his third for the organization. Harry Rapf, who is in charge of production at the Selznick-West Coast studios, announces that work is going along smoothly, and that the production will be completed in ample time to hold its release schedule in accordance with Lewis J. Selznick's recent announcement that release plans permit of no delays in prints reaching branches.

Author Praises Work of Mary Miles Minter

Race Miller White, author of "Judy of Redwood Harbor," Mary Miles Minter's current release for Realart Pictures Corporation, viewed a private showing of the screen adaptation of the story recently in Georgia.

She expressed satisfaction over the production and said that Mary Miles Minter had made an ideal type of heroine. William D. Taylor directed the production.

"It was such a relief to see the picture put on so perfectly and without mutilation of the story," Miss White said. "Mr. Taylor's direction was wonderful and Miss Minter in the part of 'Judy' is the living embodiment of the sort of girl I had in mind while writing."

Hallmark Release Has Strong Cast.

In the cast which will be seen in Frank G. Hall's February release of the Famous Directors' series, "Chains of Evidence," will be seen Edmund Breese, Marie Skutowicz, Anna Lehr, Wallace Ray, George Cooper, Joseph Granby, Edward Elkas, James F. Cullen, Peggy Worth, George Brownlow and Glenn Kunkel. "Chains of Evidence" is a screen version of an original story by Leon Britton and is produced under the direction of Dallas M. Fitzgerald.
Clara Kimball Young to Romance at Capitol in “Forbidden Woman”

The impetus given the new Equity Pictures Corporation by reason of Lieutenant Commander Wells Hawks, U. S. Navy, was further strengthened when Director General Edward J. Bowes of the Capitol Theatre, New York, booked the second Clara Kimball Young, in “Eyes of Young,” for first run at the Capitol.

“The Forbidden Woman” marks the second step of the Equity Picture Corporation to justify itself with nothing big sensational, yet dignified film plays. The play was screened from the original story of the same name by Lenore J. Coole and was produced under the personal supervision of Harry Garsen, with Arthur Edeson and John W. Voshell at the camera and on the technical side.

In the cast are Conway Tearle, Milla Davenport, Kathleen Adams and other noted screen figures, and the story, which of an entirely different type from “Eyes of Young,” is along romantic lines and is of the style of picture in which Miss Young made her greatest hits. The story is of Miss Young in the role of Diane Sorel, a successful actress, who is besought by many suitors.

Has Good Exploitation.

The story unfolds in a majestic manner and is said to constitute Miss Young’s smoothest running, best staged and most effective romantic production. Miss Young is seen in no less than fourteen different apparels while the remainder of the cast are dressed in commemorative manner. Many unusual publicity and exploitation aids are to be tried out during the run at the Capitol.

For four weeks Equity has been carrying on a blind campaign in the New York daily papers, stating that the color of the sky on February 21 would denote at which house a certain film would be shown. This campaign was scheduled to terminate night of February 14, with blazing of green color thrown on the heavens by means of ten huge army searchlights at ten different spots throughout New York.

A series of “talking ads” in the newspapers will be conducted before the opening and a number of direct house-to-house ideas will be launched to aid the Capitol keep its 4,000 seats filled each day.

On the same date, throughout the country, forty-one prints will be working at forty-one first-run houses, and even the business done by “Eyes of Young” is expected to be exceeded.

Legion Members See First Showing of Official Films

The first public showing of the official record films of the activities of the United States Marine Corps in France and Germany, which was recently given before the S. Rankin Drew Post, of the American Legion, at its general meeting and monthly dinner at Keen’s, New York, was presented by the record of the Navy Department, of which the Marines are a part, these films were ordered made by a detail in command of Lieutenant Commander Wells Hawks, U. S. Navy.

He was assisted by Lieutenant C. E. Ruttan, officer in charge of aerial photography in France. The photography was done by Chief Yeoman Harold Weisstrom, who before going in the service was a Metro cameraman, while the stills were made by Chief Printer J. J. McCutcheon.

Film Follows Track of Marines.

There are seven reels showing all of the battlesfields from Belleau Wood to the crossing of the Meuse on the morning of Armistice Day, the route of the march to Germany, the Rhine River patrol and the Marines in occupation as a part of the Second Division. Four shambles in the hills along the Rhine and in the Weid Valley are shown as an illustration of what warfare would have been there. The party travelled over 8,000 miles in a truck carrying out the order.

“Wouldst Come Shovel Snow?”

A bid to Renee Adoree in Clemenceau’s story for Fox, “The Strongest.”

Matt Moore Supports Enid Bennett.

Enid Bennett’s latest, Thomas H. Ince, starring Milla Davenport, “Hairpins”-which entertaining script is hot off the C. Gardner Sullivan typewriter—promises to be one of the most popular of the always delightful Bennett pictures.

Mr. Sullivan’s story is a clever one, in which continually-slipping hairpins and the resultant untidy coiffure figure largely as a plot device. Miss Bennett, under the direction of her husband, Fred Niblo, is supported by Matt Moore, Grace Morse and Margaret Livingston.

Burton George Goes to New Hampshire for Scenes.

BURTON GEORGE, who was selected by Myron Selznick to direct the special production “Prince of Pines” has gone to New Hampshire to make several exterior scenes which are necessary in the drama. “Prince of Pines” was written by Willard Mack and recently purchased by Myron Selznick.

The interiors are to be made at the Fort Lee studio, work on them being scheduled to begin within the next ten days. The cast, which has six important roles, has not been announced but it is known that it will be an all-star cast. Mr. George is to have charge of the selection of players.

Mr. George was selected to direct this production because of his wide experience in handling big productions. He has been associated with many of the larger companies, such as World, Universal, Fox, Lubin, American, and Edison and has directed some of the screen’s greatest stars. R. Cecil Smith adapted and wrote the continuity.

News Notes from National.

Ashley Cooper, from Australia, is doing comic characters with the National Film Corporation. Jack Sherwood, a former Canadian soldier, is National’s new star. He has been placed in charge of all comedy continuity and cutting at the National studios.
Palace Books Harold Lloyd Comedies.

Many Pathe features and short subjects have been booked by the new Palace Theatre in Cincinnati, which was recently opened by I. Libson. This theatre has a seating capacity of 2,000, and is one of the most palatial motion picture houses in Ohio. "My Husband's Other Wife," J. Stuart Blackton's feature starring Robert Gordon and Sylvia Breamer, is the latest Pathe feature booked by the Palace. The first six of Harold Lloyd's new series of $100,000 two-reel comedies, beginning with "Bumping Into Broadway," have also been booked by the Libson house.

Myron Selznick Buys Several More Stories

MRON SELZNICK continues to seek and purchase new stories that he considers worthy of being developed into movies. Following a recent announcement, which contained the titles of a large number of stories he has purchased, comes an announcement that the company has purchased a comedy in the form of an original unpublished story written by A. Guisti. "Charlie's Ward" is its title.

This unusual announcement, this one does not state that the writer is well known. Mr. Guisti is a San Francisco writer who has recently entered the screen story field. Mr. Selznick states that "Charlie's Ward" should make one of the best comedies of the year. The story tells of the adventures of a wealthy young man who suddenly finds himself appointed as guardian to a mad-cap girl, 19 years of age. "Hearts Aflame" is another original story which has been purchased by Myron Selznick. This story was written by Robert Alexander Wason, who has contributed a number of stories to various popular fiction magazines.

Lewis Allen Browne, of the Selznick scenario staff, and the author of the initial "Americanization" picture, "The Land of Opportunity," has sold a story to Barry McCormack for stage production. It is called "The 100 Per Cent. Girl." It will go into rehearsal early in February.

News of Ray's Affiliation with Kane Evokes Many Praising Letters

CHARLES RAY, announced last week as the first big star of the newly formed Arthur S. Kane Pictures Corporation, is drawing to the young producing company many telegrams of congratulation on its initial acquisition.

Harold B. Franklin, the progressive theatre man from Buffalo, N. Y., whose picture presentation at the big Hippodrome is regarded as among the best in exhibiting, has varied his usual practice of retiree in the praise of stars and producing organizations by coming out strongly for Charles Ray. In a telegram to President Kane, Mr. Franklin foresaw great financial success coming out of the acquisition of Ray.

"I congratulate you on your latest acquisition," wired the Buffalo showman, "and I feel confident that it will result in great artistic and financial success to your company."

In Lowell, Mass., Thomas D. Soriero, general manager of the Strand Theatre and one of the best posted exhibitors in the country, came out strongly for Ray. In a letter to Arthur S. Kane, concerning Ray's affiliation with his firm company, Mr. Soriero wrote: "I congratulate you. He is a wonderful bet. In fact, not knowing that you were interested in him, I sent my agent out for his pictures, just for Lowell. I am all the more keen for him now that you are connected with them."

Ray a Popular Favorite.

Another exhibitor noted for his progressive methods of picture presentation and his success as a showman of high grade pictures who has found the tie-up of Arthur Kane and Charles Ray, a portent of big possibilities, is W. S. McLaren, manager of the Majestic and Colonial theatre, Jackson, Mich.

"Allow us first of all to extend our sincere congratulations to you upon the formation of the new company," wrote Mr. McLaren to President Kane of the young producing company. "It has indeed been a pleasure to the writer of this letter to do business with you in the past, and I trust that these pleasant business relations may continue into the future. Charles Ray has always been one of our favorites."

Among many other exhibitors who foresee big possibilities in this tie-up are Max Marcus, of the United States Theatre, Cleveland, Ohio; F. T. Bailey of the American Theatre, Butte, Montana; J. C. Clemmons, manager of the Jefferson Amusement Company, Beaumont, Texas; and N. M. McCullough, of the Riviera Theatre, Anderson Indiana.

"Daredevil Jack" Bookings Expected to Break Record

THE serial sales department of Pathe Exchange, Inc., is at the present time assembling material for the "Daredevil Jack," it being claimed that interest in "Daredevil Jack" is not confined to large cities or small towns, neighborhood houses or those catering to a transient patronage, but are evenly distributed throughout all territory. It is pointed out that Pathe as a realization of the claim made when Dempsey was first signed by the concern that he was unquestionably a most potent box-office star.

The cast supporting Dempsey is headed by Josie Sedgwick. Ruth Langston has the other important feminine role. "Herself, a character actress, is entrusted with the character part. Herschall Mayall in a heavy role, Frank Lanning, Albert Cody and Frederic Star are other members of this cast."

"Daredevil Jack" was directed by W. S. Van Dyke. The scenario is the work of Jack Cunningham from an original story by Frederic Chapin and Harry O. Hoyt.

Prepare Blue Prints for Pittsburgh Film Building

PITTSBURGH is to have another film building in the Forbes street section. The first building was to be erected on the site originally intended for the World Building, adjoining the Paramount Building, which fell through for some reason. It is said the contractor sunk a small fortune in the excavating and foundation of the proposed building and that as the old World Film Corporation had financial reverses the work was never completed.

Inasmuch as most of the exchanges will be obliged to move from the Ferry street section, owing to the widening of the street, other quarters had to be secured. James B. Clark, of the Rowland & Clark Theatres, has taken the matter in hand and arrangements have been made to complete the building. Work will be commenced at once and present indications are that it will be ready in time for the new year. The building will be one of the best in the country. Architects connected with the Paramount Corporation are working in conjunction with the Board of Inspector of Fire Underwriters in preparing plans.

No reservations have been made as yet. The blue prints are being prepared now and until they are completed nothing will be done in the matter of allotting space.

First Cumnard Two Reeler Titled.

Grace Cunnard's first two-reel feature, now in production at the National Film Corporation of the United States studios, for Marion H. Kohn, 90 Golden Gate avenue, San Francisco, will be "The Gasoline Buckaroo." This will be a sensational comedy-drama, full of thrilling incidents, according to studio advice. Miss Cunnard will be supported in all her pictures by Coje Herbert. She will direct her own pictures.

Douglas Fairbanks has resumed his activities before the camera following a rest of eight weeks, during which time the story for his next United Artists production has been in preparation.

While the title has not been announced for the athletic star's next "Big Four" Picture, it is known to be an original story by Fairbanks, the screen version of which has been prepared by Tom Geraghty, editor of productions.

The story is of the action that takes place in the West, with a generous share of the story dealing with outdoor scenes, thereby affording the star large scope for a lot of new stunts which have been cleverly worked out.

Many new faces will be seen in support of the star. Also a new leading week is drawn from the legitimate stage and declared to be a "find," which has been added to the Fairbanks organization. Frank Campeau has an excellent part giving him an exceptional opportunity for his particular character of "wil-lainy."

Victor Fleming is Director.

Victor Fleming, who made his initial bow as a director in "When the Clouds Roll By," will shoulder the same responsibilities again with Ted Reed assisting.

William McGann and Harry Thorpe, who were responsible for the excellent photography in the last Fairbanks offering, will again do the camera work.

Few scenes will be filmed at the Fairbanks studios in Los Angeles. The story is of a character requiring considerable location work, much of which will take the entire company to Arizona and the East.

It is planned to spend from three to five weeks in the desert. Robert Fairbanks, manager of productions, under whose supervision the little company which was destroyed by flood in "When the Clouds Roll By" was built, is already engaged in the construction of the necessary accommodations to house the company in Arizona.

Following the completion of the work in the desert the company will go East and spend about two weeks filming another episode of the story. Three cities are being considered for this purpose, with Brooklyn, N. Y., the most probable location.

While no specific date has been set for the completion of the third United Artists production, it is believed that about ten weeks will be required to do the entire story.

Record More Big First Runs

on "Lone Wolf's Daughter"

NCREASED momentum was given to the release of J. Parker Read, Jr.'s, second Louise Glaum production, "The Lone Wolf's Daughter" this week when it was booked for first runs by the Newman, the big Kansas City exhibitor for his Newman Theatre; by Charles H. Miles for presentation at the Miles, Cleveland; by Jake Watters, Manager, at the North Va.; and his Colonial, Richmond; the Savoy, Wilmington, Del.; the Walnut, Louis-

ville, Ky.; the American, Terre Haute, Ind.; and the Colonial, Seattle, Wash.

To date this production is outstripping Mr. Read's previous Louise Glaum successes, "Sahara," both in the performance of the theatres in which it is presented and in the promptness of its play dates. Exhibitors either through hearing of its success or with other first runs or through company's data have pushed other productions back to make way for "The Lone Wolf's Daughter."

Other important first runs were contracted for by the Grand, Williamsport, Pa.; the Nixon, Erie, Pa.; the Lyric, Lincoln, Neb.; the Strand, Far Rockaway, L. I.; the Jackson, Lebanon, Pa.; the Strand, Oneonta, N. Y.; the Princess, Charleston, S. C.; the Liberty, Walla Walla, Wash., and the Montauk, Passaic, N. J.

Sullivan Sets March 1 as Date for World Tour Start

C. Gardner Sullivan has set March 1 as the day of departure for his long anticipated trip around the world. The Thomas H. Ince scene will leave Los Angeles for New York, where his itinerary calls for a brief visit. From the metropolis, Mr. Sullivan will sail for London and a tour of the principal centers of Great Britain. He then will proceed to France and gradually wind his "searching trip" to the colorful environs of the Orient.

The coming vacation is the first in many years for Mr. Sullivan. It will represent a combination of pleasure and business. About eighteen months will be consumed in the coming Sullivan tour, after which he will return to the Ince Studios.

Power's "Traveling Sales Convention" Hits Coast

Some weeks ago S. S. Cassard, sales manager of the Nicholas Power Company, left New York for a trip to the Pacific Coast and reports from these sections indicate that he has "arrived." As he goes along he leaves a trail which is extremely beneficial to his company, for Cassard is one of the heavyweights of that popular publication "How To Make Friends at a Glance." That is why President Earl made Cassard his sales manager some time ago and started him off on these trips which someone has described as "Power's traveling sales conventions."

As Cassard goes along, he sends in reports reading something like this: "White Way All Power's," or such and such a circuit "will standardize on Powers," or "the brand new palace, the newest, largest and finest in this locality, will open with Power's projectors."

Mr. Cassard, however, does not make these trips to take orders for Powers' equipment, he sends something for Mr. Earl and get in touch with the dealers and distributors of the Nicholas Power Company. The orders are taken by the local supply houses who are Power's distributors or dealers, and the confidence, energy and enthusiasm which Cassard creates are responsible for the orders that follow. He will be away several weeks.

Two Prominent Dancers in Cast of "Very Idea"

Dancers are prominent in the cast of the newest Taylor Holmes production, "The Very Idea," pictured from the successful stage comedy by William Le Baron.

Virginia Valli will play opposite to the comedian as Edith, the wife of the mollycoddle husband, Gilbert Goodhue.

Miss Valli is a Chicago girl. She was educated there for the stage, where she began early to specialize in interpretive dancing.

The role of the dancer, who Edith comes to believe has "vamped" her susceptible spouse, is enacted by Fay Marce, prima donna last season in the musical comedy success at the New Amsterdam, in New York, "The Velvet Lady."

Interesting to note in mentioning the cast is that it includes an A. E. F. veteran, Lieut. Jack Levering, who was decorated by King George, of England, for bravery under fire at the front. Mr. Levering plays the part of the physically perfect man, the chauffeur in the childless Goodhue household. The girl he is to marry, Norah, is portrayed by Betty Ross Clarke.

Others with responsible parts in the photo play are Jean Robb, Edward Lester and George Cooper. Lawrence Windom is directing.

Simpson Succeeds Quive

It has taken Ben F. Simpson just seven months to discover that there is "no place like home." He is now firmly entrenched in the Realart offices in San Francisco.

At the first meeting of the San Francisco film board of trade attended by Mr. Simpson since his arrival, he was unanimously elected secretary and treasurer. He succeeds Ralph B. Quive, previously San Francisco manager for Realart, who was transferred to Detroit on January 15.
Pathe Issues Statement Showing Business Done by Its Short Subjects

A n analysis of Pathe's strength in the field of short subjects is issued this week by Pathe Exchanges Inc. Basing its figures on the approximate 8,000 motion picture localities in the United States, Pathe claims superiority in this particular field.

Analyzing first the Pathe News, the statement shows that the topical reel is supreme in sixty-five per cent. of the 8,000 localities.

Even more imposing are the figures presented on the single reel comedies, which indicate that, in seventy-five per cent. of these localities, the Pathe laugh-makers have the fullest representation.

But, considering the short life of a news reel, it is the wide distribution reported on the Pathe News that is regarded distributing organization as its most noteworthy achievement.

On other of its short subjects, particularly the Pathe Review and Topics of the Day, Pathe also offers an imposing record. Neither of these subjects has as yet attained the thorough distribution of the Pathe News nor the one reel comedies, but this is because they virtually are infants.

Review But One Year Old.

The Pathe Review only recently celebrated its first anniversary, and it is less than six months that it has been established as a weekly feature, being previously issued as a semi-monthly release. However, in that brief space of time the Pathe Review has become solidly planted in the admiration of the principal motion picture theatre owners in every section of the country, and it is only a matter of a short time before the Review's record will be just as remarkable as the Pathe News or the single reel comedies, is the claim of Pathe.

Regarding Topics of the Day, Pathe asserts that no short subject it has ever handled, has met with a more spontaneous approval of exhibitors. A large majority of the leading theatres of the country have established this little feature as a main part of their programs each week.

Without the effective sales organization Pathe has built up under Paul Bunet, vice president and general manager of Pathe Exchanges, Inc., it would have been impossible to obtain the wide distribution accorded all its subjects. Pathe lists one hundred and twenty-two of exchanges in the country, having thirty-two on its list. This system pulses directly through the home office, with Mr. Bunet as the engineer of the machinery which operates every branch.

Charles Ray to Continue His Characterizations

CHARLES RAY, in his forthcoming pictures for First National release, will continue to present the human personality which he has made famous on the screen. President Arthur S. Kane of Kane Pictures announces that the recent success of his new producing company will in no way terminate Ray's previous efforts to build up an unusual character of universal appeal and consistent box-office value.

Under the new auspices, particular attention will be paid to story vehicles that have been popular in play or novel form. By the addition of a strong title and story to the popular appeal of the star, himself, the combination will have unlimited possibilities. The forthcoming pictures of Ray, it is expected will develop this additional and powerful selling point.

The local Kane offices are already negotiating for the rights to several Broadway plays which are not only especially adapted to the appealing work of the star, but as vehicles, and the entertainment qualities have been long successes in New York City and later have had extensive runs on the road. The Ray-Ray Bullet Ray vehicle will be announced immediately it is finally decided upon.

June Caprice Stars in Pathe's "In Walked Mary"

OLIVER D. BAILEY'S stage play, "Liza Ann," which has been enacted in almost every city or town in the country, has been made into a picturized drama, with June Caprice as the star. Under the title, "In Walked Mary," Albert Capellani Productions, Inc., will distribute the production through Pathe. Release date of the play, which was directed by George Archainbaud, has been set for March 7.

"In Walked Mary" marks the debut of Miss Caprice as a star in her own right, in the list of Dears of Livia Nie, and though the young star has shared the honors with Creighton Hale, but her consistently charming and capable performances have been the recognition of all, and Mr. Capellani decided to star her alone.

Thomas Carrigan has the most prominent part in the support of Miss Caprice. As the dashing Northerner, who invades the South and carries off the biggest prize Dixie has to offer, he is in his element and gives a rewarding performance. Stanley Walpole shares with Vivienne Osborne, and Frances M. Grant the remaining honors in the support.

Remarkable Advertising Benefits Nazimova Film

ADVERTISING extraordinarily effective for a Nazimova picture, reviews of a uniformly and decidedly favorably nature. The United Artists publicity and editorial material have appeared in the newspapers of Illinois and Iowa in the wake of the passage of "Stronger Than Death," a solid week, led off on the day of opening with an unusual advertisement. An enlargement was made from Nazimova head in a scene still and reproduced in a picture postcard size surrounded by a restrained, well-done, pen-and-ink art border and the advertising copy. The photograph, though printed with a coarse screen cut, was reprinted singularly and the impression of a painted portrait rather than a photograph. The entire advertisement was three-quarters of a page deep and seven columns wide.

Leonard Starts on Fourth Episode

Benny Leonard has started on the fourth episode of the fifteen episode serial, "The Evil Eye," written by Roy M. McCullough and produced by Asher Shotwell, with the title "Stronger Than Death." The serial, which played "Stronger Than Death" for a solid week, led off on the day of opening with an unusual advertisement. An enlargement was made from Nazimova head in a scene still and reproduced in a picture postcard size surrounded by a restrained, well-done, pen-and-ink art border and the advertising copy. The photograph, though printed with a coarse screen cut, was reprinted singularly and the impression of a painted portrait rather than a photograph. The entire advertisement was three-quarters of a page deep and seven columns wide.

"Sporting Duchess" in Cutting Stage.

"The Sporting Duchess," Alice Joyce's special production which Vitagraph has made from the Drury Lane spectacular melodrama of the same name, is now in the final preparations. The production practically was completed when the race scenes were taken in New Orleans, but a few interiors remained to be made at the Brooklyn Studios. Reports have been taken the picture is being cut and will be ready on schedule time.

Barbara Chambers on Scenario Staff.

Barbara Ann Chambers, who under the stage name of Livia Nie, obtained considerable prominence on the dramatic stage, has been engaged as a member of the reading staff of the Selznick scenario department. Her dramatic experience and the fact that she has written a number of stories which have been published in the popular fiction magazines, make her especially fitted for her new work.
James Oliver Curwood Forms His Own Company to Picturize His Own Novels

FOLLOWING close after the success of his first personally produced super-feature, "Back to God's Country," which was backed by a Canadian company, Mr. Selznick, James Oliver Curwood has formed the James Oliver Curwood Productions, Incorporated, under which corporation his future personally produced super-features taken from his successful novels of the great out-doors will be filmed. Mr. Curwood has associated with him David Selznick, as director, and Ernest Shipman, who will be in charge of the publicity and sales departments, with headquarters in New York.

Mr. Curwood was one of the first of America's prominent authors to realize the absolute necessity of an intimate co-operation between author and director in the making of the greatest results; and when "Back to God's Country"—a First National Special that has created a sensation—was filmed on the outskirts of the Land of the free, it was Mr. Curwood, with a record of fifteen years of exploratory work and adventure behind him, who went ahead with Mr. Hartford, and the author "hit in" together at every stage of the game.

Big Head Will Cause Downfall.

"Egotism is the deadliest enemy a man can have," says Mr. Curwood. "In other words, big-head—and jealousy. Any man who says that two heads—each skilled in its profession—are not better than one must be an idiot. Just that minute a director gets bloated up with his own importance you can make up your mind he is going down-hill—and will bog off fast. And the same holds true of an author. Not until authors and directors get together in this way, each giving the other what he in the other needs, will the greatest results be achieved in picture making.

"We do not expect to make more than two pictures a year for it is our determination to make the Curwood natural stories stand out on the screen, like "Back to God's Country," as the classics of the wilderness. If it takes us an entire year to make one picture, and make it as we want it made, we will take that year. We are going to let the other fellows do the hurrying.

"Our next big super-feature, now in process of making for First National, will be my novel "Nomads of the North," a big human drama with wild animal action in it. We expect it will take us six months to make this screen story as we want it made."

Ince Adds to Scenario Staff.

Miss R. Carol Kapleau is the latest addition to the Thomas H. Ince scenario department. Miss Kapleau comes to the Ince Studios after a year of similar work with a large company in New York.

Receiving her education at the University of California, Miss Kapleau has had a number of years' experience in writing scenarios as well as being a playwright of recognized ability. Two of her skits are now appearing on the Keith Circuit in the east.

Bradley Forms Company to Produce in Cleveland

CLEVELAND now enters the ranks of many other American cities as a legitimate production center, with the formation of the Bradley Features Company, a concern that plans to make from four to six big productions a year.

Mr. James H. Bradley, president of the company, Bradley was formerly known as Brodsky. He directed "The House without Children" and other pictures, the productions being made in connection with parties identified with the Argus Enterprises. The new concern is the outgrowth of the success of Bradley's efforts and the directors of the company are Fred Desberg, E. P. Strong, Joseph Laronge, Robert McLaughlin, Arthur Breckin, H. H. Cudmore and S. R. Bradley.

Announcement was made that a lease has been taken on the Andrews property on Euclid avenue where a permanent studio will be fitted up. For each production a special company of talent will be obtained with a well known star. Special attention also will be given to the stories, in an effort to get an even balance as to quality between star and story.

In honor of his election to the presidency of the concern and as photoplay director, Mr. Bradley gave a dinner at the Holland Hotel, Monday night, February 9, which was largely attended.
"Honey Bee" Starring Mme. Sylvia Answers Wide Appeal for Novelty

The American Film Company, Inc., in line with its announced policy of devoting its entire Santa Barbara, Calif., studios to the production of special features, now announces that it has ready for release "The Honey Bee," an adaptation of the novel by Samuel Merwin. This subject, which is published by Bobbs-Merrill Company, is said to be one the six best sellers in the United States.

The cast introducing this special six-reel feature is headed by Mme. Marguerita Sylvia, the famous grand opera star. Sylvia is in the lead, and among the cast are such favorites as Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Harvey Clark, Dell Boone, Ethel Ulman, Charlotte Merriam, Ruth Maurice, Harry Tenbrook, and the noted pupilist, "Kid" McCoy.

In discussing the presentation of "The Honey Bee," Samuel S. Hutchinson, president of the American Film Company, Inc., who recently returned from California where he supervised production of the subject, said: "I believe we have accomplished in "The Honey Bee" what the high-class exhibitors throughout the country have been asking for. Many of the larger exhibitors have said to me time and again: 'Give us novelty! Give us something out of the beaten path. Most subjects are too much alike too much along the same lines!"

Answers Appeal for Novelty.

"In 'The Honey Bee' I believe we present the answer to the exhibitors' appeal for novelty. For here is a subject by one of the most popular writers in America—Samuel Merwin—that draws an analogy between human life and the life of the bee. It points out the powerful moral lessons concerning which Masterlinek comments so graphically.

Mme. Sylvia portrays the title role in a masterful style which proves her immense dramatic versatility. It is, as one might imagine, a difficult role to perform, that of a business woman who finds, like the bee, that the true mission of a woman in life is motherhood.

"The story relates of a fight in Paris between Carpentier, the French champion, and the American champion. To portray the role of the French champion we secured the famous pupilist, 'Kid' McCoy. The part of the American champion is taken by Nigel Barrie. The fight was staged in our big glass studio. An audience of more than 3,000, most of whom were in formal evening dress, makes this one of the most elaborate prize fight scenes I have ever seen staged for pictures.

"Additional information can be obtained from the American representatives at the Pathé exchanges, and I feel confident that exhibitors throughout America will agree that we present in 'The Honey Bee' a theme which is exceptionally unusual and which will prove a substantial box-office success."

"Daredevil Jack" Has New York Trade Showing

The first two chapters of "Daredevil Jack," the fifteen-episode serial featuring Jack Dempsey which Pathé Exchange, Inc., will release on February 13, have been screened at Wuritzler Hall, New York, at a special performance for the trade. Exhibitors of Manhattan, Brooklyn and New Jersey, taxed the capacity of the auditorium and greeted with applause the first efforts of Champion Jack Dempsey as the hero of Frederic Chapin's adventure story produced by Robert Brunton.

The showing was conducted under the direction of W. E. Raynor, manager of the Pathe New York exchange. After the performance, Mr. Raynor was gratified by many of the exhibitors upon the fine quality of the production. Mr. Raynor said: "In all my experience with serials, I never before encountered so much enthusiastic praise for a production from exhibitors. I rationally expected it would register a hit by its acting, but it was a surprise to me to find that he had made such a decidedly favorable impression. All the exhibitors had only the highest praise for Dempsey as a screen actor, while the story met with general applause and the production was pronounced excellent. I expect the picture to prove the biggest money-making serial Pathé has ever offered the exhibitors of this country.

Among the exhibitors present were the following: Traubb and Flamme, Grand Opera House, New York, and Olympic, Brooklyn; John M. Squire, Union Hill; Frank Keeney, Keeney Theatres, Brooklyn; Fred Mertens, Jersey City; Weiss Brothers, Greenpoint; Varney Brothers, Brooklyn; Edward Bimberg, Bimberg Circuit; Robinson and Burns, Jersey City; Abe Franchi, Consolidated Circuit; Mr. Motta, Peerless Theatre, Brooklyn; Henry Bishop, Hoboken; representatives of David Picker Circuit, Mr. Moody, Orient Theatre, Brooklyn, and a number of others of equal prominence as exhibitors in the New York district.

Capitol Theatre Books

"The Luck of the Irish"

Following the policy adopted by Realart Pictures Corporation of giving its films special try-outs before general release, "The Luck of the Irish," an Allan Dwan production, was booked for the Capitol Theatre for the week of February 8.

The first test of this Mayflower Photoplay Corporation special was held recently at Sid Grauman's million dollar theatre in Los Angeles where it is said to have played to large crowds.

The Luck of the Irish" will probably be released about February 22. Returns on this box-office trial available to exhibitors from the most important trade centers in the East and West, J. S. Woody, general manager of Realart, in a letter to branch offices of the company, quotes Grace Kingsley, critic of the Los Angeles Times, as saying: "See it and be charmed completely away even from the remembrance of the high cost of living. You're lucky to have the chance.

The east of "The Luck of the Irish" is composed of Dan Kirkwood, Harry Northrup, Anna Q. Nilsson and Ward Crane.

Return of "Hoodlum" Breaks Records.

The "first runs only" policy of the Victoria Theatre at Rochester, N. Y., expressed a sudden change recently when Manager Jack Ferren was persuaded to try "The Hoodlum," starring Mary Pickford and distributed by First National Exhibitors' Circuit, for a second run.

The return engagement of "The Hoodlum" broke records for the Victoria, and as a result Manager Ferren has applied for re-bookings of "Daddy Long Legs" and "Heart O' the Hills," also Mary Pickford Productions distributed by First National Exhibitors' Circuit.
Goldwyn Names Famous Plays Listed as Current and Future Productions

The Goldwyn Pictures Corporation has gone to many sources for dramatic and comedy material to turn into photoplays during the coming months. Popular books, great plays that have been numbered among the biggest stage successes of the generation, and original stories by the most fertile creative brains of the day, all contribute to the remarkable list of productions, current and to come, announced by Goldwyn this week.

With the all-star pictures, adaptations of renowned plays, the Eminent Authors contributions of their novels, the great screen stories selected for the Goldwyn stars, the Booth Tarkington two-reel "Edgar" comedies and the product of the Bray Studios, Goldwyn Pictures Corporation is offering a program of variety and interest that meets the needs of exhibitors.

In tabulating productions, present and future, Goldwyn has included only such works as will reach exhibitors within a comparatively short time.

Suggested Selections.

From the viewpoint of the exhibitor looking for feature pictures it would be difficult to make a stronger selection than Hall Caine's "The Christian," "Milestones," the remarkable study of changing generations by Edward Knoblock and Arnold Bennett; "Bunty Pulls the Strings," conceded to be a most sympathetic study of Scotch character, and "The Tailor-Made Man," the Cohen & Harris comedy that played for several seasons. These four reowned stage successes are placed among the all-star pictures, along with "Black Pawl," by Ben Ames Williams, and "The Branding Iron," by Katherine Newlin Burt.

No less important are the other stage plays recently secured as vehicles for the Goldwyn stars. "Madame X" will be filmed with Pauline Frederick in the character played by Lillian Gish by Dorothy Donnelly. "Officer 666," the Cohen & Harris farce-comedy by Augustus McHugh, has been assigned to Jack Pickford, whose "Little Shepherd of Kingdom Come" is now awaiting release. "The Double Dyed Deceiver" and "The Man Who Had Everything" are other stories chosen for him.

Tom Moore in "Stop Thief."

Tom Moore will be seen in "Stop Thief," and later in a picturization of Ben Ames Williams' "The Great Accident." His current release is "Duds," a thrilling story by Henry C. Rowland. Clyde Fitch's "The Truth" will afford Madge Kennedy one of her best roles. Other stories that promise to reveal her at her best are "Two Cents Worth of Humaneness," by Octavus Roy Cohen, and "Trammed With Red," now in preparation at the Goldwyn studio in New York.

Then there is "The Slim Princess," the George Ade-Henry Blossom success in which Mabel Normand will interpret the character made famous on the stage by Elsie Janis. Several more works suitable to Miss Normand's individual style of comedy expression have been secured.

Will Rogers, who has rapidly advanced in favor as a screen comedian, is well supplied with material to follow W. R. Leighton's "Billy Fortune" story, screened under the title of "Water, Water, Everywhere." "The Strange Boarder" is already complete and the work is progressing on "Jess Call Me Jim." Geraldine Farrar's next release will be a spectacular and colorful romance, "The Woman and the Puppet," by Pierre Louys and Pierre Frondais.

Much may be expected from the Eminent Authors whose novels are being transformed into pictures by Goldwyn. Rex Beach will follow "The Silver Horde" with a comedy, "Going Some," the scenario of Rupert Hughes' next offering, "Scratch My Back," is now in the hands of Director Sidney Olcott; Basil King has written a remarkable story in "Earth Bound," to be released after his "The Street Called Straight." Mary Roberts Rinehart has contributed "Dangerous Days," Leroy Scott is represented by "Partners of the Night" and Gouverneur Morris contributes "The Penalty."

Favorable Report on Trademark Bill.

The House Committee on Patents has made a favorable report on a bill to extend trademark privileges. It provides that where any person has registered a trademark upon the ground of its use for ten years prior to February 20, 1903, as to certain articles or classes of articles, and shall thereafter and subsequently extend his business so as to include other articles not manufactured by him during that time, registration of the trademark in the additional classes is to be permitted. It is required however, that the mark shall have been in actual use for two years.
Miss SHIRLEY MASON
The fast rising FOX star
Better Co-operation with Small Town
Showmen Planned by Metro Officials

S. A. SHIRLEY, district manager of the central west for Metro, returned from a week's trip through that territory Monday, February 2. He was accompanied on the tour by E. M. Saunders, general sales manager for Metro. The cities visited were Minneapolis, Omaha, Kansas City and St. Louis. From St. Louis Mr. Saunders went on to Cincinnati, where he joined W. C. Bachmeyer, district manager of the territory supplied by Cincinnati, Pittsburgh, Cleveland and Detroit, and these cities were also visited.

Mr. Shirley and Mr. Saunders were engaged in a special drive, in the cities visited by them, and they held a special sales conference in each city with the Metro exchange manager and all salesmen connected with his office. This special drive had to do particularly with the Metro policy of fewer and better pictures.

Mr. Shirley states that they discovered there was no trouble with any of the offices visited, so far as closing up all the key cities—or larger towns in the district—was concerned; but they found that while doing this the smaller towns had been somewhat neglected. The conferences, already referred to, were therefore held for the purpose of devoting ways and means for getting into closer touch with exhibitors in these smaller towns.

Closes for Big Business.

Mr. Shirley says that on the trip Mr. Saunders and he came in contact with many prominent exhibitors, both in the larger and smaller towns, and that they were very successful in closing quite a volume of business, which had been hanging fire for some considerable time past.

In Minneapolis they found that the working organization of the Reuben & Finkelstein enterprises had undergone wonderful improvement, under the very efficient management of General Manager Hays. By the way, Mr. Hays was formerly manager of the Garrick Theatre in St. Paul. Mr. Hays has installed systems and methods for handling the extensive bookings of the firm which are marvels in their way, Mr. Shirley informed me.

Mr. Shirley sold the entire output of his pictures to the Reuben & Finkelstein firm for Minneapolis, St. Paul and Duluth. He found a strong demand for Nazimova's latest feature, "Stronger Than Death," for Bert Lytell in "The Right of Way" and for Alice Lake in "She Said a Woman Tell?"

In Des Moines the Metro officials called on Abe Frankel, owner of the Rialto and Majestic theatres, who contracted for the entire output, opening with "Stronger Than Death" Sunday, February 2. A. H. Blank, owner of the Des Moines, Garden and Palace theatres, was also visited. He owns the franchise for First National in his territory and reported excellent business in both the theatre and exchange departments. Mr. Blank uses Metro features in Sioux City, Ia., and in Columbus, Neb.

Metro Pictures Fill the Newman.

At Omaha, Harry Goldberg, who owns the Sun, Moon and the Muse theatres, among the finest in the city, contracted for all the recent Metro releases. He opened at the Sun with "Stronger Than Death" Sunday, February 1.

Kansas City was next visited. There Frank Newman, owner of the Newman Theatre, had already booked the Metro recent releases and reported excellent business for all of them. Sam Harding, who owns the Liberty, and Richard & Flynn, owners of the Twelfth Street and Wonderland theatres, contracted for the second run of all recent Metro productions.

William Siever, of the New Grand Central, and Harry Koplur, of the Greater Amusement Company, at St. Louis, had already contracted for all the recent Metro output when seen. The Greater Amusement Company controls sixteen of the leading houses in St. Louis in the suburban districts. "Nothing But the Truth" was playing simultaneously in seven of these houses when the Metro visitors were in the city, and four prints were used for the occasion. Relays of bicycles were employed to deliver the films at the appointed hours at the theatres. Mr. Moskowitz, manager of Loew's Garrick, was also visited. He was showing to capacity business with a program of vaudeville and pictures.

District Manager Shirley reported excellent business, generally, throughout the central west. At least that was the condition before the " flu" scare came. While in St. Louis the schools were being closed and all theatres were compelled to close one hour daily for thorough ventilating and disinfecting purposes. Exhibitors everywhere were extremely optimistic over business prospects for the approaching season and Mr. Shirley found conditions really excellent, notwithstanding the epidemic.

Mary Kelly Gives Vivid Sketch of Riviera's Prelude

The atmosphere of movie houses is changing—and for the better. A recent visit to the Riviera, one of Chicago's most magnificent theatres, on the North Side, warrants the happy assurance that a devotion to artistic ideals is supplanting the old rampant spirit of commercialism.

From the moment of entrance one is impressed. There is something in the surroundings, the lights, the music that

Just a Moment, Dear Readers, and You'll See Them Throwing the Furniture.

"Because," says Margarita Fisher, "I don't like the color of his shirt"—in American's production, "The Dangerous Talent."
appeals to the finest sensibilities of the visitor. Here is no ordinary amusement hall, one thinks, but a stately temple of art, where results which money alone has not brought, but which would be achieved only by a fundamental appreciation of beauty and refinement. In other words, the patron gets something that he hasn’t paid for.

Previous to the scheduled program, pianissimo strains of music from a rear miniature orchestra on the mezzanine, are heard. Overhead the indirect lights shed a pale glow over the interior. The wanderer settles himself for a treat. If he is musical, he understands and forgets everything. If not, he rests himself and his eyes by glancing about at the pastel-tinted decorations of faded rose and gray, brightened by a few touches of gold. Presently the music stops. Slowly, very slowly, the curtain rises, and the orchestra members take their places. Lights go on brilliantly, disclosing on the screen the name and composer of the overture. This is always a selection from the classics. Then gradually the light leaves the screen and falls like a curtain upon the two sides of the musicians, so that only they are distinctly visible.

The effect is psychological. Because of this arrangement, there is no thing to divert the audience and the music receives the whole of their attention. For eight short minutes the overture lasts. Then promptly, with a celerity which must be appreciated, the lights go on, the curtain divides, and there is a vocal solo, duet, quartet or sextet, varying with the weekly change in program. These artists are carefully trained, and maintain in every way the high standard of the management.

Then the screen program starts. Preceding the feature is a group of pictures on travel news and comics that seem to have been culled from the best that filmland offers. For each of these a fitting musical selection has been planned, and is provided by a wary conductor who never misses a cue.

By this time the patrons as well as the director are “in the groove” for the feature, which has been formally, pleasantly and elaborately introduced.

**Rothacker Prints Rank Very High in Europe**

DAVID P. HOWELLS, a well-known exporter of American films in New York, on his return from a recent trip to Europe, wrote Watterson R. Rothacker as follows:

“You will be interested to know that during my recent stay abroad I saw Rothacker prints in London, Paris, Stockholm, Copenhagen, Amsterdam, Brussels and Prague. Everywhere the excellence of your printing was evident and unreservedly praised. I was frequently asked if it would be possible to induce you either to open and conduct laboratories or install your system in existing laboratories in European distributing centers.”

Mr. Rothacker replied that he had very definite plans regarding European laboratories, and that London will be the next place after New York.

**Hallmark in United Offices**

Hallmark’s Chicago force has moved from the Consumers Building to the offices of United Picture Theatres, on the fourth floor of the Mallers Building.

**Chicago’s Select Office Breaks Former Records**

BEN W. BEADELL, manager of Select Office of Chicago office, announces that all previous sales records were smashed during the week ending January 17. The previous monthly records were also broken by the showing made in January last, but Select Office of the victory, Assistant Manager Eddie Silverman, the salesmen and the cashier, were entertained at dinner by Manager Beadell.

A trade showing of “The Land of Opportunity” was given Tuesday, February 3, and created such a favorable impression that it was booked out at the time. Prints were being requested from nearby Select offices to meet the demand before the week closed.

**“Copperhead” at Randolph; “The Gumps” at Orpheum**

JONES, LINICK & SCHAEFER has booked “The Copperhead” for a run of two weeks, beginning Sunday, February 8. Lionel Barrymore, who appears in the titular role, is a big Chicago favorite in stage roles and will draw large crowds strong following to view him in this much advertised feature.

“The Gumps,” Sidney Smith’s famous cartoon characters, will be shown at the Orpheum concurrently with “The Copperhead” at the Randolph.

**The A. A. A. Gives Luncheon**

A luncheon was given at the Morrison Hotel Friday afternoon, January 6, by the Allied Amusement Association, the invited guests being dramatic, vaudeville, burlesque and moving picture theatre managers.

The event was a celebration of the amalgamation of the Chicago Theatrical Managers’ Association and the Allied Amusement Association.

**Burton Holmes at Orchestra Hall**

The season of Burton Holmes Travelogues for 1920 will open at Orchestra Hall, Friday, February 20.

Since his last professional visit here, Mr. Holmes has motored all over Alsace-Lorraine, northern France, through Belgium and occupied Rhinelund. His camera corps has brought back vivid impressions of the sections mentioned and these will be enhanced by word pictures delivered only as Mr. Holmes knows how. “Vanished Russia” is the fifth topic of this year’s series.

**Altland with National Pictures**

W. S. Altland, formerly assistant manager to F. J. Flaherty in Hallmark’s Chicago office, recently left to accept the position of salesman with National Picture Theatres, Inc.

**Marie Schaefer Engaged**

Charles J. Schaefer, owner of the Garfield Theatre, West Madison street, announces the engagement of his only daughter, Marie Schaefer, to Roger A. Bailleau, also of Chicago. Charles J. Schaefer is the oldest of the four Schaefer brothers, the others being Peter J. Scafeer, of Jones, Linick & Schaefer, with whom Charles J. Schaefer and Fred Schaefer. The two last named are also successful picture theatre men.
Samuel Goldwyn Visiting Coast
With Many Conferences Pending

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, is expected to arrive from the East one day this week. This is his first visit to the Culver City studio since the Duponts and the Chase banking interests have become financially interested in the Goldwyn organization, and Edward Wise, president of the United Cigar Sellers, became a member of the Board of Directors.

Preparations are under way at Goldwyn for the accommodation of ten companies to work at the same time. Additional stages and equipment are being built on the lot recently purchased by Abraham Lehr, general manager and vice-president.

During Mr. Goldwyn's stay new plans will be put in operation, and increased production activities will be tried out. Conferences will be held by Mr. Goldwyn and the Eminent Authors, two of whom, Mary Roberts Rinehart and Gouverneur Morris, are here, with other coming, while he is on the coast. Much importance is attached to these talks.

Ibanez at Metro.

Vincente Blasco Ibanez, noted Spanish author, whose novel, "The Four Horsemen of the Apocalypse" has been purchased for screen purposes by Metro, has been in Los Angeles for the past few days, during which time he has spent many hours at Metro's Hollywood studio, in collaboration with June Mathis, who is putting the story into continuity form, and the visiting officials from the east. Marcus A. Loew, Richard A. Rowland and Maxwell Karger, all entertained the distinguished visitor, and appeared with him in a film which will be used to announce the photoplay when it is ready to be released.

New Kinema Manager Arrives.

Jack Calicutt, who has been appointed manager of the Kinema Theatre on Grand Avenue by the Gome Brothers and Sol Lesser, recent purchasers of the playhouse, arrived from San Francisco in time to oversee the preparations for the first presentation under the new management, which is a film version of the Emerson Hough novel, "The Sagebrusher." Marguerite De La Motte, one of the leading players in the film, was engaged to make personal appearances in connection with the exhibition of the picture.

Film Exchange Dinner-Dance.

A dinner and dance was given at Christopher's on February 6 by the Los Angeles Film Exchange Board of Trade. The organization is composed of exchange managers of Southern Califor-...
a candidate for delegate from California to the Republican National Convention to be held in Chicago in June. Mrs. Power is the wife of Tyrone Power, of stage and screen fame.

Ince Engages Writer.

Joseph Franklin Poland, who has written many screen stories for Mary Miles Minter, in connection with the American Film Company, has been engaged to write stories for Ince productions.

Fox Theatre Manager in West.

John Zanft, general manager of all the William Fox theatres of the country, arrived in Los Angeles last week, and has since spent the greater part of his time out at the Fox studio in Hollywood. Mr. Zanft has not made any announcements in regard to the purchase of a Los Angeles theatre for Fox.

Theatre Man Marries.

Harold Armstrong, house manager of Grauman’s Theatre, was married on January 20, to Katherine Newman. The couple will live in a new bungalow in Hollywood when they return from their honeymoon.

Kansas City Officials

See “The Copperhead”

INDICATION of the big publicity which can be obtained by exhibitors showing “The Copperhead,” the Paramount-Artcraft super-special, featuring Lionel Barrymore, is given in a telegram received by Al. Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, from F. L. Newman of Newman’s Theatre, Kansas City. Newman’s Theatre is showing “The Copperhead” all week.

Before the opening of the picture, Mr. Newman gave a preview to about 300 persons, representing the leading citizens of Kansas City.

At the more than conspicuous feature of Lincoln Week in the presentation of “The Copperhead” is enjoying immense popularity at the Roxy Theatre.

Chicago first saw the production on Sunday last, where it opened an engagement at the Randolph Theatre.

Studio Shots

MARY ROBERTS RINEHART’s next production for Eminent Authors will be made from her story “Empire Builders,” and Colleen Langdon will play the leading role.

Tom Forman will direct Ethel Clayton in the Universal production, “The Ladder,” at Lasky’s.

Charles Ray’s first independent production will be a film version of “Peaceful Valley,” by E. B. Kidder, in which Sol Smith Russell rose to fame on the stage.

The Allan Dwan Company, which has been making its pictures in Universal, has started shooting of “The Scout” on Mt. Lowe, has returned to Universal, and completed the production.

Artie A. D., a part of the Universal serial, “The Moon Riders,” has so far recovered the use of his broken leg that production on the serial will be resumed within a few days.

Lucille Rube is Neal Burns’ new leading woman in Capitol Comedies.

The house of Daniel Fairbanks, which was partially destroyed by fire a few weeks ago, is undergoing repairs.

Edward Jose, directing Anita Stewart in “The Yellow Typhoon,” is holding up the production on account of illness.


Tully Marshall, Hugh Thompson, Russ Powell and Harry Laramie will support Mabel McVicar in “Pamper Me” at Goldwyn.

Cleo Badson, who has been in hospital as the result of being kicked by a horse while working in a serial, is recovering.

Henry R. Symonds, recently of the Henry Lehrman theatrical forces, has been engaged as assistant by Marshall Neilan.

David Horley, film producer, returned from New York last week accompanied by his family.

Sidney Olcott will direct the Rupert Hughes story, “Scratch My Back,” at Goldwyn, with Roy T. Barnes and Helene Chadwick in the leading roles.

Gale Henry, eccentric comedienne, has just received word that her husband, Bruno J. Becker, who is also her business manager, is seriously ill in New York.

Syd Chaplin and Mrs. Chaplin gave a dinner party at their home one night last week in honor of the twelfth anniversary of their wedding.

Dwight Cleveland, scenario editor for Jesse D. Harris, is in New York hunting new story material for Blanche Sweet, H. B. Warner, William Desmond and the Henry King Special productions.

William Desmond and his bride, Mary McVor, expect to move into their new home on Hollywood Boulevard early next week, after which they will stage a housewarming for their friends.

J. S. Woodhouse, publicity director at Goldwyn, has been appointed to the Committee of Publications and Statistics by President McFie of the Chamber of Commerce.

Margaret Loomis is leading woman for Bryant Washburn in “The Sins of St. Anthony.” John has written the scenario for the play.

Ashley Cooper, Australian actor, is doing comedy characterizations at the National Theatre.

J. Warren Kerrigan has begun production on “The Green Flame” at Brunton, with Fritzi Brunette opposite and Ernest C. Warde directing.

Helen Holmes has begun on her new serial, “The Danger Trail,” under Director Gilbert P. Hamilton at the Warner Brothers studio.

Edith Storey and her company, under Director Colin Campbell, have gone to El Segundo for Algerian scenes in “Moon Madness.”

Maurice Tourneur has gone with his company to Salinas Beach for the location scenes for “The Pavilion on the Links.”

The cast for “The Penalty,” the Governor-Majors story, includes Edward Cline, Terry, Lon Chaney, Kenneth Harlan and Charles Clary.

Sessue Hayakawa, star and producer, was taken suddenly ill while at work at the old Griffith studio one day last week. Nervous breakdown, his physician says.

A brief note from a friend of the director of the Paramount comedy to which he has given the startling title of “The Paper Hanger.”

Marshall Neilan’s Studio Policy

Gives Credit When Credit Is Due

CRITICISM having been directed against the practice of crediting on the film and in advertising the names of the scenario editors, the cameraman, etc., Marshall Neilan comes through with the assertion that he for one believes in the policy of “Live and let live.” Mr. Neilan thus declares himself.

“I do not agree with the premise that the average audience becomes bored when we acquaint patrons with the names of the people who are responsible for some of the most essential features of an entertaining picture. True there is a limit, and to overreach the limit is hardly advisable.

“However, I am a firm believer in giving credit where it is due. I think the general public is honest enough to appreciate the work of those who so materially help to make a production worth while.

“To attain recognition in one’s particular line is the ambition of everyone and photographers and art directors are no exception. But how are they going to accomplish this ambition if the producers deny them the credit they deserve?”

“And would it not be unfair to patrons to mislead them into thinking that a single person—the producer alone—is solely responsible for every individual feature of a production?” Mr. Neilan continues.

Believes Reviews Help Sales.

“The critics of today dwell on the quality of the continuity, photography and technical direction almost as much as they do on the direction and acting. The success or failure of a picture very often depends largely on the consensus of opinion of those published reviews so why should they not the names to whose skill this important work is entrusted be brought to the attention of the public.

“It is true that no production ever leaves the studio without the careful approval of the producer himself, and it is his whose reputation will suffer if the attraction should prove unsatisfactory from any standpoint, but, on the other hand, the very sudden thrust to make a picture to go out for distribution is proof conclusive that he considers the work of his aids well done and it would be unfair to announce their individual names when introducing the picture.”

Wilson Now Owns Own Studio.

Butter Wilson, who is producing his second serial picture, “The Long Shadow,” for release to Hallmark Pictures Corporation, purchased the studio located on San Monica boulevard, Los Angeles, for $3,000. The studio has been occupied by the Bull’s Eye Comedy Company.

Petition in Bankruptcy.

The Master Craft Photoplay Corporation, which has a plant on the edge of Middlesex Falls, Medford, Mass., has been petitioned into bankruptcy by three creditors. They are Raymond L. Cleveland, who has a very small claim of $2000 for goods said to have been advanced and services rendered; Gladys L. Cleveland, who claims $800 for services, and Warren T. Jackson, of Medford, who asks $300 for legal services.
Dealings in the Open Market
Conducted by G. S. Sewell

Jack and Harry Cohn Take Over Production of "Hall Room" Films

Jack and Harry Cohn, producers of the Hall Room Boys comedies, announce that hereafter they will produce as well as distribute this series independently. They will also organize two other production units for other short subjects. However, the Hall Room Boys will continue to be the principal offering.

A studio in Hollywood, Cal., has been secured, and Harry Cohn will be in general supervision. Henry Bergman, formerly of the vaudeville team of Cohn and Bergman, has been appointed general director of production, while Al Nathan, formerly manager of the Broadway department, has become the studio director. The Hall Room Boys comedies have heretofore been made by the National Film Corporation. However, the contract has expired and the Cohns announce on account of the great success of the series, they have decided to produce these pictures themselves.

Jack of the New York office, says: We have determined that this series, shall, through merit and wholesomeness, become one of the most successful in the field. Though still young, compared with other brands, it has already proved a great success. During the coming year, the series will be built around the best stories obtainable, with original comedy situations featuring Neeley Edwards, the boy with the winning smile, in the role of Percy Hall Room. He will be given the support of the most talented company of comedians that can be secured. Beautiful girls, elegant settings, skillful direction and good photography, are to be the features of forthcoming releases.

Grey Tells of Making First Psychic Serial

Successful makers of serials must get a 'lap ahead in the race for new ideas,' says John W. Grey, president of Supreme Pictures, Inc. As pathfinders of serials we are putting over the first psychic serial.

'Today, in addition to being authors and producers of your own story, one must have the gift of feeling the public pulse and getting the jump on its changing moods before any one else can do so. I use the words 'pathfinders of serials' purposely for Arthur B. Reeve and I have been connected closely with nearly all the big serials and a large number of new ideas have emanated from us. Mr. Reeve's 'Exploits of Elaine,' made science familiar to the screen. At the time everything said "You can't get it over." But it went over so big that many serials since have had a scientific angle. 'Elaine' was a new departure, not only in type of story, but it was the first serial booked for weekly release.

A trade showing will be announced shortly, to which representative exhibitors will be invited.

More Sales on Hank Mann

The Arrow Film Corporation reports the sale of the Hank Mann two-reel comedies for New England to Sam Grand of the Arrow Film Company, 48 Piedmont street, Boston, and for Michigan to Arthur B. Hyman Attractions, Film Building, Detroit, Minnesota, North and South Dakota and Wisconsin territory has also been sold.

This is said to about complete all territorial rights on this series.

Monty Banks Signs with Warner Brothers to Make Two-Reel Comedies.

Former Sennett and Vitagraph comedian here crowding the dotted line while Sam Warner, Director Frank C. Griffin, Howard Hawks and Jack Warner look on.
**Six Road Shows for "Carmen" Burlesque**

**PROMINENT** among serial directors is Joseph A. Golden, author and director of the new Allgood serial, "The Whirlwind," starring Charles Hutchinson. He has been writing and directing serials and features for more than thirty years, and his present entry into the film field was with the old Biograph, for whom he wrote and directed pictures for more than a year.

One of Mr. Golden's first successes was "Monte Cristo" from the famous stage play of the same title, which was a one-reeler. Later, he produced the same picture for Famous Players in seven reels.

Among the stars Mr. Golden has directed are Nat Goodwin, Blanche Walsh, James O'Neill, Helen Ware, Julia Dean, John Mason, Holbrook Blinn, and others well known to the stage and screen. Mr. Golden also wrote and directed "The Great Gamble," a successful serial distributed by his company. He also made the "Wolves of Kultur" serial, as well as "The Libertine," "Redemption," and "Would You Forgive" feature productions.

"The Whirlwind," says Mr. Golden, "I believe to be my best serial as the thrills I thought big in my former serials seem commonplace beside those in "The Whirlwind.""

Charles Hutchinson is a star of an unusual type, he is fearless and possesses nerves of steel. With such a star, plus a fascinating story as well rounded cast, no exhibitor can fail of success if he will make use of the showmanship helps in our great twenty-eight page exploitation book prepared by one of the foremost experts in the film industry.

**National Now Completing "The Kentucky Colonel"**

THE National Film Corporation of America's first 1920 production, "The Kentucky Colonel," will be completed before February 1, according to William A. Seiter, director, who will commence at once on cutting the picture. Over 67,000 feet of negatives are said to have been exposed for this picture, which is a screen adaptation of Opec Read's novel of the same title. The picture will be ready for its first New York preview about March 1, states Mr. Joe Brandt, the National's eastern representative.

Francis McDonald to Be Starred.

Francis McDonald, the juvenile lead in 'The Kentucky Colonel,' will be starred in another production at once. Joseph J. Dowling, who has the title role in 'The Kentucky Colonel,' returns to the Brunton studios, for a special production.

**Reissue of "Tillie" Film Features Five Funmakers**

MACK SENNETT once replied to a group of prominent film men on the question of what in his opinion was the greatest comedy he had ever produced: "Tillie's Punctured Romance.

This production is claimed to contain every element for a successful comedy feature. There is a story that is sufficient in itself. And the cast of five prominent comedians, who are handling the title role, Marie Dressler, Mable Normand, Chester Conklin and Mack Swain, all contribute to bring out the comical situations.

"I'll Puntuated Romance," the official of Tower Film Corporation, "has been advertising itself from its first showing, and each successive performance has boosted its reputation. MACK SENNETT'S "Tillie's Punctured Romance" will bring crowds to the theatres that run it. It is a masterpiece that those who see will want to see again."

**Much Interest Aroused by Latest Abramson Picture**

**QUESTS** from exhibitors regarding week-stands and runs, and also inquiries from many state and region buyers regarding territory, are reported by the Graphic Film Corporation, regarding Ivan Abramson's latest production, "A Child for Sale," which is promised for release February 6.

In order to reap the benefit of the publicity carried in newspapers throughout the country in connection with an instance which is similar to the one on which this production is founded, and which by a coincidence occurred just after the scenario for this picture was completed, and an attractive twenty-four sheet has been prepared and will soon make its appearance on the billboards in New York City.

This campaign book is also being prepared which will lay particular stress on the excellent cast, consisting of Gladys Leslie and Creighton Hale, supported by Bobby Connelly, Julia Swayne Gordon, Anna Lehr, William Davidson, William Tooker and William Bechtel.

**Annette Kellerman's Lead Will Be Wheeler Oakman**

SOL LESSER, who is producing a series of productions featuring Annette Kellerman, announces the engagement of Wheeler Oakman as her leading man, stating that it is the first time he has attracted attention for his work as the "Broncho Kid" in "The Spillers," and later appeared in such successes as "The Nearer-Do-Well," "Mickey," "Betrayed," and others.

The Kellerman story was written by Bernard McConville, and is being directed by Chet Franklin at the Brunton Studios, Hollywood. The pictures will be distributed by Sol Lesser.

**South Likes "Lord Helpus."**

Tower Film Corporation reports receipt of another statement similar to several received recently from exchanges who are handling former title, "Cruel, Cruel Love," which they are now releasing on the Independent Market. R. & R. Film Co. of Atlanta, Ga., who control their single reel Charlie Chaplin special, "Lord Helpus," for the southern territory to Tower Film Corporation, states that it is being received with enthusiasm, and is proving a big success.
Dorothy Dalton Trains for Stage
While Rehearsing for the Screen

By Edward Weitzel

The next morning was clear all right—clear, and about twenty degrees colder. Just the day for a movie rainstorm. My director declared enthusiastically, when I reached the studio.

"Why didn't you refuse to go ahead with the scene?"

"Because I replied Miss Dalton, looking at me quite seriously for a second, "moving picture stars are like good soldiers: they always obey orders."

"But, if it's a question of health."

"Always obey orders is the second Golden Rule of our profession; the first is always keep healthy," answered the actress lady who is now putting in her night and matinee days as the blonde enchantress of the Century Theatre on Central Park West, and wearing with such unconscious ease and grace the aeriferous but gorgeous gowns designed by Percy Anderson.

Rehearsing a Rain Storm.

"But that day when the sun shone and the rain came down; there was not a cloud in the sky as you crossed the Hudson on the Fort Lee ferry, I take it?"

"Not one! But there was a property man with a garden hose waiting for me and an unlimited supply of water and a director to see that I was thoroughly drenched."

"So that's the way a screen shower is made?"

"One-person showers, yes."

"How do you manage it when you want to soak a crowd or a few hundred feet of landscape?"

"Ring up the fire department."

"How cold was it that day?"

"Down to the freezing point."

I tried to look as if I believed this, but realized that I was not making a brilliant success of the attempt and took refuge in the original remark.

"Really?"

Miss Dalton's tone soon convinced me that she was in earnest.

"The property man stood so that the rain he was making soaked the ground under his feet and he had to keep stepping to prevent being frozen to the spot," she said.

"How about you?"

"I had to stand still and take it, and an icicle formed on the end of my tam-o'-shanter."

"What did they do with you—get a crowbar and pry you loose?"

"That wasn't quite necessary; but it was the coldest reception I've ever received as an actress. I was telling McKay Morris about it one night while we were rehearsing 'Aphrodite.' The stage wasn't very warm, and he laughed and suggested that the experience would be splendid training for my appearance as Chrysis."

"He referred—"

"To the elaborate scantiness of my costume."

Teaching an Actress Her Business.

"Has anyone told you how much taller you look on the stage than you are in reality and that the same thing is true about you on the screen?"

"No, but it's nice of you to say so."

"How did you feel the first night you walked out on the Century stage."

"Like a fly on the head of a brass drum. It was so different from screen acting, to face that packed theatre and hear the sound of my own voice."

"Weren't you amused to read in the papers that a movie actress with little or no stage training was the hit of the cast?"

"Why?"

"Because no woman without the necessary experience behind the footlights could have trolled the boards so confidently and so skillfully kept her voice at the proper pitch. both of which things you did. Your training may have been intensive, but it was in the right school."

"You are in a star company," said Miss Dalton: "Yes, that is where I got my early training in acting. Playing leads with an organization which changes the bill every week and appearing as Juliet, Young Mrs. Winthrop, the heroine in 'Paid in Full' and Calli-Melie successively either teaches an actress her business or opens her eyes to the painful truth that she has mistaken her calling. I'm not going to say how

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The Blonde Enchantress.

Dorothy Dalton as Chrysis of Galilee in "Aphrodite," at the Century.
Moore, of Washington, Attends Meeting of Circuit Executives in New York

TOM MOORE, the well-known exhibitor and owner of five theatres in Washington, D. C., arrived in New York on Sunday, February 8, to attend a meeting of the executive officers of the First National and to close some booking deals for the ensuing year. Mr. Moore has just recovered from a severe attack of influenza, which laid him up for ten days. It was his intention to remain in New York until February 11 and then proceed to Pinehurst and St. Augustine to recuperate. The business of the First National was so urgent he was obliged to remain until the 10th. Mr. Moore will break ground this spring at Fourteenth street and Park Road, Washington, for the erection of the Parkway Theatre, seating 2,200 and for another in the southeast section of that city to seat 1,400. These two additional theatres will increase his holdings in Washington to seven houses.

Mr. Moore believes the percentage plan of bookings is becoming more popular every day, particularly with super-special films like "The Miracle Man," "Male and Female," etc. He says he ran "The Miracle Man" for four weeks and expects to run "In Old Kentucky" for six weeks. He is arranging for a special stage setting, a colored jazz band and a big exploitation campaign that is unequalled in novelty and sensational effect.

"The past year has been a record breaker for Washington," said Mr. Moore, "and I predict, after talking with many Washington public officials, that 1920 will be the biggest year of prosperity the moving picture industry has ever had.

"The production of too many Bolshevnik pictures needs close watching. It is a dangerous subject to pictureize. In many cases the intention is good, but should there be anything in the beginning of the picture to antagonize one's Americanism or arouse it, that element will walk out disgusted without waiting to see the finish. From conver-

Victory Theatre Opens at Kokomo with Martin F. Gruenewald Manager

THE new Victory Theatre at Kokomo, Ind., one of a chain of five motion picture theatres owned and operated by the Victory Theatre Company of Fort Wayne, was formally opened on Monday, February 2, with "My Husband's Other Wife" as the chief attraction. The premier offering was attended by capacity crowds.

The Victory has a seating capacity of 1,025 and is one of the best equipped theatres in the state. Extreme simplicity characterizes the decorative scheme of old rose and gold, giving the interior an inviting home-like air. The theatre's emblem, an embellished golden "V," is much in evidence throughout.

There is no balcony, all the seats being on the ground floor, which slopes from the foyer to the proscenium in such a way that a clear view of the stage may be had from any section of the theatre. The lobby has a width of twenty-six feet and a depth of fourteen. To the right of the entrance are three richly furnished rooms, a rest room, dressing room and a retiring room.

Has Expensive Pipe Organ.

The structure was also designed to meet every requirement of safety, sanitation and ventilation. There are ten accessible exits and all doors are of the "pane" type. The projection room is equipped with two of the latest projecting machines and a spotlight. A pipe organ, said to have been installed at a cost of $10,000, is a feature.

The Victory Theatre Company's general manager is F. G. Heller of Fort Wayne. The other theatres owned by the company are the Fisher Theatre of Danville, Ill.; the Meridan and Starland theatres of Anderson, and the Washington Theatre of Richmond. Martin F. Gruenewald, formerly manager of the Washington at Richmond, has been appointed manager of the new Victory. He is one of the most aggressive exhibitors in the state.

Producers to Invade Hawaii.

A quarter of a million dollar film producing organization is being promoted in Los Angeles for the purpose of producing pictures on a large scale in the Hawaiian Islands. Director William Chauvet is handling the negotiations for taking an entire film colony across the Pacific to do a series of pictures with the islands as a locale, and the stories to be woven around the spirit of the South Seas, but with up-to-date themes.
Judge at Murder Trial Bars Films
Depicting Story of the Defendant

The trial of Mrs. Gertrude Wilson, accused of the murder of Charles Brown, at Marysville, Cal., which has been attracting much attention on the Pacific Coast, has come into even greater prominence through the efforts to introduce moving pictures as evidence. These pictures were made by the defense at the actual scene of the shooting with the assistance of eyewitnesses.

Judge Ernest Weyand permitted the pictures to be shown in court, but had the jury excluded at the time, as well as during the entire half-day given over to arguments for and against their introduction as evidence. He later rendered a ruling against the admission of the film, expressing the opinion that such evidence might tend unduly to sway the jury by its dramatic effect, as well as set a dangerous precedent.

The defense contended that the film showed the occurrence in the exact manner in which it happened and that in no other way could it properly be described. It set forth that twelve men in the jury box from twelve separate mental pictures from spoken testimony, some of which must be inaccurate, while the testimony of an eye-witness in moving picture form would give one clear impression.

Judge Weyand's Opinion.

In giving his decision to refuse the admission of the films as evidence, Judge Weyand spoke at considerable length and went into the matter in detail, stating that he realized that the proposition was a novel and very important one. He quoted authorities on the use of hisograph, and expressed an opinion that if “juries are naturally prone to accept them as absolutely correct,” as is asserted in "Moore on Facts," this would be even more so in regard to moving pictures.

He also directed attention to the fact that an actor always places special stress upon his attempted reproduction of the alleged acts of the person he represents, and suggested that since the actor in the film in question who represented the murdered man had never seen the original, his natural tendencies would be to overact the picture in favor of the side whose version was taken as a guide.

He expressed an opinion that moving pictures had their place in courts as evidence and went into detail outlining the possible use of these. In part he said:

When They May Be Used.

"It is highly proper to use a moving picture in aid of any disputed issue in court in an attempt to have clear and truthful mental picture of the incident under investigation in order to have it clearly and firmly impressed on the minds of the court and jury. Any court that would refuse to allow the moving picture as evidence in such a case would, in my judgment, be committing a reversible error.

"I may give some instances where I think it would be proper: Suppose the method of operation of some mechanical contrivance should be the subject of dispute, and it would be impracticable to show the actual operation of the contrivance to the court and jury; in my judgment, moving pictures that would fully show such operation should be received. Assume that the operator of a moving picture machine were taking a picture on the street showing the movements of men or machines and other moveable objects, and an alteration or accident should happen within the scope of the machine, and thereafter the incident become the subject of legal inquiry; it would be gross error to refuse the introduction of the moving picture, if proven to have been honestly taken.

Pictures the Best Evidence.

"I am informed that during a recent strike a moving picture machine was stationed in a secreted position and was made to photograph the actual movements of the strikers. Were this strike or the question as to who may have participated therein or the actions of the several participants to become the subject of judicial inquiry, a picture of the persons, their acts and movements so taken would be the very best evidence in such investigation.

"A picture showing the actual progress of a fire or a flood, or showing the action of a windstorm, should be received when it can illustrate any disputed issue or fact. In all these instances it will be clear that the direct fact in issue is shown in the picture." Judge Weyand stated that if the question at issue in the trial in progress was, "Could the homicide have so happened," the use of moving pictures would have been permissible, but that this was not the real matter in dispute.

"Live Sparks" Adds to Kerrigan's Popularity.

The volume of contract business received at the Hodkinson home office on "Live Sparks," J. Warren Kerrigan's newest release, is further evidence that the magnetic star is riding a high wave of popularity and seems to bear out the statement of Robert Brunton, when the first print was shipped east from Los Angeles, that "Live Sparks" is the finest J. Warren Kerrigan production made under Brunton auspices.

Though but three weeks have passed since the date of its release, several first-run theatres have enjoyed highly profitable engagements on the star's latest vehicle, which has already surpassed the spot-bookin record on a Kerrigan picture achieved by "The Joyous Liar." Its snappy, attractive title, which "Live Sparks" lives up to in its every situation, is proving an invaluable aid in advertising and exploitation campaigns.

J. Warren Kerrigan believes in permitting his supporting players a fair share of the laurels. In "Live Sparks" such well known players as Fritzi Brunette, Joseph J. Dowling, Arthur Mill ladies, Roy Haidley and J ohn Stepping have something more to do than just helping the star to shine.
Pathé Will Shortly Release First of "Bringing Up Father" Comedies

THE unique combination of George McManus and his well known newspaper character, Mr. Jiggs, and the directing talent of Al Christie and Reggie Morris is disclosed in the announcement that Pathe Exchange, Inc., will shortly release the first of a series of two-reel comedies launched under the auspices of the International Film Service, "Bringing Up Father" is the general title of the series, based on the famous comic creation of McManus, familiar to almost every newspaper reader in the country.

The first comedy in the series has been completed under the personal direction of Mr. Christie, and full re-releasing details will be made known in the near future. They will be issued at the rate of one a month after the initial release. International is backing the series with the entire force of its entire publicity organization, and the newspaper feature will contain announcements of the screen comedies.

Johnny Ray Plays Jiggs.

Playing the role of Jiggs is Johnny Ray, who has played in vaudeville and who has enjoyed a big popularity for twenty years. Maggie is played by Margaret Fitz Roy, also a legitimate and vaudeville player before her first appearance in pictures several years ago. The daughter is played by Laura La Plante, who was selected from the ranks of Christie film follies girls.

In addition to the personal services of Al Christie, Reggie Morris will give his constant attention to the work on the comedies. He was for a long time associated with Mack Sennett and directed many of the biggest comedy successes. Aside from his experience with Sennett, Morris has had a long career as a creator of screen comedies, and big results are looked for in the series.

"International could have made no more popular selection of a type of comedy to put into a screen version. I believe there is scarcely a newspaper reader in the United States who is not familiar with Jiggs and Maggie and their beautiful daughter," announces Mr. Christie. Rafferty and Dinty Moore, the outlawed friends of Jiggs, are in the pictures, too. Many of the cartoons and the success of the motion picture should rest upon the fact that the characters are essentially human people. They are not caricatures. They are real human incidents, which every one knows and can understand.

"We have made a study of the McManus cartoons and have based the plot of the first of these two-reel comedies on a combination of four humorous incidents embodied in several of the original comic strips. When photoplay fans see the first of the 'Bringing Up Father' comedies on the screen they will recognize many happenings which they remember from the newspapers."

Large Sum to Be Spent

Remodeling Princess

W. W. WATTS, of Springfield, III., plans to spend considerable money in remodeling the Princess Theatre. He recently took over. The entire second floor of the building will be taken out to admit a new balcony which will seat about 300. The lower floor will be remodeled thirty-two feet and dropped thirty-two inches which will permit the installation of about 400 more seats. This will make the Princess one of the largest single, seating capacity theatres in the city, exceeding the Gaiety, Watts' other big house.

The new lobby will be in the north end of the building. The box office will be moved out to the edge of the sidewalk and the entrance on Capitol avenue will be discontinued. Exits will be installed on that side. A new canopy will be installed over the main entrance. Mr. Watts plans to go over the house from top to bottom and expects to make it the most beautiful theatre in Central Illinois. Mr. Watts' lease on the Princess is a long one. A large orchestra and a new pipe organ will be installed.

Mr. Watts will also take possession of the Lyric on July 1, and will immediately begin remodeling and altering it. He will be ready for opening on Labor Day.

In the near future the Gaiety will also be remodeled and the seating capacity increased.

Ince Buys Three Stories for Early Production

W. ORR Ince, who is said to have three new stories representing the best and most popular works of three prominent authors have been purchased as screen vehicles for Ince stars. "The Counterfeit," by H. B. Daniel; "The Incubus," by Marjorie Benton Cooke, and "An Adventurous Day," by Stella Wyne Herron, have been the three stories purchased by Mr. Ince and scheduled for production at an early date.

In the language of the trade, "The Counterfeit" is a first class "crook" story, replete with thrills, mystery and intrigue. H. B. Daniel, well and favorably known for his stories of the underworld, has injected dramatic intensity into an altogether different plot which is said to hold the interest from beginning to end.

"The Incubus" has been read in book form by millions of persons. It is considered the most convincing piece from the versatile pen of Marjorie Benton Cooke. Stella Wyne Herron, author of "An Adventurous Day," has written an introduction to readers. Her works have found popularity in 'Pictorial Review,' 'Woman's Home Companion' and other leading magazines. She was selected for short stories held by Collier's Magazine, Miss Herron contributed the prize-winning script. Her work received the personal compliments of the late Theodore Roosevelt.

All-Star Hodkinson Film Blends Humor and Drama

COMEDY and drama have a merry time of it battling for the upper hand throughout "His Temporary Wife," Joseph Leon Herron's production, adaptation of Robert Ames Bennet's popular magazine story, prints of which have just been received at all Hodkinson branches.

With an all-star cast, including Ruby De Remer, Edmund Breen, Mary Boland, Eugene Strong and W. T. Carleton, one might be inclined to believe that comedy would be out of place among such acknowledged exponents of the serious side of theatricals. Yet lively, original humor is no small part in the proceedings, with the famed dramatic artists demonstrating that it is no harder for them to convulse audiences than it is to provoke them to sighs and sniffls.

W. T. Carleton, famous as a character artist, wins many a laugh in a sick-room scene. Mary Boland, now appearing in Booth Tarkington's big stage success, "Clarence," and Armand Cortez also flash some delightful comedy.

Eminent Players with Doris Kenyon

Two notable women of the stage have a hand in Doris Kenyon's new Deitrich-Beck production, "The Hermit's Moon," by Augustus Thomas, W. W. Hodkinson distribution, Theodore C. Deitrich, co-producer, having enlisted the services of Mrs. E. V. Hall, widow of the famous character actor of another generation, and Ellen Olsen, the famous Swedish actress.

Mrs. Holland was herself a player of prominence and often appeared in support of her illustrious husband. The Swedish celebrity triumphed for years as the star, of plays produced at the Royal Opera House, Stockholm, both appear in the Normandy scenes of the Augustus Thomas story.

Mayer Signs Ward Crane

Louis B. Mayer has signed Ward Crane to play the leading role in support of Anita Stewart in "The Yellow Play," which has been produced by Edward Jose. Mr. Crane's recent screen appearances have been in main roles in Allan Dwan productions. In "The Yellow Play," he will play the part of a lawyer, who is to fall in love with Miss Stewart, finally winning her in the end, as a good hero should.
Stage and More Offices Going Up at Metro’s West Coast Studios

First steps toward the enlargement of the Metro studios in Hollywood and the general expansion of Metro facilities following the visit to the Pacific Coast plant by Marcus Loew and Richard A. Rowland were taken when the work was commenced on the construction of an enclosed stage to cost $45,000.

Word of this undertaking that reached the Metro home office in the Longacre Building brought with it the announcement that Mr. Rowland, Metro's president, has also authorized the early erection of additional executive offices costing many thousands more to house increased forces in every department of the great western production plant.

The Metro chief executive sends word that the new stage will be 90 by 150 feet, with 20-foot wings on each side, and will duplicate in dimensions the largest of the present structures on the ten-acre lot. There are two of these. These big stages, roofed over and sky-lighted, are used in the taking of interior scenes by artificial illumination.

Move Was for Self-preservation.

"I went into motion pictures for self-protection," said Mr. Loew. "Metro needed theatre affiliation and Loew's Inc., needed Metro, so that the union of our interests is mutually beneficial. 'Loew, Inc., was practically the last to invade both fields of the motion picture industry—exhibiting and producing. The past year I have seen new affiliations on every side. Exhbitors became film producers. Film producers acquired theatre interests. Studios and theatres co-ordinated. The producer was compelled to own a house in certain large cities to have his first run picture properly presented. The owner of theatres showing vaudeville or dramatic attractions had to buy picture houses and producing organizations to hold his own in his game. My move was simply one of self-preservation. "I have watched Metro closely since Richard A. Rowland announced his policy of 'fewer and better pictures,' and started spending three months on a production instead of five weeks," Mr. Loew continued. "The first pictures made by Screen Classics, Inc., impressed me with their beauty.

"Metro still retains its identity. Metro pictures and show in Loew houses. That is all that the affiliation means to the public.

Has Plans for Expansion.

"But it means to me that through my friendship, Mr. Rowland, I will have a share in developing a powerful organization. I will leave the executive work to him. "I plan for expansion of product. Metro will continue to make better pictures—but it will make more of them. As a releasing organization it will handle distribution of worthy productions made by individuals. It will sign more stars, and continue to buy screen rights to the cream of stage plays and novels. All that is up to Mr. Rowland. "So Loew's, Inc., is now interested in picture production. I value the organization that is working for us. Yet I went into pictures in self-defense."

Mr. Rowland amplified Mr. Loew's statement by announcing the large expansion work to be gotten under way at once at the Metro studios.

"The new enclosed stage will provide room for four or five more companies if needed," he said, "and we are going to put up additional buildings to accommodate the greatly increased executive, directorial and clerical forces required by an enlarged producing organization. "Metro's expansion is to be not only physical, but along the lines of creative motion picture art; we will acquire more and better literary material for our pictures."

To Produce in the East.

Immediate steps for studio expansion to permit additional producing units had been detailed in daily conferences between Metro executive officers and Mr. Loew. Six companies, headed by Bert Lytell, May Allison, Viola Dana, Emma Dunn, Alice Lake and Screen Classics, Inc., all-star cast, are now working at the studio. The additional companies are not announced.

Production expansion will not be confined to the West. Mr. Rowland stated. M. P. Staflcup, studio supervisor of art interiors, has left the coast for New York to prepare Metro's Sixty-first street studios for productions.

Director General Maxwell Karger returned to Hollywood from a week's vacation in time to confer with Messrs. Loew and Rowland, and with W. E. Atkinson and Joseph W. Engel, respective general manager and treasurer of Mr. Karger will accompany Mr. Rowland East, continuing his vacation several weeks before beginning work. Mr. Atkinson will return to New York in three weeks. Mr. Engel will remain in charge of the western studios.

Marcus Loew will go to San Francisco to consult with his Pacific Coast general managers, Ackerman & Harris, returning to New York from there.

Reichert Joins Realarl Forces.

Louis Reichert, for many years closely identified with the exchange business of the motion picture industry, has been appointed to assist Harry W. Willard, Chicago manager of Realarl Pictures Corporation. Mr. Reichert has practically grown up with the motion picture business. As assistant to P. L. Waters during his regime as general manager of the General Film Company, he made the acquaintance of theatre owners and managers in every section of the country.

Previously to his connection with the General, Mr. Reichert was for three years manager of the San Francisco exchange of Metro Pictures Corporation, and has held other important posts in the trade.

Mae Murray Gets "On" Well in George Fitzmaurice's production, "On with the Dance." Showing the versatile star in this Paramount-Arcaft, showing week of February 15 at New York Rivoli.
William Fox Reports Heavy Business on Revivals of Six Super Pictures

NOTHING for some time has been so gratifying to the executives of Fox Film Corporation as have the reports received from all exchanges throughout the country. This is the result of the first days of the big national drive on the six super-production revivals.

With very few exceptions these big features have been controlled for by the exchanges in every city in the country where the Fox company has an office, and many theatre men have closed by wire or mail from outlying points. This, in the estimation of the officials of the corporation, furnished absolute proof that the exhibitor today is a showman with a showman's appreciation of value and a showman's keen knowledge of merit.

These spectacular films, including "Les Misérables," "A Tale of Two Cities," "Cleopatra," "Salome," "A Daughter of the Gods" and "The Honor System," have been given a new lease of life inspired by the producer's branch managers and the sincerity of the exploitation they have received through the advertising department of the company.

Six Press Sheets.

As aids in putting these already successful films over in proper manner, the producer has published six of the most attractive press sheets seen this season. The wealth of material contained in these press sheets is used in the exploitation of the production. There are one-sheets, three-sheets, six-sheets and twenty-fours that are designed on lines to compel the eye, and, according to the advertising department, the international fame of all the films makes it a simple matter to strike a common chord in laying out attractive paper for the productions.

With these accessories combined with the literary and artistic values of the six big super Fox exchanges report more than 1,000 theatres already signed up for runs which vary in length from one day in smaller cities to a week in larger cities. Sixty-five theatre stores where the pictures have already been shown, they have proved as strong attractions as before.

For the purpose of creating renewed interest in "A Daughter of the Gods" the producer has sent out on an extended vaudeville tour a big girl act. This act, while an extremely entertaining feature in itself, serves also to exploit "A Daughter of the Gods," in which the celebrated Annette Kellerman, most perfectly formed among women, is the featured actress.

Northcliffe's Agents Here.

Among the English film men now in America, of whom there are several representing different interests, W. G. Faulkner and Arthur Levey have come on an inspection tour. They are representing Lord Northcliffe, famous English politician and newspaper publisher.

Mr. Levey is known the world round as the exporter of films and Mr. Faulkner is the official Northcliffe representative. "We come," says Mr. Faulkner, "to create a better understanding between America and England through the medium of the motion picture."

This is not taken to indicate that Northcliffe is "going into pictures," rather it is believed that Northcliffe's interest is in seeing more English films sent to America for the purpose of enlarging upon the understanding of Englishmen and their countrymen. Levey believes in the appeal of pictures to the masses and believes that Northcliffe will find a way to realize his purpose.

"What Does Lawrence, Kansas, Care?"

LIKE every "home town," Lawrence, Kan., is proudly proud when one of the "home boys" goes out in the world, "hits the line" and kicks this old world for a goal. There may be many in Lawrence, Kan., who will read with gratification about Jerry Beatty, the producer of "Salome," Jerry, you know, has been writing newspaper advertisements for all the great stars that have put the "Famous" in Famous Players-Lasky. Jerry is the "big boss" and Jerry was the "wheel horse" and the two have set a shining mark in advertising and publicity for all time.

Between these two newspaper men devised and executed the first really "nation-wide advertising campaign" for the "super-production" of the world. Between them millions of tickets have been sold to Mr. and Mrs. Public—the world over.

Now "the bigger Boss" has advanced John Flinn to a place considerably higher up. And like a duck's foot fits into the mud, Jerry Beatty has a position vacated by John Flinn.

Lawrence, Kan., will be glad. And the scores of newspaper men who have been in and out and around Jerry Beatty will be glad—and the legion of friends he has made on his way from Lawrence, Kan., to the position of director of publicity and advertising for Famous Players-Lasky will congratulate him.

For Jerry is a fine gentleman capable and tested by the acid of long experience. Incidentally, who was it said corporations have no soul?

New Von Herberg House to Cost Full $2,000,000

THAT revised plans for the new Jensen and Von Herberg motion picture palace to be erected in Seattle have been approved will increase the cost of the structure up to a full $2,000,000, was the statement of Manager J. Von Herberg when he returned to Seattle with his partners after their month's business trip to New York City. The principal object of their eastern business trip was attendance at the First National Convention in Atlantic City, the convention re-electing Mr. Von Herberg a trustee and director of the new organization.

During their tour of the eastern cities, Managers Jensen and Von Herberg closely studied types of latest theatre construction with a view of incorporating everything in their new Seattle house that would tend to make it as complete and ornate as any playhouse house in America.

On their tour to the West Coast the two managers will stop over in Yakima, Wash., to look over their new eastern theatre. While there, the Liberty, now well along toward completion, it will open not later than the first week in April. The seating capacity will be 2,000, and it will be equipped with a giant Wurlitzer organ and other high-class theatre appointments.

Mr. Von Herberg made arrangements for future seating in his new Seattle house while in New York City.

St. Louis Simplex Agent Reports Heavy Business

ONE of the visitors to the Simplex plant was H. Wedemeyer, secretary of the Erker Brothers Optical Company, St. Louis, who saw the Simplex franchise for Missouri, northeastern Arkansas and several counties in Illinois. The Erker company was established in 1872 and is now run by Mr. Erker in a small store on Olive street.

Today, besides the five-story building at 606 Olive street, a branch office does a large distributing optical and motion picture accessories business at Grand avenue, which is located outside of the business section and which is operated by Mr. Robert Bausch of the well-known optical family of that name.

The entire third floor of the Olive street building is devoted to motion picture accessories and it is here that the Simplex exhibit may be viewed at all times. This department is under the supervision of H. G. Lihou.

"Who's Your Servant?" Has Big Exploitation Value

IN "Who's Your Servant?" the special by Julian Johnson and founded on the play that play is now being played when acted by Holbrook Blinn at the Princess Theatre, Robertson-Cole announces that it has a film which has been backed by some of the biggest men in police circles in the United States.

In addition to the indorsement of high police officials, newspaper men whose heads have been turned by the picture, the backers have seen the picture and declare it to be one of the most realistic, fascinating melodramatic photodrama of all the times.

"Who's Your Servant?" will shortly be released as a Robertson-Cole special and is heralded as a picture that has a large number of exploitation possibilities. Questions which deal directly with the homes and that society must face and conquer as depicted in "Who's Your Servant?" will undoubtedly flood every theatre that plays the production.

Robertson-Cole officials know the advertising and exploitation value of this picture and are unturned to give the exhibitor every aid possible. To date more than twenty-five accessories have been prepared and are being given widespread circulation.
Bray Color Cartoon Is
Distinct Screen Novelty

THE heralded novelty in the shape of a color cartoon has at last arrived on the screen. And as in similar instances of cartoon progress, J. R. Bray is actively concerned with its origin and debut.

An ingenious project has been chosen for the launching of the color cartoon, which comprises an important event in the life of a kitten, when he finds out that the winning of cheers is not quite as easy as it looks to be. It all happens on the day when his papa decides that his son and heir is big enough to learn to catch mice, and papa demonstrates how easy it is to just sit quietly at a hole and watch for Mr. Mouse to appear, and then grab him neatly between both paws. The kitten left to shift for himself attempts to follow in his father's footsteps, and it is then that he discovers that the neat little trick of nabbing the mouse is one of the most difficult things he has yet come into his young life. After several futile attempts to catch the mouse he breaks a pitcher, gets tangled in the family wash, and finally decides to try all over again. This time a rat substitutes for the expected mouse, the kitten meets his Waterloo, and ends up in the hospital, where the next time he meets his papa's time to be. "Father Tom on Mouse Catching."

The colors used in the cartoon are pastel shades in blues, reds, greys, etc. They do not interfere with the clarity of the picture, and render more attractive and life-like the improved methods of screen cartoons developed at the Bray studios.

This cartoon appears in the Goldwyn-Bray Pictograph No. 7023 released February 8.

Finger Prints and Screen
Evolution Shown in Film

HOW the motion picture play had its humble start with the presentation of "Miss Jerry" on October 9, 1894, is told on the screen in the issue of the Paramount Magazine released February 15. "Miss Jerry" consisted of a series of stereopticon slides which, dissolving one into another, told a complete story on the screen. The creator of this innovation was Alexander Black, who is universally known today as the author of the stirring work, "The Great Desire."

The motion picture takes up the history of the screen from that time. The initial offering was reproduced by taking copies of "Miss Jerry" and by skillful photography producing the same effect as was attained by the original stereopticon slides.

On the two hundredth anniversary of "Miss Jerry's" debut Alexander Black received a letter from Adolph Zukor, president of Famous Players-Lasky Corporation, congratulating him upon his initiative in having been the forerunner of a new art.

An explanation of the intricate system of classifying finger tips according to the Bertillon system is also a feature of this issue. Photographic records of New York's criminals at police headquarters have themselves been photographed for the screen for the first time. The authorization to make this picture was obtained exclusively by Famous Players-Lasky Corporation. Inspector Faurot, who is perhaps the world's most expert Bertillonist, took a keen interest in the making of the film and personally supervised many of the details. As the picture was being made a case came up that required Inspector Faurot to put into practice the Bertillon teachings on finger prints and the cameraman caught him at the work.

An animated drawing is used to explain the various methods of finger print classification.

Pathé Review Shows the
Walled City of the Wasp

ONE of the most interesting features of the Pathé Review for February 22 is a study of the wasp by Raymond L. Ditmars in "The Walled Cities of Dixie," "A Study of Bugville."

As it is set forth on the screen it is hard to realize that such photographs could be made showing the intimate life of the insect. Their homes are built of mud, particle by particle. Thus the tiny walled cities rise—not for the builders, but for next year's wasps. Spiders are stored here as food for the coming generations; then the wasp deposits an egg and seals up the little home until next spring and the newly hatched wasp emerges, fat with much spider meat.

They used to have a story about magic powers that would do any bidding, but today the magic powder is called cement, torn in great chunks from the hillsides. This is viewed in "The Dust That Builds Cities," showing the process from when it is dumped into ponderous iron jaws that rend and crush, to the time, when after the grinding in mills that brings the rock to the consistency of milady's tuleum, the cement is bagged.

This issue also contains a colored scenic, "The Mecca of France, Lourdes," where every year thousands of pilgrims come to seek healing for their ailments at the far-famed shrines. "Eight Hands vs. One Bounce" is the slow motion number, which is an analysis of the game of hand-ball. "The Native Dance of Hawaii" interpreted by Princess White Deer, who appeared in "Hitchy Koo 1919" is also one of the attractions of the Review.

U.S. Navy Exchange Signs
for First National Films

MULTANEOUS with the opening of a film exchange by the United States Navy, Lieutenant Joseph O'Reilly contracted for the entire list of First National Exhibitors Circuit releases which are at present being apportioned among the various crews of United States vessels.

The Navy distributing bureau has taken offices in the Brooklyn Navy Yard and practically every account of the average branch office has made the Navy Exchange a well systematized film post. The Navy made this arrangement for their own exchange with officials of the First National home office direct. They will buy their own prints and each First National release will be a United States Navy feature.

Mountains and Hosiery
in Next Ford-Goldwyn

THE next Ford-Goldwyn educational weekly contains two attractive subjects, the first of which gains its applause from its intrinsic beauty, rather than from any educational values.
which it may possess. "In Higher Spheres" is the title of this picture which takes the spectator over snowy slopes and mountain heights, through wooded valleys, and past gushing waterfalls, in close contact with a party of mountain climbers who with their guides make careful progress over paths of danger and fascinating allure. The natural beauty of these scenes is heightened by the splendid laboratory work evident in the tinting and toning of the picture. There is a suggestion of natural color in this film that is especially attractive.

The second subject on the reel shows the manufacture of silk holosery and is called "Nines-and-a-Half." It is instructive, and gives a carefully detailed illustration of how women's silk hosiery is fashioned by modern machinery, each pair requiring 22,000 yards of raw silk to complete. Each stage through which the stockings pass is shown, closing with the sorting and pairing.

Modern Inventions Among Bray Pictograph Subjects

The Goldwyn-Bray Pictograph No. 7026, released through the Goldwyn exchanges, presents an interesting group of subjects which are as follows: "A Drink on the Fly," a series of interesting and unusual scenes showing how an engine takes in water while traveling at high speed. From the tender, a large scoop is lowered to the trough between the tracks. These troughs are about 1,500 feet long and are filled with special water intakes. The water is gulped up in eight or nine thousand gallon quantities by the great scoop without the train being delayed. Watering the engine in the old-fashioned way necessitated a stop from twenty to thirty minutes.

W. L. Finley, of the Oregon Fish and Game Commission, whose studies of animal life have been a feature of previous pictographs, photographed "A Bird of the Pacific." The Bird City in question is populated by murres of all sizes. Little murres just out of the egg, partly grown murres and finally, intimate studies of full grown murres with their beautiful plumage, are pictured in this unusual film. "A Flying Furnace" is the title given a picture showing how an aviator is equipped for a trip into the cold altitude above the clouds. The Flying Furnace is in reality a fur-lined suit heated by electricity by means of a recently perfected success. The Jerry on the Job cartoon concluding this reel concerns Jerry's unique method of carrying a railroad warehouse of rats that are eating the supplies.

Film to Warn Against Speeding.

Moving pictures to be used by E. Austin Baughman, Commissioner of Motor Vehicles of the State of Maryland, to forcefully show the dangers of speeding to motor drivers and to impress upon the public that they must always use constant care. A scenario has been prepared by Commissioner Baughman, which has a plot and many graphic scenes depicting the dangers of speeding. It is his belief that the public generally can be more easily educated to this danger through the medium of moving pictures than in any other way.

The State of Maryland has no appropriation at present for taking care of the cost of making pictures, but money has been furnished for this enterprise by C. W. Galloway, Federal manager of the Baltimore and Ohio Railroad, and John S. Bridges, president of the Automobile Club of Maryland.

Some of the evils to be covered in the film will include obscured tags, delayed purchase of tags, speeding, delayed registration, tags improperly fastened on cars, and rats running wild in the streets. Arrangements are now under way to film the scenario and it is to be shown all over the State of Maryland.

Public Health Film Used in Fighting Influenza

A VALUABLE public health film which was prepared by the Department of Health of the State of New York, in cooperation with and for the use of the New York State Department of Health is entitled "An Equal Chance." This film, which is in two reels, presents the public health nurse and her work, and was directed by Carlyle Ellis, of Autograph Films, from a scenario by Gilbert Tucker and James Rorty.

The story of the film deals with conditions in Shirleyville, a small village in Morris County, New York, in the fall of 1918, and shows the inhabitants finding themselves with only one doctor and no public health nurse. The overworked physician applies to the nursing association in a neighboring city, and a nurse is sent out to help the situation. The nurse points out the necessity for giving all the families in the district an equal chance in the emergency. As a result of her efforts the children in the country schools are taught health habits, and the given regulations are followed by a doctor. Through the efforts of one of the nurse's admirers in the district the Healthmobile, showing motion pictures covering various branches of the subject, comes to Shirleyville, exhibiting the work of the public health nurse in open air schools for tuberculosis children, also work among the Shoshone and Arapahoe Indians on the Wind River reservation in Wyoming, and among the negroes in Louisiana.

The National Organization for Public Health Nursing, 150 Fifth avenue, New York City, has prints of this film for rent.

Chester Cameraman at Punta Arenas

Richard B. Holt, a C. L. Chester cameraman, has cabled his arrival at Punta Arenas, on the Strait of Magellan, at the southernmost tip of South America. He left New York on December 20, 1919, and was six weeks making the journey. He will photograph the Indians of Tierra Del Fuego, who still use the bow and arrow, and the great flocks of penguin and herds of seal around Cape Horn, before proceeding to Elephant Island, a virgin field for the cameraman. It will be a difficult trip, but worth the effort for it offers many remarkable pictures, not the least of which is a Voyage of the Shackleton, with hot water almost on a level with the ice fields of the Antarctic Ocean.

Georgia Advertising Through Screen Medium

It has been announced at Washington, D. C., that motion pictures of many Georgia scenes will be used extensively by the government this year to show the advantages that the Southern states offer to settlers, homeseekers and farmers. The development organizations of the South are co-opera-

Maurice Maeterlinck Signing His Contract with Samuel Goldwyn.

The Belgian poet will write one original story for Goldwyn production a year. Left to right are: Samuel Goldwyn, Maurice Maeterlinck and Henry Russell, Maeterlinck's manager.
atimg with the government in the carrying on of this educational work through the moving pictures.

One film to be used, for example, will portray Georgia as the third state in the Union in the production of hogs. In the south, this is of great significance, as during the past year, including Georgia in particular, about 15,000 feet of films have been made illustrating farming and development work. These pictures are to be shown throughout the country and state fairs, conventions, grange gatherings, farmers' meetings, agricultural and other advantageous places where it is felt they will do the most good. One of the principal features of these pictures is the fact that they show what a vast amount of development work is really going on in the South that will result materially in increasing the food supply of the nation and the world.

Land development operations shown on the screen include drainage of wet lands, clearing of cut-over lands, blowing up the new road bed, building, grading, plowing and cultivating with late model machinery, etc. In addition other pictures show model dairy farming in progress throughout the South. They disclose the enormous yields of cotton, corn, velvet beans, grasses, sweet potatoes, sugar cane and other principal crops of the South.

A. W. Courtney with Interchurch.

A. W. Courtney, formerly of the reviewing staff of the Moving Picture World, has been appointed to the management of the service branch of the Motion Picture Division of the Interchurch World. Mr. Courtney is well equipped to handle the requirements of his new position, which has to do with the supplying of information to Protestant churches regarding motion pictures suitable for their purposes. To this end descriptions of suitable pictures are kept on file by the Interchurch, and handed on where this information is especially required.

Some Things Worth Knowing.

That the nation-wide church recognition that is gradually increasing in support of the religious picture is well-illustrated by the decision of the Rev. Dr. Manley, pastor of the Presbyterian Church of Chaumont, New York, to make motion picture evenings a regular feature of the church work. This decision was reached by Dr. Manley following a showing of "Daddy Long Legs," a film which he has written to P. H. Smith, manager of the First National Exhibitors Circuit Exchange at Buffalo, asking if it will be possible for him to show the latest Charlie Chaplin attractions at his church.

That Fox News No. 36 has a remarkable picture of the Sperry High Intensity searchlight in Brooklyn, taken at night in a blinding snowstorm. This light is in the Des Moines field and has been seen as far as 300 miles away. It is planned to construct a battery of 150 such instruments—which, according to the company's press release, will be worth a dollar a night equal to that given off by a star of the seventh magnitude, easily discernible as far away as Mars.

That the Universal Film Manufacturing Company has established a Non-Theatrical Motion Picture Division to supply a complete service covering every part of the United States.

That the Universal Screen Magazine No. 54 contains interesting scenes on the making of the life of the man with the mink and the bear. It also shows some scenes in which the ferret betrays its peculiarities.

That Kinograms for February 9 has some excellent views of a hockey game at Chicago, photographed at night. The occasion is an ice carnival and festival. A match between Montreal curlers and the Brookline, Miss., Country Club also provides good screen material in this number.

That the February 9 Prizma release, "The Coolie," is one of the most attractive of the Prizma natural color method.

That the Fox News No. 37 revives memories of Abraham Lincoln by presenting relics that figured in the history of the martyred president. Among these are his home at Springfield, Ill., his tomb, and scenes of the stage in which he was born, his powder horn and the surveying instrument which he used when he was a deputy surveyor. Among the rest of his last hours are Ford's Theatre at Washington, where he was shot, and the red brick house opposite, where he died. The final view is the statue of Lincoln in Newark, N. J.

Amsterdam Opera House

Now First-Class Studio

SEVERAL months ago the announcement was made that J. N. Naulty, general manager of the eastern studios of the Famous Players-Lasky Corporation, had completed arrangements to lease the Amsterdam Opera House at Ninth avenue and Forty-fourth street, New York, for use as a motion picture studio. The upper, smaller stage was immediately prepared for work, but on account of existing leases it was impossible to use the lower stage until the end of the year.

Now, however, the balconies arranged in a tier around three-quarters of the size of the stage, and the stage in the remaining end of the room has been dispensed with. This leaves a stage of 82 feet by 137 feet, and the upper stage is 50 feet by 100 feet, with a height of twenty-four feet, which makes a combined floor space of 11,734 square feet.

Blank Declines Goldwyn Offer; to Build New House

H. BLANK has declined the offer from Goldwyn for an interest in his Des Moines holdings, he said this week. He prefers to keep the Des Moines field in the hands of Des Moines men.

Blank has reached no final decision on the proposed merger of his local interests with those of Abe Frankle, he says. The deal is quite likely to go through.

In any case, Blank plans to build a new house this year and to keep out competitors. The site, leased by Frankle at Locust and Eighth streets, now occupied by the Royal and Ma-jestic, will probably be used if the theatre is a joint venture of Blank and Frankle. Blank owns two other downtown houses.

Hearst News Reel Shows

World at Play and Work

THE recent heavy snows in the East have given the news reels much material for interesting views. Hearst News No. 5 shows some fast-balancing contests at Huntington, L. I., during which an accident occurred in which many girls were injured.

Pershing is shown reviewing the troops at the Presidio, California. Another sidelight on the war is depicted in scenes of starving Vienna, where meat sells at $5 a pound. A parade of "war profiteers" in Vienna's "Fifth avenue," where the poor congregate to beg for food, is an interesting light on what is happening across the water. Racing at the Riviera, the famous French resort; fighting the seas with the coast guard at San Atljanta; the "Indoor Sports" cartoon by Tad and several other items complete this reel.

Snowpaw contests at Portland, Me., are a feature of "Inter-American," No. 5, just released. Across the water in Davon, Switzerland, the cameraman also catches some winter views. Here an avalanche partly buried an Alpine village and scenes are shown in the "digging out."

Rialto and Rivoli Houses

Add Fox News to Programs

PROOF that motion picture audiences appreciate quality in news reels is afforded by the constantly increasing number of contracts reaching the home office of Fox News of which William Fox is editor. All sections of the country join in praise of the twice-a-week reel which presents on the screen the most interesting events from everywhere.

Among the latest theatres to handle Fox News are the Rialto and the Rivoli, both in Broadway, New York, under the management of Dr. Hugo Rien-feld, one of the best-known exhibitors of motion pictures in the country. Dr. Riesenberg, much impressed by the progressiveness and high photographic quality of Fox News, decided to add it to the programs of his two houses, which entertain many thousands of New Yorkers and visitors to the metropolis each week.

Cables from foreign countries also are arriving in large numbers, showing that other nations are as keenly interested in what is going on in the world at large as are Americans.

Want More Stories Like "Empty Arms."

Lester Park and Edward Whiteside are so pleased with the story of "Empty Arms," starring Gail Russell, directed by Frank Reicher, that they are willing to pay a large sum for another like it. The contest is open to professionals only. The only price on which producers lay down are that the story must fit a woman star, lend itself to exploitation of an impressive order and be able to be developed into magazine stories, published novels and pro-duced plays are barred. The author of "Empty Arms" is Willard King Bradley.
Arthur B. Reeve Signs with Goldwyn to Produce Craig Kennedy Stories

ARTHUR B. REEVE, creator of the famous Craig Kennedy, has signed a contract with Goldwyn Pictures Corporation to produce feature photoplays based upon or adapted from the Craig Kennedy stories. According to the terms of the contract there will be four productions during the year beginning April 1, 1920. Goldwyn being the lighter sole distributor. They will be known as Craig Kennedy Pictures.

In securing the screen versions of Mr. Reeve's renowned detective stories, Goldwyn has acquired one of the strongest drawing cards in the entire field of fiction. No author, either in this country or abroad, has, in recent years, created a similar character of such world-renown as Craig Kennedy, who started his career in 1910 in the Cosmopolitan Magazine, where his adventures were followed by millions of readers.

In superintending the production of his stories, Mr. Reeve will profit by considerable practical experience in the making of photoplays in which he has been actively interested for the past six years. As far back as 1914-15 he collaborated with Charles W. Goddard on "The Exploits of Elaine," one of the early successful motion picture serials. Although Mr. Reeve's first book was not published until 1912, he is such a prolific writer that in 1917 Harper & Bros. published an edition of his works filling twelve volumes, including "The Adventures of Craig Kennedy, Scientific Detective" as far as they had gone at that time. Other books numbered in the collection are "Social Gangster," "Ear in the Wall," "Treasure Train" and "The Terror."

In addition to his contributions to literature, Mr. Reeve found time to follow his "Exploits of Elaine" with other equally popular photoplay serials, "The Hidden Hand" and "The House of Hate," produced in collaboration with Charles A. Logue.

The arrangement with Goldwyn is such that Mr. Reeve will be afforded every facility for the production of notable features. The scientific element that did so much towards making the stories convincing in printed form will be preserved in the films, to be acted by a company of superior players.

William Farnum's "The Adventurer" Is Scheduled for Early Release

THE second William Farnum triumph of 1920, "The Adventurer," which has been adjudged a record breaker for dramatic strength and popular appeal by those who saw the trade showings, will be released before the end of the month, it is announced by Fox Film Corporation.

Mr. Farnum, one of the most magnetic and versatile of screen artists, adds another success to his rich collection by an exhibition of swordsmanship said to be peerless in motion picture annals. The dueling scenes—there are several memorable ones in the production—scintillate with a reality that cannot be questioned. The settings and the flawless photography serve to etch these scenes indelibly upon memory.

The Fox star enacts the role of a happy-go-lucky adventurer of noble birth, the Count Don Caeser de Bazan, penniless but dauntless. The story leads him through a brilliant series of episodes, sparkling with humanity and spiced with humor. His fate becomes entwined with that of a charming dancing girl, Maritana, played with admirable finesse by Estelle Taylor.

Has Beautiful Settings.

The staging is another tribute to the genius of J. Gordon Edwards, who has created many masterpieces under the Fox standard. The settings are lavish in their display of gorgeous effects, calculated to sate the most exacting appetite for beautiful background. At the same time delicate human touches of sheer simplicity abound in the production.

The character of Don Jose, a scheming prime minister, is portrayed with great point by Paul CaZenave. Kenneth Casey takes the part of Lazarillo, a plucky younger apprenticed to the court amorer. Dorothy Drake is a beautiful Queen Isabel and Harry Southard makes a very human king. The others, including Pat Hartigan, James Devine and Sadie Radcliffe, sustain their roles successfully. The story is from the pen of E. Lloyd Sheldon.

Aileen Griffith Deserting Comedy for Serious Roles

FROM the tragedy of Red Cross work to the comedy of screen farce has been the recent experience of Miss Aileen Griffith. During the last half of the Great War she was on duty with the American Army in France.

When Miss Griffith returned to this country at the close of hostilities, she entered the Fox company's "most beautiful girl" campaign. She was chosen as one of five hundred to take a screen test, and emerged from the ordeal as one of the eight young women selected to go to the Coast for work in Fox comedies.

Her contract having expired, Miss Griffith intends to enter upon dramatic work, her preference running strongly to the dramatic as against the lighter roles. Her friends believe her success in the latter department of screen work will be repeated in the interpretation of serious parts.

ZaSu Pitts in "Seeing It Through."

In "Seeing It Through," the latest Brentwood production for Robertson-Cole, ZaSu Pitts is seen in one of her pathetically humorous characterizations. There is something of the atmosphere of "The Old Curiosity Shop" in "Seeing It Through," which is bound to please the public and fill the theatre for the exhibitor who plays this feature, written and directed by Claude H. Mitchell.

Henry Woodward, who plays opposite Miss Pitts; Edwin Stevens, W. H. Bainbridge, Fannie Midgley and Frank Hayes, are the principals in an exceptional cast.

William Farnum, "The Adventurer."
**Items of Interest to Exporters**

**Potsios in New Quarters.**
Constantin Potsios, American buying representative for the firm of Gaytis and Corporation of Rome, with branches in Greece, the Balkans and Asia Minor has moved into larger quarters at 1400 Broadway. Mr. Potsios has come in contact with most of the export film fraternity and will soon import Italian productions into the United States film markets in addition to exporting American films to the territory controlled by his firm.

**Selles Miro in New York.**
R. Selles Miro affiliated with the various Jacinto Vinas interests, with headquarters in Barcelona is in New York staying at the Hotel America. Among the Vinas enterprises are Studio Films of Spain, which distributing organization handles the exclusive selling rights for Monopol Films, the Spanish manufacturing organization, and also distributes a number of productions throughout Spain and Portugal. Miro is making observations of the American market and can be reached at the Hotel America.

**Now Mayon Ltda.**
Ernest H. Mayer, president of the Corona Film Corporation, announces that his Argentinian affiliation, formerly A. C. Mayer (his brother) has changed the firm name to Mayon Limitada with a capital of 1,000,000 pesos. A. C. Mayer is expected in New York within the month, as he left Argentina sometime ago and is at the present time in Italy. After about six weeks here he will again return to Europe before journeying back to Buenos Aires. There is also a possibility of E. H. Maher spending several months in Argentina within the next half year.

**Gus Schlesinger Returns.**
Gus Schlesinger, general manager of the film department of the Inter-Ocean Film Corporation, returned to his desk Monday afternoon, February 9, after a ten-day sojourn to Atlantic City, much improved in health and the heavier by five pounds. When seen but an hour after his return from his vacation he was already imbedded in a deluge of work.

**Goldstein Going to South America.**
Louis Goldstein, until last week a popular member of the Inter-Ocean Film Corporation staff, has resigned from the organization to undertake an independent film venture which entails a trip to Venezuela. Mr. Goldstein will doubtless make a statement to the trade before he sals.

**Sameth Moves to Larger Quarters.**
Joseph Sameth, general manager of the Forward Film Distributors, has moved down from the twenty-fourth floor of the World Tower Building to more commodious quarters on the twelfth floor of the same building. Mr. Sameth promises some interesting announcements in the near future.

**Hammond "Flu" Visitor.**
Guy R. Hammond, export manager for the Kelwin Film Corporation, has been laid low by the epidemic of influenza. He has just returned to his desk after a confinement of two weeks. General Manager W. F. Kelly, however, announces that it will not delay Mr. Hammond's journey to Mexico and the West Indies, on which venture he will leave about March 1. In addition to these territories Mr. Hammond will very likely cover Central America and many points in South America before his return to the Kelwin offices.

**Danziger Sails Again.**
A. J. Danziger sailed February 7 on the Rotterdam for Europe. He intends to visit nearly all the old countries as well as the Spanish and Portuguese and, in the latter, will spend an indeterminate period in each of the three European Danziger offices located in London, Paris and Stockholm. He also has other European metropolitan centers on his itinerary.

**Ben Howells in Europe.**
Benjamin Howells, brother and personal representative to David P. Howells, the explorer, will have arrived in London by the time this article reaches the attention of its readers. He sailed on the Mauretania accompanied by his wife. Mr. Howells will spend an indefinite period in each of the three European Howells offices located in London, Paris and Stockholm. He also has other European metropolitan centers on his itinerary.

**Russell on the Job.**
David W. Russell is at the present time doing general exporting from a location near Brooklyn Bridge. He, however, has not devoted his entire field and devotes a part of his attention weekly to the film fraternity.

**Cruz Blanco III.**
Rafael Cruz Blanco, the Mexican buyer who has been making his quarters in the office of Joseph P. Lamy while visiting New York, is confined to his hotel through an attack of influenza. As he has not yet finished his buying, his return trip will be necessarily delayed.

**Famous Players Get Option on St. Louis Theatre Site.**
The Famous Players-Lasky Corporation has obtained an option on the former corner of Seventh and Locust streets, St. Louis, and contemplates the erection of a combination moving picture and office building. The site is said to have been $1,250,000. The site has a frontage of 127 feet on Locust street and 164 feet on Seventh street. F. L. Cornwall, local attorney for the corporation, said that a building of fifteen to eighteen stories is planned, to cost approximately $2,500,000. The site is now occupied by five-story office buildings.

**Williams on Way to Hollywood.**
Earle Williams, who came East to make "The Fortune Hunter" and "Captain Swift," has started on his return trip to Hollywood, Cal. Before he begins a new feature at Vitagraph's West Coast studio he will make the final scenes for "Captain Swift," which happens to be a prologue. Edward Martinule, the only other actor who appears in the prologue and the story proper, accompanied Mr. Williams. With the exception of the prologue all the scenes for "Captain Swift" were shot in the East. The prologue is laid in the bush country of Australia and could not be taken in the vicinity of New York at this time of the year. It is not likely that Mr. Williams will come East again for some time. His home is in California.
Lester Park Says World Is in Need of Such a Picture as "Empty Arms"

WEN seen at the offices of Lester Park and Edward Whiteside, producers of the forthcoming matinee and birth control picture, "Empty Arms," at 500 Fifth avenue, New York City, Mr. Park said:

"Coming at a time when the world is in dire need of such a photoplay, 'Empty Arms' is destined to be carried across the continent on a wave of interest such as has been showered on but few pictures.

"While summarizing the amazing discoveries which we have made since this photoplay was evolved, we conservatively estimate that 'Empty Arms' starts out with a valuation of over $100,000, because of the interest with which the picture abounds.

"An investigation in many directions has been made by the advertising and exploitation experts of the company; interviews have been held with many important men and women in all walks of life; correspondence has been carried on with public officials, writers, noted lawyers, doctors and other professionals, with the result that a vast library of valuable data has been compiled—data which will serve to enable the exhibitor to derive the very best value out of 'Empty Arms' when he runs it.

"Not a Propaganda Film.

"'Empty Arms' is not a propaganda picture. It is, first of all, a picture vibrant with dramatic power, made with an excellent cast under capable direction. We do not believe in propaganda pictures—people do not go to the theatre to be preached to. They want a story. A powerful one is contained in 'Empty Arms.'

"Frank Reicher has splendidly handled the many delicate and extremely dramatic episodes of Willard King Bradleyley's story, and Gail Kane, Thurston Hall and J. Herberts Frank have given finished renditions of their respective roles. The supporting cast, including Irene Blackwell, Howard Truesdale, Warren Chandler, Beverly Bruce and the Princess Kelvah, is a strong one. A.

Bela Viragh-Flower has given us some noteworthy artistic interiors, and the camera work of Harry Keepers and George Benoit leaves nothing to be desired."

Loew Books Semon Comedy.

Marcus Loew has booked Larry Semon's latest comedy, "The Grocery Clerk," in all his larger theatres in New York. The bookings begin on Washington's Birthday.

Goldwyn Erects Big Cathedral Set for "Earth Bound" by Basil King

T HE largest representation of a cathedral interior ever constructed on a motion picture stage is said to be that used in the Goldwyn picture "Earth Bound." Under the direction of Art Director Cedric Gibbons, his staff worked for weeks on the planning and construction of the big project, and when completed Mr. Gibbons challenged the most expert critic to point a flaw in the ensemble.

There are few stages besides the huge Goldwyn stage at Culver City large enough to accommodate so immense an interior construction as this cathedral. From the door up the long aisle to the rear wall is a distance of 240 feet. The width is nearly ninety feet. If the structure could have been carried up proportionately to the dimensions of length and width, it would have been 150 feet from floor to arched roof.

Figure of Christ in Bas-Relief.

The base of each of the massive columns is nearly five feet square and the same distance from floor to top of base. The pulpit rail is eleven feet from the floor. The seven-branched candlesticks are ten feet in height. From floor to top of altar and reredos is twenty-two feet, with a width of fifteen feet. The wainscot in the transept and baptistry is sixteen feet in height. The smaller pillars are thirty and the larger seventy feet high.

One of the most impressive features is the crucifix. The figure of Christ is nearly thirteen feet in height and is done in bas-relief, instead of the full figure. This design is exceedingly effective. The figure, with the background, was designed and built at the studio, as were the crucifix, font, litany desk, pulpit and lectern.

"Earth Bound" is one of the Eminent Authors series and is from the pen of Basil King. T. Hayes Hunter directed the production.

Neilan Engages H. R. Symonds.

Marshall Neilan, whose first independent production, "The River's End," by James Oliver Curwood, will soon be ready for release, has engaged the services of Henry R. Symonds as director for Marshall Neilan Productions to fill the place left vacant by Victor Heerman, who recently went over to the Harry Garson Company to direct a special production.

A Few of the Little Things Jack Dempsey Does Before Tea in His Pathé Serial.

From grilliron to the cab of the express—all in the day's work in "Daredevil Jack."


**Prospects for You, Mr. Exchange Man**

**ILLIONS** seem to mean little in the film industry, so we are not presenting the accompanying figures on theatres with the hope of startling anyone, but rather with the idea of showing a few plain facts. After all, what is the sum of nineteen and a half millions? Not very much in stage money, that's a surety.

Of these nineteen and a half millions are not weighed over the counter in "prop" money. They represent the total estimated cost of forty-nine picture theatres either going up at this writing or contemplated for the spring. And the list takes in only those theatres costing $100,000 or over. Here it is:

**MOBILE, ALA.**—J. H. and C. B. King will erect a new theater and build the Crown Theatre on Dauphin street, with seating capacity of 1,750. Cost $250,000.

**SAN FRANCISCO, CAL.**—Plans are under consideration to erect new Orpheum Theatre, seating capacity 1,000, cost $125,000. Address Morris Meyerfeld, Jr., president Orpheum Circuit.

**SAN FRANCISCO, CAL.**—Herman Webber and Herbert L. Rothchield will erect theatres at Market streets, with seating capacity of 4,000, to cost $1,000,000.

**BRISTOL, CONN.**—Wilson Potter, New York, is preparing plans for high school to be erected at Nineteenth street, with seating capacity of 1,200, to cost $400,000.

**WILMINGTON, DEL.**—Wilmington Theatre Corporation, care Samuel Greenbaum, 102 East Thirty-third street, has plans for theatre at 506-8-10 Market street, to cost $500,000.

**MOLINE, ILL.**—Large moving picture theatre will be erected by George R. Stephenson at Fourteenth street and Fifth avenue, to cost $100,000.

**MINNEAPOLIS, MINN.**—Benjamin N. Schneider, 232 Plymouth Building, and Isaak P. Schorsch, 630 North Main street, have plans for theatre, hotel and office building to be erected on Marquette avenue, between Sixteenth and Eighth streets, to cost $3,000,000.

**GREAT FALLS, MONT.**—Electric City Amusement Company has been organised to erect large moving picture theatre, with seating capacity of 2,000, to cost $175,000. Address Le Roy Johnson, proprietor, Atmazer Theatre.

**TRENTON, N. J.**—William J. Bernon will erect moving picture theatre on South Broad street, with seating capacity of 2,500, to cost $160,000.

**BATAVIA, N. Y.**—N. D. Dipson, owner Family and Grand theatres, has acquired site on Grand street for erection of theatre of hippodrome type, with seating capacity of 2,000, to cost $125,000.

**BROOKLYN, N. Y.**—Julius Hilder, Jr., 313 E. 13th street, has plans for theatre at Carlton & Wiseman, 226 Henry street, for two-story brick theatre, store and office building, 111 by 125 feet, at southwest corner Chauncey street and Broadway, to cost $175,000.

**AKRON, O.**—Four-story moving picture theatre and store building will be erected at 12-14-16 East Market street, to cost $300,000.

**AKRON, O.**—Midwood Building Corporation, 44 Court street, has plans for two-story brick theatre, 100 by 300 feet, 115 by 215 feet, Fifth avenue and Sixty-ninth street, to cost $350,000. Address Louis Gold, president.

**NEW YORK, N. Y.**—First Seventh Street Theatre Corporation, 112 Broadway, has plans by Thomas W. Lamb, for two-story brick theatre and store building, to be erected at 42-50 West 145th street, to cost $350,000.

**NEW YORK, N. Y.**—Two-story theatre will be erected at 222 West 145th street by One Hundred and Forty-fifth Street Theatre Company, to cost $300,000.

**CINCINNATI, O.**—Columbia Amusement Corporation, 110 E. Sixth street, has plans by McRitchie, 701 Seventh avenue, New York, for theatre to be erected at Seventh and St. Clair avenues, to cost $250,000.

**OIL CITY, PA.**—Columbia Amusement Company, care Allen W. Johnson, New York City, is planning a theatre, to cost $250,000.

**SEATTLE, WASH.**—Marcus Loew-Harriss interests are planning theatre on West Lemon, 644 Eighth avenue, New York, for theatre, to cost $600,000.

**LOS ANGELES, CAL.**—Site has been acquired by John Ramlames, general manager Hippodrome Theatre, for erection of new theatre, to cost $125,000.

**E. ST. AND ANDERSON ST.**—State street and Collinsville avenue has been purchased by Ero Amusement Company, upon whose plans theatre will be erected and cost $250,000. Address Joseph Erber, president.

**INDIANAPOLIS, IND.**—Howard Shank, 359 North Illinois street, has plans by J. F. Klappal, 3733 Ruckle street, for two-story moving picture building, to cost $130,000.

**NEW YORK, N. Y.**—Rhett F. Lertzman, 5242 Dekum avenue & Amusement Company, 19 South La Salle street, Chicago, has plans by A. W. and George L. Rose, 540 Jackson street, Chicago, for ten-story brick and reinforced concrete theatre and office building, to cost $150,000.

**FORT HUBON, MICH.**—William H. Reid and Herbert L. Well have plans by C. Howard Crane, 2223 Dime Bank Building, Detroit, Mich., for theatre to be erected on Military avenue, to cost $200,000.

**BROOKLYN, N. Y.**—Chauncey G. Cote, 622 Putnam avenue, has plans by Thomas Short, 234 Ninth avenue, for two-story theatre, to cost $400,000.

**NEW YORK, N. Y.**—Ernest Murphy, 271 East 145th street, has plans for theatre to be erected on southwest corner Burnside and Walton avenues for J. Clarence Davies, 522 Willis avenue, to cost $200,000.

**NEW YORK, N. Y.**—Treepark Realty Corporation, 459 West 17th street, has plans for theatre to be erected on south side Tremont avenue, west Washington street, to cost $200,000.

**WOODBANK, L. I. N. Y.**—Contract has been let for theatre to be erected at southeast corner Eighth avenue, 11th street, Richmond Hill, L. I., to cost $175,000.

**AKRON, O.**—Four-story moving picture theatre and store building will be erected at 12-14-16 East Market street, to cost $300,000.

**LORAIN, O.**—Dr. A. T. Grills, Wesley Grills and Carl Lertman will erect mov-
"The Beloved Cheater" Plays to
Big Business on Rembusch Circuit

F. REMBUSCH, president and
general manager of the Rem-
busch Enterprises, with head-
quartes in Indianapolis, has written a
letter to officials of Robertson-Cole de-
claring, "The Beloved Cheater," the
Robertson-Cole special starring Lew
Cody to be the most successful picture
of the year. The Gaskier master drama
played the entire Rembusch circuit, and
so effective were the showings that re-
bookings were made at once for the
special feature.

Mr. Rembusch declares that many pa-
trons who saw the picture wrote letters
to his various managers and asked that
more pictures of the Robertson-Cole
type be used in the Rembusch circuit.

Mr. Rembusch is free to admit that
the picture played to more people in his
territory than any other special produc-
tion of the year. While the Robert-
son-Cole special was playing in Indian-
apolis, the Shriner's were conducting
a nine-day celebratior called "Slippery
Gulch," depicting the days of '49 with its
gamblers, horse thieves and everything
that constituted a wide-awake Monte
Carlo.

Finely Equipped Booth a Feature.

One of the attractions at this big cele-
bration was an elaborate equipped booth
at which "The Beloved Cheater" was
advertised to satisfaction. In this space
Robertson-Cole salesmen used the lobby
displays, the specimen advertisements,
pictures of Lew Cody, the twenty-page
Cody lexicon of love booklets. Paper
money was distributed freely and on
one side the picture was advertised for
the local showing. With the payment
of twenty-five cents two persons were
admitted to see the production, in com-
bination with the Shriner's stage money.

Officials of Robertson-Cole has also
received flourishing reports on the pic-
ture from the Roland & Clark interests
in Pennsylvania. The production did
record business at all of their houses.

Character Wants Beautiful Girls.

The general impression that there is a
super-abundance of beautiful girls
crowding picture studios daily has been
shattered by the Character Pictures
Corporation, which company declares
that no such condition exists, but that,
to the contrary, there is a distinct
shortage in the picture business of girls
gifted with beauty and brains, so nec-
essary for success on the screen. Feel-
ing confident that the material they
seek must exist somewhere, the com-
pany has started an active campaign in
search of youthful beauties, gifted with
the qualities fitting them for success on
the screen. The girls selected by the
company will be trained and schooled
for the idea of making stars of them if
they display talent.

Troy Would Make Theatres Refill
Police and Firemen Pension Funds

IN an effort to restore the depleted
police and firemen's pension funds
of Troy, a movement is now on foot
in that city, the first of its kind in New
York State, to exact 2 cents for every
admission charged to the moving picture
house on Sunday, without the proprie-
tors of the theatres being allowed to
increase their admission a like sum.

The move has stirred up a storm of protest.
The theatre managers claim they are
being gouged in order to replenish pen-
sion funds that have become depleted
by reason of paying men on the rolls
who are not entitled to the benefit.

A resolution thus introduced, taxes all
moving picture house 2 cents each Sun-
day on every ticket, the tax to be paid
to the city and in turn given over to
the police and the firemen pension funds
in equal amounts.

Prevent Price Increase.

Provision is made in the resolution to
prevent the theatre owners from raising
the price of admission on Sundays; in
other words, the public will not be called
upon to pay a higher charge of admis-
sion in order to make good the two
funds. It is said that about 15,000 ad-
misions are paid to picture theatres in
Troy every Sunday evening, and that
the revenue which would be derived
from a 2-cent tax would forever elimi-
nate any deficiency in either police or
firemen pension fund.

It is claimed that Schenectady pic-
ture houses paid nearly 50 per cent of
their Sunday admissions to charities
named by the mayor of the city. Troy
securities a large patronage on Sunday
from neighboring cities in which pic-
ture theatres are not allowed.

An interesting sidelight on the pres-
ent situation in Troy was revealed the
other night when an alderman said that
the picture houses in Troy are operating
on Sunday without a license. The com-
mon council in years past has apparently
paid no attention to the matter and
in the intervening time the question has
never been raised in regard to the rights
under which the shows are running.

Universal Reel Shows
New York Snowed Under

UNIVERSAL CURRENT EVENTS
No. 5 is almost snowed under
with views of New York strug-
gling in the grip of its first blizzard in
years. Broadway with its blocked
street cars and trenches of snow is an
unusual sight on the screen. For com-
parison, the next scenes shown on this
reel are taken in the Yosemite Valley
and feature the wonders of its moun-
tain peaks.

Exclusive shots of Captain Bogart
skimming over Mount Wilson's summit
and some "trick" photograph showing
an attack on a Zeppelin by an airplane,
with the blowing up of the dirigible,
are other interesting items in this reel.

Havana, Cuba, with its wide-open
cafes, is the mecca of all dry Ameri-
cans these days. Close-ups of saloon scenes
offer interesting study to the man who
is still interested in what we read about
today.

As another feature of this reel the
giant dirigible Zeppelin L-22, which was
built in Germany to bomb New York and
is now being converted for commercial
use, is shown for the first time in this
country.
"Clip and Paste"

METRO is arranging to produce four of Jack London’s novels in photoplay form, starring Mitchell Lewis. The first will be “Burnin’ Daylight,” production arrangements having been made by C. E. Shurtleff, who owns the screen rights for the dead novelist’s writings.

Lieutenant Jack Levering, who is acting in support of Taylor Holmes in a screen representation of the stage play “The Very Idea,” is an A. E. F. veteran, who was decorated by King George for bravery under fire at the front.

“Liza Ann” was a stage title for an Oliver D. Bailey comedy that toured far and wide. Now it’s coming to the screen with a changed title—“In Walked Mary,” with Albert Capellani, the producer, and June Caprice doing the pedestrian stunts and the principal acting.

Robert Ames Bennett’s magazine story will have Mary Boland as its chief actress when “His Temporary Wife” comes to the screen. Miss Boland is now acting in Booth Tarkington’s “Clarence” in New York, where she acted the photo scenes of the Bennett story.

American photoplays are helping the uplift in Belgium while the little kingdom is healing its war wounds. According to Vice-Consul Charles W. Drew, Jr., pictures produced in the United States are shown at most of the leading theatres, with comedies in special favor.

Pathe is getting ready for distribution “Smouldering Embers,” in which Frank Keenan will star in his self-directed and produced screen drama. Kate Van Buren will be Mr. Keenan’s leading lady.

Cleveland is entering the list of picture producing centers with the announcement that the Bradley Features Company will erect studios and prepare screen dramas in the Ohio city. Local capital is invested in the enterprise and production will begin as soon as studies can be completed.

Jack Dempsey’s appearance as a screen star will soon be as leading lady. He will act in a serial, produced and circulated by Pathe, under the title of “Daredevil Jack.” While the champion will use his fists to a considerable extent, it is promised that he will surprise the fans when he shows his abilities as an actor and “stunt” specialist.

Betty Compson is soon to blossom forth as a full-fledged screen star. Not only will she be a star, but she will have her own producing organization, lately incorporated in New York. Miss Compson’s work in “The Miracle Man” seems to have justified her venture, and there are plenty of “fans” who will second the motion.

After a rest of two months, with just enough exercise to keep his springs active, Douglas Fairbanks is again jumping over all obstacles in the interest of another screen presentation promoted by United Artists, with whom “Doug” is one of the “Big Four.” His last production, “When the Crowd Rolls By,” is swinging around the screen circle in a cloud of dust kicked up by the athletic comedian.

“Hairpins,” without any particular brand mentioned, is the title of Gold Bennett’s forthcoming Thomas H. Ince screen product, in which Matt Moore will be the leading man. C. Gardner Sullivan wrote the scenario especially to suit Miss Bennett’s abilities as an actress.

There will be a new male screen star added to the firmament of the fans when Thomas H. Ince trundles Lloyd Hughes into view as principal in “Wheelbarrow Jury.”

Anita Stewart is busy on her next production, “The Yellow Typhoon,” to be screened for Louis B. Mayer by Edward Jose. Her leading man will be Ward Crane.

Marguerita Sylvia, prima donna of splendid reputation, has turned from operas to the screen and will soon be seen in “The Honey Bee,” under chaperonage of “Flying A” Films. Kid McCoy participated in the latter production, World War I films, necessary to the plot of this oddly titled photoplay.

Emma Dunn has completed the screen presentation of her stage success, “Old Lady 21.” The photoplay will soon be circulated by Metro forces.

After working nearly half the year, Charles Chaplin has completed another million dollar comedy, “A Day’s Work.” One of the screen paragraphers remarks that so far as known this is a record. It is the first time it ever required six months to do a day’s work.

Mack Sennett, who made “Mickey,” in which Mabel Normand does everything known to the art of screen acting, has another full-length comedy and soon will begin showing it broadcast. “Down on the Farm” is the title, and it has nothing to do with the “old homestead” movement, but is a comedy replete with high spots.

Marie Duro is passing across the nation’s screen with a production Herbert Brenon made in England with the American actress as its star. “1219” is the title—and it is not a “railroad” drama.

Mrs. Sidney Drew has finished the first of a series of comedies she will present under the patronage of Certain Features. The pictures have been adapted to the screen from the stories of Julian Street, in which the American, of bedroom farce fame, is starring.

“The Great Lover,” a stage play that largely increased the fame of Leo Dietrich, and under theCertain Features management, has been purchased by Goldwyn for screen presentation. The Fred and Fanny Dietrich story will be brought to the public view in the early days of summer.

Cohan & Harris are finding the Goldwyn organization ready purchasers of the stage plays made famous by that energetic theatrical firm over the past. “A Tailor Made Man,” “Stop Thief!” and “Officer 666” are stage hits destined for screen presentation by Goldwyn, with stars best suited to the varying opportunities the plays afford.

“The Copperhead” will bring some famous theatrical names into the programs of picture theatres. First there will be Lionel Barrymore, star of the Augustus Thomas stage and screen version, supported by his wife, Doris Rankin, daughter of the late McKee Rankin; Arthur Lake, a son of Phyllis Vine Lake, and nephew of Mrs. Lionel Barrymore. William P. Carleton, son of Will T. Carleton, the popular artist, will also be in the cast of “The Copperhead” as screened by Paramount.

Wanda Hawley, who has for some time been verifying on fame through her cleverness in a supporting role with Bryant Washburn, Wallace Reid and, just lately, in “Everywoman,” is about to reach the height of a screen queen’s ambition—she is to become a star. And there will be thousands who will acclaim her.

Done with serials, for the present, at least, Pearl White will soon make her first screen appearance as a real-life star under the management of William Fox. “The White Moll,” adapted from Frank L. Packard’s story of the same name, will be in something short of “fifteen chapters” for the first time.

“The Slim Prince” is to be screened by Goldwyn. This is another musical comedy of the stage to supply entertainment for picture fans.

Gay Marbe, prima donna in “The Velvet Lady,” this season, has a prominent role in Taylor Holmes’ screen production of “The Very Idea,” William Le Baron’s farce comedy success. Miss Marbe’s timing is exceptionally well and her talent in terpsichore will be screened.

Was Anybody Paging the Blizzard Man?
Evidently not in this bunch of femininity supporting Taylor Holmes in his production, “The Very Idea” for Metro.
Ralph R. Ruffner Comes to Join First National Staff

RALPH R. RUFFNER, one of the best known house managers in the country, arrived in New York Thursday to join the press staff of the First National Exhibitors' Circuit. When it was learned recently that Mr. Ruffner was about to terminate his connection with the Rialto Theatre, San Francisco, C. L. Yerkesky, chief of the publicity department of the First National, got in touch with him, which adds him to the well equipped staff.

Mr. Ruffner started his managerial career in Vancouver, Washington, a tiny town which can be found only on the large scale maps. He went from there to the American, Butte, and then to the Jensen and Von Herberg houses in Portland and Spokane and back again to Butte as manager of the Rialto there. He left this last position because the altitude was affecting Mrs. Ruffner's health and took over the Rialto, in San Francisco, a sick house which he speedily restored to health. Recently he resigned this position because of internal friction and now he has passed from the exhibiting to the promotion department of the industry. In the past six or eight years his brilliant advertising schemes have made him known to exhibitors all over the country and his "Rialto Stuff" has helped hundreds of lesser managers to frame their advertising more successfully. He excels in oddity of phrase and idea, but is a sound all-round advertiser.

"Kentucky Colonial" Showing Soon.

According to Joe Brandt, the National Film Corporation eastern representative, prints of "The Kentucky Colonel," will arrive in New York the last week of February. One will be shown to buyers immediately.

The cast includes Joseph J. Dowling, Francis McDonald, Elmer Field, Lloyd Bacon, Cora Drew, Frederic Vroom, Fred Kohler, Ed Brady, Thelma Salter and Gordon Griffith.

"It is not a costume play," says I. Bernstein of National.

Maryland Legislature Considering Bill to Permit "Sunday Openings"

A HOT fight is now being waged before the Judiciary Committee of the House in the Maryland Legislature over the bill which was recently introduced by Delegate George D. Iverson, of Baltimore, which partly repeals certain restrictions in the "Blue Laws" of Maryland and would legalize the opening of places of amusement on Sunday afternoons after 2 P. M. A hearing was given to those opposed to the passing of this bill before the Judiciary Committee of the House on Wednesday, February 4.

The amendment in the bill which is proposed to the Sunday observance laws concerning moving pictures reads as follows: "Moving picture parlors, concert halls and opera houses, for the sole purpose of exhibiting moving pictures or giving similar exhibitions; ball halls, bowling alleys, ball grounds, gymnasiums, golf courses, tennis courts and swimming pools; and exhibitions and games may be had and played therein after 2 P. M. on Sunday, and prices of admission may be charged thereto and therefor."

Mr. Iverson also has another bill by which the Baltimore City police commissioners and the commissioners of the several counties are given powers to grant special privileges on special occasions for Sunday entertainments and for other things not prohibited by law.

Elmer J. Cook, a lawyer of Baltimore, who said he was representing some of the picture people of Baltimore, asked that the time be fixed for a hearing for those in favor of the passage of this bill. The hearing will take place sometime during the week of February 9.

According to Delegate Powell, of Allegheny County, he, as a Methodist, had found much sentiment among those with whom he has been studying the blue laws. He declared that a demand for the opening of the theatres had been made by some.

The Exhibitors' League of Maryland is remaining neutral on the question of Sunday opening and at a meeting of the board of directors which was held on February 1, the issue was controlled by Eugene B. McCurdy, president. It was attended by several officers and directors.

The following motion was made by Frank H. Durkee, seconded by B. Clus- ter and carried: "That the Exhibitors' League of Maryland take no active part in the bill now introduced in the Maryland Legislature for Sunday opening." The motion was carried.

Those present at this meeting included: E. B. McCurdy, president; Thomas D. Goldberg, vice-president; Wm. E. Stumpf, secretary; Frank H. Durkee, Wallace High, Walter Pacey, Benjamin Cluster, Charles Hix.

Louis Burston Comes East on Short Business Trip

LOUIS BURSTON, due in New York about February 20, will remain east only long enough to complete measures he has for the sale of the un- solved territory for the King Bagott se- rial, "The Hawk's Trail," the disposal of the few state rights blocks still held of "The Mystery of 13," and the con- summation of his recently formed serial pool.

At Los Angeles studio, when planning for his flying trip East last week, the producer said: "The syndication I've formed to supply "Hawk's Trail" and other serials for all year serial supply will be found, I think, a logical evolution considerably ad- vancing serial brokers, theatre men and producers. And we are safe and avoid clashes of similar subjects, reduce waste and insure quality of the goods. While at present in but tentative form, the scenic backgrounds and main colors of the stories plunge into sections and character expositions offering many wholly new effects. To divulge the plans in this respect would necessarily at this time be to invite possible added competition."

"Territory for "The Hawk's Trail" is being bought outright at prices that bespeak the growing interest in the se- rial form of picture drama.

Large Oakland Theatre

Has Power's Projectors

ONE of the largest and most interesting theatres from a technical standpoint, of those west of Chicago is the T. & D. Theatre, Oakland, Cal., which has recently installed Power's projector. It serves 3,001 people and is built entirely of concrete and steel. It has an orchestra of forty pieces and a giant organ is played alternately.

The theatre has plenty of lobby rooms, foyers, vestibules, parlors and lounging rooms which accommodate an overflow of 1,500 people. In other words, the theatre has given shows many times to more than 4,500 people.

The acoustic properties are excellent, and a system of inclines takes the place of steps. The employee number nearly 100.

The T. & D. Theatre has offered many new novelties, including a "Made in Oak- land Week," when forty-two cartoonists displayed their wares in attractive booths. Many film stars have appeared in person in this theatre. Eugene L. Perry has personally directed the the-atre for the past year and has made an enviable record as a result-getter.

Coen Buys Arrow Pictures.

L. C. Coen of the Theatre Owners Corporation of Minneapolis, Minn., has been spending the past week in New York, making his headquarters in the offices of the Arrow Film Corporation. Mrs. Coen was along and spent the time to good advantage in the New York shops while her husband was buying Arrow features.

He purchased from Arrow "The Vigi- lantes," a seven-reel super-production for the territory of Minnesota, North and South Dakota and Wisconsin, and "The Desert Scorpion" for the territory of Minnesota, North and South Dakota.

Mr. Coen reports that there is a big need for features in his part of the country, and that business is booming.
Georges Carpentier, French Heavyweight Champion, Signed by Robertson-Cole

GEORGES CARPENTIER, world war hero, idol of France, heavyweight champion of Europe, has been announced to appear exclusively in motion pictures distributed by that firm. The announcement was given to the Associated Press in the following statement of R. Cole:

"In view of the various conflicting reports which have been circulated as to Carpentier coming to this country and also as he has been engaged to appear in motion pictures, we feel it advisable to clear up the uncertainty by making the definite announcement that there has been executed at Paris an agreement between this company and Descamps and Carpentier, whereby we have the exclusive right to Carpentier's services in motion pictures to be produced in this country and intended for world's distribution.

R. S. Cole Suggested the Contract.

"The writer was in London and present at the Beckett-Carpentier fight, and it was on the victory itself that he realized that he must naturally be the next logical opponent for Dempsey, and that in view of this the American public would be extremely interested in becoming better acquainted with Carpentier. He therefore opened negotiations with him with the idea of arranging along the lines as specified above. The negotiations were carried on by the writer's partner from the time that the writer left London, with the final result that a definite contract has been entered into.

"Carpentier, together with his manager, Descamps, will proceed to America on May 8, and will start his screen work for our production immediately upon his arrival."

Although Carpentier had signed with Robertson-Cole several weeks ago, officials of that concern would not make known the fact until the contract bearing the champs signature, together with Descamps' New York office, was signed.

It is not known whether the picture to be made in this country for Robertson-Cole will be produced in the East or the West. Executives are making arrangements for a studio and story. One of the best known directors in the production of pictures will be in charge of the big Robertson-Cole Carpentier special.

Holidays of Interest to Our Naturalized Citizens

CHARLES C. PETTIJOHN, of Select Pictures Corporation, and an active member of the N. A. M. P. I., has supplied Moving Picture World with a list of the observances of foreign-born naturalized citizens which will be of interest to every exhibitor. The list gives exhibitors with the opportunity to make special appeals upon these dates as a part of their co-operation in the industry's drive for Americanism. It does not include the religious holidays. The list, in a condensed form, is as follows:

Belgium, July 21, Independence Day;

Czecho-Slovakia, July 6, Jan Huss Day;

Denmark, June 5, Constitution Day;

France, July 14, Bastille Day;

Greece, July 17, Independence Day; Ireland, March 17, St. Patrick's Day; Italy, September 20, Unification Day; Norway, May 17, Constitution Day; Poland, May 3, Constitution Day; Portugal, October 5, Republic Day; Jugoslavia, June 28, Kossovo Day; Sweden, November 6, Gustavus Adolphus Day; Switzerland, August 1, Federation Day.

Invention Shows Actor in Two Roles at Once

FRANK D. WILLIAMS, cameraman for Sessue Hayakawa, the Robertson-Cole star, is receiving congratulations on the issuance of a patent invention which he has perfected after four years.

This invention relates to a method of taking motion pictures and is especially adapted to producing pictures showing two or more objects in relative position in which they have not actually been placed. In this way, Mr. Williams is able to show an actor in two roles at one and the same time, standing behind himself or crossing in front of himself.

Mr. Williams is also the inventor of a new method of under-sea photography and has received patents on both inventions not only from the United States, but from Great Britain, France and Italy as well.

New York F. I. L. M. Club Wants Carrier Insurance

At the last meeting of the New York F. I. L. M. Club, the secretary was instructed to write all exhibitors in Greater New York and New Jersey who have their film carried to and from exchanges by delivery companies, suggesting that they insist on their carriers taking out insurance to cover loss while in their possession from fire, theft or damage.

A new rule was adopted covering the membership of the grievance committee. Henceforth, five managers or executives will be selected by President Chadwick and members of the committee to serve four weeks. Then five others will succeed them. By this plan every member will be obliged to serve on the committee during the year.

President Chadwick made an extensive report on his visit to exchanges in Buffalo and Albany. The American Film Company, 1,600 Broadway, discontinued its membership in the club.

Sullivan Heads New Department

Sylvester Sullivan, promotion manager of the International Exposition of Industries at Grand Central Palace, New York City, since its inception, has been appointed manager of the newly established Merchants & Manufacturers Industrial Film Department in Grand Central Palace, states that they are prepared to make commitments ranging from the one-reel sales "talk" to the biggest International propaganda series.

E. M. Asher in New York to Direct Sennett Publicity

E. M. ASHER, personal representative of Mack Sennett and his producing activities, is a native son of California, having been born in San Francisco about thirty years ago. He was first noticed in the film industry in 1916 when he exploited the "Ne'er Do Well," and afterward disposed of it. In 1917 and 1918 Mr. Asher managed the Tivoli Theatre in San Francisco and at the same time managed the First National exchange in the same city for Turner & Dukeman.

Mr. Asher then joined forces with Mack Sennett in the exploitation of "Yankee Doodle in Berlin" and it was at his suggestion that the Mack Sennett bathing girls were added as a special attraction.

Mr. Asher brought this combination to New York in the summer of 1919 and put on the show at the Broadway Theatre, where it played through July and August, and despite the intense heat showed to crowded houses. He sold the rights for...
Metro Completes Camera Work on "Old Lady 31"

E. M. A. DUNN has completed her work before the camera in "Old Lady 31," the Screen Classics, Inc., picturization of Rachel Crothers' success, at the Metro studios in Hollywood. The picture is now ready for titling and cutting. It is, incidentally, the first of Metro's third round of "few and better" productions to be finished photographically. "Old Lady 31" will be a late February or early March release.

Miss Dunn plays the sweetly sympathetic role of Angie Rose, faithful wife of the indigent sea captain who starts for the poorhouse but ends in a home for aged women.

Henry Harmon has the part of Captain Abe Rose. Mary and John, the young sweethearts who serve as an admirable foil to Angie and Rose in their romance of old age, are played respectively by Winifred Westover and Antrim Short. Others in the ensemble are Lafayette Elting, Claire Knott, Carrie Clark Ward, Sadie Gordon, Martha Mattox, May Wells and Ruby Lafayette. John E. Ince directed the production. June Mathis scenario'd the play.

Selznick Employs See Herbert Kaufman Weekly

T. C. Malcolm, recently associated with the Triangle office at Salt Lake City, has been appointed branch manager for the Selznick Corporation there, according to an announcement. He succeeds Robert A. Brackett.

Mr. Malcolm was for three years branch manager at Los Angeles and Portland for the General Film Company, and for two years was associated with the Mutual Film Corporation as Pacific Coast supervisor. Later he was associated with the Triangle company at Salt Lake.

Selznick Employees See Herbert Kaufman Weekly

THE first showing of the Herbert Kaufman Weekly, which Leroy Culler offers, is generally accepted.

Selznick is filmng and distributing through Select Pictures, was held at the New York home office on February 12. Every member of the organization was a screen fan and Mr. Selznick invited the entire staff to view the picture in an effort to obtain first-hand information what an audience of fans thought of the idea. The general verdict was that not only is the Kaufman Weekly a novelty but it has an entertaining value, as well as teaching general moral lessons.

The weekly is made up of pictorial matter illustrating the editorials of Mr. Kaufman, which were formerly printed by a newspaper syndicate. The format of the editorials is a modern version of "Little Red Riding Hood," which is its title, and it tells the story of a young girl who was lost through her ignorance. Betty Hilburn, the talented little screen actress, is the featured player.

The picture is about ready for release and will be followed by "The Faded Butterfly," in which Madame Brozyna, a celebrated Polish actress, appears.

Clune Indorses National Theatres

National Picture Theatres, Inc., of which Lewis J. Selznick is the head, has progressed on its way from New York around the continent with such rapid strides that it has reached Los Angeles, and is received in that city warmly, according to a statement from the offices of Mr. Selznick in New York.

With the California indorsement, which comes from the Clune Theatres Company, National Picture Theatres, Inc., is now firmly established throughout the United States. Among the first exhibitors of National to favor the Northwest Exhibitors Circuit and others from representative exhibitors and circuits. Chicago fell into line along with other big cities.

Select Appoints Malcolm

Dallas M. Fitzgerald.

Director recently added to Metro's staff on Coast.

Goldwyn Pictures Show in Broadway Theatres

FOUR of Goldwyn's new productions are the featured attractions at leading theatres the week of February 8 and the following week. At the Strand, Madge Kennedy appeared in "The Blooming Angel," a sparkling comedy by Wallace Irwin that bids fair to become one of the strongest office attractions in which the Goldwyn comedienne has ever appeared. At the Broadway theatre, Pauline Frederick is the stellar drawing card in "The Love Letter," taken from the play by Arthur Wing Pinero.

Admirers of Miss Frederick will have another opportunity to see her in a strongly emotional role the week of February 15 when "The Paliser Case," by Edgar Saltus, will head the bill at the Capitol Theatre. During the same period, Jack Pickford, in his first picture as a Goldwyn star, "The Little Shepherd of Kingdom Come," by John Fox, Jr., will be found at the Strand.

Jack Pickford's First Goldwyn

The premiere of "The Little Shepherd of Kingdom Come" is awaited with particular interest, since it is Jack Pickford's debut as a Goldwyn star. The adaptation of John Fox's novel has been made in an elaborate scale and the result promises to be a theatrical beauty combined with exceptional story value.

Goldwyn Cites Cast of Gouverneur Morris Film

NEWS of Eminent Authors pictures received at the Goldwyn offices last week from the Culver City studios gives the cast of Gouverneur Morris' first production, "The Penalty," under the direction of Wallace Worsley. It includes Louis Chanev, Claire Adams, Kenneth Harlan, Charles Clary, Ethel Grey Terry, Milton Ross and Edward Trevalo. Many of the scenes of "The Penalty" will be taken in San Francisco.

The personalities new to the Goldwyn organization are represented in Rupert Hughes' next production of "Scratch My Back." One is the Director Sidney Olcott, who has had an extensive career on the stage and before the camera. The second personality is T. Roy Barnes, who will play the lead opposite Helen Chadwick, whose performance in Rupert Hughes' picture, "The Cup of Fury," is exciting the praise of cinema critics. Lloyd Whitlock is the third member of the cast so far selected.

Director Sidney Olcott started work on the Rupert Hughes story by filming the first scenes in San Francisco. "Scratch My Back," which the eminent author wrote directly for the screen, continuity and all, after his first visit to the Culver City studios last autumn.

National Has Capital-Labor Film

The harmonizing influence a woman has on the conflict between capital and labor is the theme of "Mary Minds Her Business," a Ladies' Home Journal serial story, which will be the second feature production of this year to be screened by National Film Corporation of America. "Mary Minds Her Business" was written by George Weston. The film version was prepared by Mildred Considine.
Felix Feist Meets Many Friends in Los Angeles

FELIX FEIST, vice president and sales manager for Goldwyn Distributing Corporation, arrived in Los Angeles on Thursday, January 29, ten days ahead of the schedule arranged for his transcontinental tour. The bustling Goldwyn executive was welcomed by Branch Manager Maurice Wolf and his corps of associate workers and by Goldwyn studio manager John Powers.

Mr. Feist’s first afternoon and evening in the city were devoted, in part, to renewing many old acquaintances.

Zahn, the William Fox forces; Mr. Schoenstadt, a prominent exhibitor of Chicago, and W. A. Sobelman, of St. Paul and Minneapolis, all of whom are visiting the West Coast on business, welcomed Mr. Feist and exchanged views on conditions in various parts of the country.

On Friday evening Mr. Feist was host at a dinner at which the Goldwyn sales department of the local branch were guests. Saturday was spent under discussion and the Goldwyn executive gave the boys a talk. Mr. Feist will meet the exhibitors in the Los Angeles territory at a studio luncheon, together with representatives of the local daily and trade papers and studio stars and executives.

Norma Talmadge Picture Praised by Newspapers

F our independent newspapers of Pennsylvania have joined hand-in-hand in the lauding of a special feature attraction. This occurred when "The Daughter of Two World," Norma Talmadge’s initial release through First National Exhibitors’ Circuit, was shown at the Stanley Theatre, Philadelphia. The Philadelphia North American, the Evening Bulletin, Public Ledger and the Record were the four publications that reached a consensus of opinion and their respective praises are as follows:

North American—“This is Norma Talmadge’s first appearance in a National star. It is a big production and if it can be taken as a sample of her work through the new association, it’s a good augur for the future. Evening Bulletin—“The Daughter of Two Worlds’ is a play off of compelling interest and Miss Talmadge reaches unusual heights of emotion in the interpretation of the role she enacts with much exactness.”

Record—“The whole story is told with a wealth of detail and a photographic splendor and leaves nothing to be desired. It is a picture of much more than ordinary merit.”

Public Ledger—“It is a picture of compelling interest for its action and thrills.”

Installs Powers’ Machines.

The Denver Theatre Supply Company writes to the Nichols Power Company, stating, “We will doubt be pleased to hear that we have just made two very important installations on Curtis street. We have supplied three Powers’ 6B Cameragraphs in the America Theatre, which is one of the finest in the West, also two Power’s 6B in the Empress Theatre. This leaves us the Iris, Empress, American and Tabor Theatres on the Great White Way.”

Hugh Ford in Hollywood.

Hollywood’s latest addition to its extensive film colony is Hugh Ford. The noted director for Paramount Artcraft has returned to the west, after a stay at the Atlantic coast, to make an elaborate special production at the Lasky studio. Accompanying him are Joseph Boyle, his assistant, and Hal Young, cameraman.

Work is to be begun in about ten days on this new picture which is said to be unique in picture history. The nature of the plot is unknown to any but those immediately in direction of the production.

"False Road" Next Ince Picture.

“The False Road” is announced as the newest picture produced by Thomas H. Ince as an Ince-Paramount Artcraft offering, in which Enid Bennett stars. The story is by C. Gardner Sullivan, and was directed by Fred Nihlo, with George Barnes, his assistant, and Thomas H. Ince supervised the production.

Lloyd Hughes has the leading male role opposite Miss Bennett and others are the Grand Duke, Lucile Pettit, Lucie Young, Charles Smily, Edith Yorke and Gordon Mullen. The production is what might be termed a “crock” play.

Schedules Wilson’s Second Serial for February 22

FEBRUARY 22 has been set by Frank G. Hall, president of Hallmark Pictures Corporation, for the release of Ben Wilson’s second serial production, “The Screaming Shadow.” The title of the first episode is “A Cry in the Dark.”

“The Screaming Shadow” follows in release, the first Ben Wilson serial production for Hallmark, “The Trail of the Octopus.” In both of these serials, Ben Wilson is co-starred with Neva Gerber, and practically the same supporting cast is seen in both. Duke Worn, who directed the Wilson picture in making of his first serial productions, is credited with the direction of both these Hallmark serials and King Cray was the photographer.

The theme of “The Screaming Shadow” is based on the recent scientific discovery by eminent physicians that human life can be prolonged by transplanting to the human body what are known as monkey glands. With this scientific discovery as a basis for the plot construction of their story, the authors, J. Greer Alexander and Richard Dorothy, have fashioned a photo dramatic serial that is said to be entirely different from anything that has even been done in the silent drama.

Jane Thomas to Appear in “Trimmed With Red”

An actress who promises to create a distinctly favorable impression in her first Goldwyn picture, “Trimmed With Red,” now being produced under the direction of Hugo Ballin at Goldwyn’s eastern studio with Madge Kennedy as the star, is Jane Thomas who is cast in a prominent role.

Miss Thomas was selected from a host of applicants to support Miss Kennedy, because of her beauty, her charm of personality and her thorough training as an actress as revealed in earlier motion pictures. During three years with the Essanay Company when that concern was producing many films at its studio in Chicago Miss Thomas gained an enviable reputation.

Born and reared in Chicago, Miss Thomas as a young girl revealed an extraordinary aptitude for artistic expression. Besides studying acting, she attended the Chicago Art Institute where she studied landscape painting. At the present time she has a studio in Chicago. Added to her accomplishments is that of Greek dancing. Miss Thomas admits to one hobby, hiking in the country.

Author Praises Film Version.

“Dangerous Days” is twice as forceful on the screen as it was when printed,” says Mary Roberts Rinehart, the eminent author, whose book of the same name is one of the six best sellers from coast to coast. Mrs. Rinehart is now at the Goldwyn studios where she was shown the first production in her series over wireless. It is also a Reginald Barker production. Coming; close upon the heels of Rupert Hughes’ praise for the production of “This is Fury by Harry Helmore, it is evident that the plan originated by Samuel Goldwyn and Rex Beach for author-producer co-operation is an achievement in the making of motion pictures.”
**Live News from Everywhere**

**Toledo Topics**

Censors Reject "Amazing Woman."
The Ohio Board of Censors has rejected the play's distribution of the picture "The Amazing Woman." They will be asked, however, to look at the picture again after some changes are made and perhaps a new decision will be given.

"The Amazing Woman" is a five-part production featuring Ruth Clifford.

**Once More Movies Help.**

A moving picture of the principal points of interest in Cleveland, and including many good industrial "shots" was taken along on the trip of the Cleveland Chamber of Commerce to the coliseum towns. The party left February 7.

This picture will be shown wherever the party's trip will be made and sent back to Cleveland for showing in the leading theatres of the city.

**Blakeman Joins Pathe.**

C. C. Blakeman has been appointed assistant manager of the Cleveland Pathe exchange. He comes from the South, where he has been identified for some time past with the S. A. Lynch enterprises.

**Michigan Musings**

**Gebhardt Goes to M. M. P. E. L.**

FRANK W. GEBHARDT, manager of the Strand Features, Detroit, has tendered his resignation and on Monday morning started in as business manager of the Michigan Motion Picture Exhibitors' League. Mr. Gebhardt is associating with the first real exhibitors' organization that Michigan has ever had. The membership is growing and now comprises leading exhibitors in every part of the state. Wally Baker continues as organizer and will spend most of his time in the state personally calling upon exhibitors.

Mr. Gebhardt informs us that the association is to issue each week a bulletin as the official house organ and that it will be sent to all exhibitors, keeping them posted as to the activities of the organization. The club has temporary quarters at 201 Film Building.

**Selfert Manager of New Exchange.**

The Independent Master Films, Inc., have opened their new office at 10 Film Building and appointed William B. Selfert manager. Billy, as most exhibitors know him, has been connected with the film business for a great number of years and he knows Michigan conditions thoroughly. Caplin subjects will be his specialty.

**Weddig Outfit Expands.**

Bert Weddige, of the Michigan Motion Picture Supply Company, Detroit, will let contracts this week for the remodeling of his exchange, so as to give him more space to handle his growing business. "We want to carry larger stocks and a larger variety of supplies," said Bert. "Simplex orders are coming in faster than the fac-

**Kansas Klippings**

**Calbert to Kansas City.**

J. M. CALBERT, formerly manager of the Kansas City branch of the Universal Exchange at Omaha, Neb., has begun his new duties as head of the Kansas City office. Shortly after his arrival in Kansas City Mr. Calvert received a gold watch charm from the Omaha Film Board of Trade. The charm represents a reel of film unwound, the trademark of the Omaha association.

**Hutchinson Visits Kansas City.**

W. S. Hutchinson, son of Samuel S. Hutchinson, president of the American Film Corporation, was in Kansas City visiting at the local office February 3 and 4. He is making a tour of middle western offices of the company.

**Saunders Visits Metro.**

E. W. Saunders, sales manager for the Metro Pictures Corporation, was a visitor at the local office this week. His trip to the West Included visits to other exchanges.

**Earl Theatre Changes Hands.**

The Earl Theatre, at 2209 East Twelfth street, was included in the purchase of a business block bought recently from Aaron Schultz for $30,000. The new owner is Ralph L. Fish.

**Minnesota Mutterings**

**Theatres Change Hands.**

CONTROL of three Northwest motion picture houses changed hands this week. William A. Steffen, Minneapolis motion picture exhibitor, has purchased the Cozy Theatre, Penn and Crystal Lake avenues, Minneapolis, from Gottlieb Nestle. Mr. Steffen has managed the Northern Theatre, Twentieth avenue North and Fourth street, Minneapolis, for several years. He is also representing the Allied Syndicate for the leases on two motion picture houses in the Gateway district.

Purchased by Mr. Walter Fitz, also of Minneapolis, are the Red Lake Falls, Minn., by W. H. Gillflian, of that city, was announced this week. Mr. Fitz will be in charge of operations. The house will be reopened about March 1.

R. W. Farnsworth has remodeled the opera house at Madison, Minn., into a first-class motion picture house, with a seating capacity of 600. He plans conducting the showing of high-class pictures.

**District Manager in Minneapolis.**

M. A. Chase, district manager of the Universal Film exchanges of the Northwest, has been appointed by the Minneapolis office. Mr. Chase has been connected with the Universal company for many years, during which time he has worked as a film salesman. Recently he completed a tour of Japan and Russia.

**San Francisco Shots**

**New Lighting System for California.**

THE management of the California Theatre, San Francisco, is inaugurating a new exterior lighting system, planned after the system used on the great buildings of the Panama-Pacific International Exposition. Eighteen scintillating lights of the type used at the fair, are being mounted on the roof of a building across the street, and these will flood the front and side of the structure with light.

**Wage Dispute Settled.**

The moving picture operators of Fresno, Cal., have compromised their previous demands for $70 a week and have accepted the offer of theatre owners for a basic wage of $1 an hour, with $8 a day for operators where vaudeville is shown.

**Modesto House Sold.**

The Star Theatre, Modesto, Cal., formerly owned by Charles Reindollar, has been purchased by William J. Voss, who plans to make extensive improvements. The Golden West Amusement has awarded contract at $190,000 for the erection of a new theatre in that city.

**Completes Year with T. & D.**

Eugene L. Perry, former Shubert and Keith man, celebrated the completion of his first year with Turner & Dahmen as manager of their Oakland house on Feb-

ruary 1. His year has been little short of phenomenal, and this house, which is the largest west of Chicago, is now regarded as being one of the best money-getters on the Coast. Perry's policy has been to give the public something in addition to screen attractions and something out of the ordinary. One of his big stunts was a miniature industrial exposition within the theatre.
Goldwyn Increases Holdings.

Following the leasing of the Tabor Street Theatre in Denver, the Goldwyn Distributing Company two weeks ago, the same company last week completed one of the biggest real estate deals in the history of Denver by purchasing the American Theatre Building for $1,000,000, and the property on an opposite corner, occupied by the Douglas Shoe Company, for $750,000, according to A. S. Aronson, vice-president of the company, who is in Denver.

On the site of the latter purchase the Goldwyn company will erect a modern hotel, according to Mr. Clough. This will give the Goldwyn corporation three big theatres on the four corners of Sixteenth and Curtis, it often referred to as the hub of Denver’s great west.

The cost of the erection of the hotel and theatre will be approximately $1,000,000. The American Theatre Building, just purchased for $1,000,000, is said, belongs to William Rice, who admits the original purchase price was $20,000.

Build In Colorado Springs.

George P. Greaves, Colorado and Wyoming pioneer moving picture exhibitor, has leased the old Hy-Bird Clough at the Monarch Theatre, Colorado Springs, and twelve single properties adjoining it on the east.

The net rental sum to be paid Mr. Clough will exceed $1,000,000.

Besides owning two moving picture houses in Denver, a two in Colorado, and having interests in the Rio Alto and Princess in Denver, Mr. Greaves has other scattering picture interests throughout the rural sections.

Arrow Buys Pueblo Princess.

John D. Denver exchange manager for the Arrow Photoplays Corporation, has completed a deal for his firm to buy the Princess Theatre at Pueblo, Colo., changes hands.

The purchase price of the movie house was $60,000 cash, and will be operated on and after March 1 by the Arrow corporation’s interests.

The theatre will be renovated before the reopening.

Changes at Big-U.

Numerous changes have been made in the Denver offices of the United States during the past week. W. R. Armstrong, former zone manager, has been promoted to district manager and has departed for the Coast, where he will be permanently located. Gene Gerhards, manager of Denver, has been called in to succeed Armstrong.

George Quinn, former branch manager, who recently went over to the Select exchanges, is back with Universal and is office manager, Jack Scott, former office manager in Denver, has been made road manager, traveling himself.

Organist Rath Improves.

Franz Rath, organist at the Isis Theatre, who was badly injured in an auto accident recently, will, contrary to reports, be able to assume his profession again in a few weeks. Rath is one of the best known organists in the West and his programs are featured between shows.

Ballet at Rivoli.

Carli Denimore Ellinore, international musician and director, who won fame for his symphonic casts and arrangements for the musical production, “The Birth of a Nation,” has signed a long contract with the William Fox-Theatres, which has engaged the symphony orchestra at the Rivoli, to succeed Signor H. Cavello, who recently took over the Empress, to direct that house.

Addy Boy, MlH!

Milt Cohn, exchange manager for the Famous Players-Lasky offices here, has returned here from New York where he was a meeting of the exchange heads of the concern. Returning he has treated himself to a new Stephens-Sallant-Six.

Ruth Langston

Who plays "Mollie" in "Daredevil Jack."

Pathe’s stellar starring Jack Dempsey.

Pittsburgh People

A. Conatich Dies

A. COSATCH, well known exhibitor of Rankin, Pa., has had charge of the Oxford Theatre there for the past three years, passed away Friday evening, January 30, and was buried the following Tuesday. The deceased is survived by a son and two daughters, his wife having died last fall.

Leo Levinson Back.

Manager Leo Levinson, of the Pittsburgh Select branch, is again back at his desk, after an illness that kept him in bed for over a week.

Edie on Road for Craft

B. C. Edis is again on the road for Craft Film Service, Pittsburgh, specializing on “Are You Legally Married?” This film is going over big in his territory, having broken all existing house records at the Lyric Theatre, Fifth avenue, Pittsburgh, during a recent three-day run. According to the management has secured a three-day repeat booking.

Joe Beeley Gets “Hep.”

Joe Beeley recently purchased the Lyric Theatre, DuBois, Pa., and says he finds the public very business very strong and is just getting to himself.

Jones Builds; Blitz Will Manage.

A. Jones has purchased a piece of property in DuBois, Conn. Braddock, Pa., on which he will build a picture theatre with a seating capacity of 500 and costing $55,000. It is expected to have the house completed in the fall. A. Blitt, a former exhibitor of Indiana, Pa., will successfully manage the building and manage the house.

Elrick Becomes Puffacist.

R. T. Elrick, formerly on the staff of the Daily News at Washington, Pa., is now connected with the Quality Film Corporation, Pittsburgh, in the capacity of publicity man.

Herrington Back on the Job.

Fred Herrington is back in Pittsburgh, after a two months’ tour of the West, where he has been visiting many states for the Exhibitors’ Association.

Roth and Moldel Team It.

Roth and Moldel now have charge of the Pena Theatre, Penn and Butler streets, Pittsburgh, which they purchased from Walter Artsberger, who built the house five years ago.

To Make Commercials.

The All-Star Film Company, Pittsburgh, is to make commercial films and is now ready for business. The officers are: Walter M. Ellinoff, manager; Walter Ainsworth, director and sales manager; Carl Moldenbauer, cameraman.

February 21, 1920

THE MOVING PICTURE WORLD

1275

Canadian Chips

Fight Pictures Permitted.

LIKE a bolt from the blue sky came the announcement that the Province of Ontario had sanctioned the presentation in theatres throughout the province of the official Dempsey-Willard heavyweight fight at Toledo last July, and also that the presentation of the pictures of the five British fights—Beckett in London, England, would also be sanctioned as soon as the prints are actually received in the province.

The sanctioning of these pictures was authorized by Hon. Peter Smith, the Provincial Treasurer, and the decision of the views is subject to the approval of the municipalities in which they are to be presented.

It is expected that a share of the profits from performances at which the fight pictures are shown is to be paid to the respective veteran organizations and for the dependents of the fallen.

The Dempsey-Willard fight views have already been publicly presented in the Province of Quebec with fair success.

Special Ottawa Action.

The St. Brigid’s Club of Ottawa, Ont., recently conducted a special Sunday show at the Theatre Francais, when a series of Canadian Government pictures were presented before a large audience. A special regular theatre orchestra played the musical accompaniment and various selections completed the program. No admission was charged and it was only by reason of this fact that the performance was permitted, as regular Sunday shows are strictly prohibited in Ontario.

Rouse Sells Interest in Strand.

Harry Rouse of Ottawa, Ont., one of the outstanding moving picture men of the Dominion, has sold his half interest in the Strand Theatre, Toronto, to the new Famous Players Canadian Corporation. The Strand is one of the largest and best paying theatres in the downtown section of Toronto. N. L. Nathanson, of Toronto, has purchased the Canadian company, visited Ottawa a few days ago to close the deal, which was one of the first steps undertaken by the new enterprise. Mr. Rouse, who is Eastern Canadian franchise holder of the First National Exhibitors League, is manager of the York Theatre, Toronto; the Imperial and Family theatres, Ottawa, and other interests.

Theatre National Passes.

Tenders have been invited for the disposal of the Le Theatre, Great Britain, a moving picture theatre which has been operating with varying success in Ottawa, Ont., by a French Society, Societe de Mutuelle National. This organization has gone into voluntary liquidation, but the sale of the property will place it on its feet again, it is expected. The structure was completed in 1905 and eventually became a popular rendezvous. In addition to the moving picture theatre, an open-air garden was operated for the sale of soft drinks and concessions under the sun, and the late Henry Cousins. During the war the society lost considerable of its membership.

Seelznick Buys Canadian Film.

Announcement has been made at Montreal, Quebec, that Lewis J. Selznick, of New York, has bought the Canadian rights of "The World Shadow," a feature dealing with the history of the film which was made by the Adanae Production Company, at Monessen, Ont. It will be released through the Select Pictures Corporation in the United States. Tyrone Power is the star of the picture and at present he is doing an All-Canadian tour with a stage show.

Second British Film.

The second of a series of fifteen British photoplay features to be released in Canada by the Canadian Exhibitors’ Exchange,
Limited, Toronto and Montreal, is "The Splendid Coward," a Harma production, the interiors of which were taken in Lord Salsbury's residence. This follows the British picture "Romany Lass," which was introduced in Toronto by a successful run at the Royal Lyceum Theatre, which is owned by J. C. Brady, who is president of the Motion Picture Exhibitors' Protective Association of Ontario, which in turn was responsible for the organization of the Canadian Exhibitors' Exchange on a co-operative basis.

Trade Topics.

A branch of Sterling Films, Limited, Toronto, is being opened in Vancouver, B. C., under the management of Ben Soeskin, formerly the Vancouver manager of the Exhibitors' Distributing Corporation of Canada. It is the brother of L. Sosekin, who is the general manager of the Sterling company. Ben recently traveled across the continent to Toronto to discuss various expansion details.

C. I. Nathanson, Vancouver branch manager of Regal Films, Limited, has also arranged to return to Toronto. He is the brother of N. L. Nathanson, of Toronto, who is the president and general manager of the New Famous Players Canadian Corporation and Regal Films, Limited.

J. B. Ketek, of Toronto, president of Regal Films and also financially interested in the Famous Players Canadian Corporation, has arranged to make a business tour to Vancouver.

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**Hoosier Happenings**

**Evansville Prices Go Up.**

Mr. O. H. photo-stereopticonist at the Majestic Theatre at Evansville, Ind., increased in price on February 1. Charles Swihart of the Majestic, announce, that on and after that date the price of admission would be increased to $0.75 cents on Saturdays, Sundays and holidays. The upward trend in the cost of films and other operating expenses were assigned by him as the reason for the increase.

**John S. Crump Dies.**

John S. Crump, owner of the Crump Theatre, the most popular motion picture theatres at Columbus, Ind., died at his home there last week after an illness of several months. He was seventy-three years old. Mr. Crump was a native of Columbus and took an active part in the city as a leading factor in the building of the street car system, the first light plant and several large business buildings there. In 1903 the citizens of Columbus presented him with a gold medal in recognition of his work toward the upbuilding of the city. He retired from active management of the theatre a few years ago.

**Incorporate to Build.**

Articles of Incorporation were filed this week with Indiana's secretary of state for the Artcraft Theatre Corporation of Franklin, Ind. The corporation is capitalized at $250,000 for the purpose of erecting a motion picture theatre. The company is headed by Don O. Newland, of South Bend, and Charles K. Keller of Chicago. The Franklin building project will be followed by similar ones in other Indiana cities.

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**Baltimore Happenings**

**Building Activities Continue.**

OUR dwellings in the rear of the Lin- wood Theatre, 902-4 South Linwood avenue, by the Lincolnwood Amusement Company, in which George A. Finch is inter- ested and of which Charles Nolte is the manager, will be razed and the Linwood Theatre to be enlarged, raising the seating capacity from 400 to 1,300. A large pipe organ will be installed at a cost of about $8,000. The measurements of the new addition to the theatre will be 30 by 90 feet.

**Whose Is It?**

Plans for a large moving picture and vaudeville theatre, to be located on North Charles street, between Lafayette and North avenues, according to reports. The Famous Players-Lasky and Goldwyn com- panies are said to be contemplating the erection of a theatre in Baltimore, but whether either company is interested in the North Charles street deal is not known. This location is within a block of the Parkway and the site for the pro- posed new theatre which Marcus Loew is said to be backing.

**Personals of Baltimore.**

Prof. Edward V. Cupero, who for the past five years has acted as director of the orchestras of the New and Garden theatres, was unanimously chosen again as director of the City Park Band of Balti- more on Tuesday, February 3. Professor Cupero is known as "Eddie" to his many friends and directed the City Park Band last season with complete success.

E. Rossett, proprietor of the Flaming Arrow Theatre, 1108 East Preston street, was sick for several days last week with a bad cold.

Captain Edwin Bower Hesser, personal representative of Anita Stewart and the Anita Stewart Productions Company, came to Baltimore during the week of February 2 and called on many exhibitors in the city.

Jack Whittle, Pathe traveling repre- sentative, is now on the Eastern Shore of Maryland for his company.

The plans for the enlarging of the Wil- son Theatre, 415 East Baltimore street, which is under the management of Guy L. Wonders, were gone over by George C. Wilson, of Tyrona, Pa., president of the Wilson Amusement Company. Mr. Wilson stopped over in Baltimore for several days during the week of February 2 while on his way home from Miami, Fla., where he has been spending the winter.

During the latter part of the week of February 2 the motor bus of the film express between Washington, D. C., and Baltimore, Md., was piloted practically on schedule between the two cities by Howard W. Hendus and Edgar Hedger, so that the bus was run on schedule. The bus kept running right along every night in spite of the cold. On one night doubling the quantity of gasoline was needed to make the round trip.

**Motion pictures will be a feature of the regular monthly meeting of the Automo- bile Club of Maryland, which will be held on Tuesday night, February 19, at the clubhouse, Mount Vernon Cata- drial street. A short address on "The Road System of Maryland" will be deliv- ered by J. N. Mackall, chief engineer of the State Roads Commission.**

**Benefit Matinee at Parkway.**

The proceeds of the young people's mat-inee which was held at the Parkway Thea- tre on Saturday morning, February 7, at 10 o'clock, under the auspices of the Balti- more branch of the National Congress of Mothers and Parent Teachers' Association, are to be devoted to the funds of that organization. The "New Wizard of Oz" was the feature attraction at the perform- ance. The work was co-operation between teachers and parents and keeping an active interest in the educa- tion of the Maryland and Baltimore boys and girls is the object of the association.

**To Use Theatre as Church.**

The Forest Park moving picture thea- tre, which is under the management of Charles E. Ford, will be used on Sundays after February 15 as a church by the con- gregation of the Forest Park Presby- terian Church, as this is a church to erect a new structure on Buckingham avenue and has sold the church now locat- ed at Dalrymple avenue. The work of demolition is to take place after February 15 and the congre- gation will then use the theatre in which to hold services.

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**St. Louis Shorts**

**Charging It to Song Publishers.**

THE Motion Picture Exhibitors Asso- ciation of St. Louis passed a motion making it charged to any music publisher for singing or "plugging" songs in each theatre, this being the out- come of the anti-plug movement, by street bands playing music written or published by members of the American Society of Com- posers, Authors and Publishers.

**Theatres Closed One Hour.**

The St. Louis Health Department has made the order which authorizes the con- tinuous performances to be closed be- tween five and six p. m. for ventilation purposes.

**Famous Players to Build.**

Announcement has been made by Fa- mous Players management in connection with the erection of a combination moving picture theatre and office building 15 to 15 stories in height at the northwest corner of Sev- enth and Locust streets, across the street from the 21-story Railway Exchange Building and in the downtown section of the city.

The site has frontages of 127 feet on Locust street and 161 feet on Seventh street, the agreed purchase price being $1,250,000. J. L. Cornwell, local counsel for the Famous Players Corporation, states that the ground floor would be given over to one of the largest and finest moving picture houses in the United States, while the remainder of the build- ing would be of the office building type, the cost of the structure to be $5,000,000.

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**In the Southland**

**Two New Houses in Savannah.**

BE OUCKENHEIMER, of Atlanta, will build a 2,000-seat house at Savannah, Ga., to cost $100,000, and a negro house in the same city seating 1,200.

**Goldwyn Exchange Opens New Buildings.**

Arthur Lucas, of the Atlanta Goldwyn exchange, will build a theatre seating 1,200 at a cost of $400,000.

**Columbia, S. C. News.**

Laurence Lester, owner of three thea- tres in Columbia, S. C., will build a com-
bination theatre seating 1,800. The theatre was completed in South Carolina when completed. Mr. Lester will also build a negro theatre there seating 1,500 and to cost $20,000. The Rivoli, Lester's leading house, will be remodeled, making space for 300 extra seats, and will be operated under the name of Varvaert-Art craft house. The Rialto is also being remodeled and the seating capacity largely increased. Operators have been given control of the Pastime and Columbia theatres—the latter a legitimate house—securing them from Collywells Brothers. Both theatres will be remodeled.

Charleston to Have 2,000-Seater.

John J. Miller is building a 2,000 seat theatre on King street. He is expecting to have it ready in March. The theatre will be operated by the Strand-Amusement Co.

Inviding Goldsboro.

Outside interests have purchased a lot and drawn plans for a commodious theatre seating 500 to be built at Goldsboro, N. C.

Seattle Sketches

Back Hum Again.

The four members of the Greater Theatres Company—J. von Herberg, C. S. Jensen, Jake Gottstein and F. V. Fisher—returned from New York the first week in February, after having been in the city last fall to attend the First National convention.

Koerpel Back After Trip.

J. A. Koerpel, Northwest manager for Goldwyn, returned early in February from a three-weeks’ trip with Felix Feist, general manager of exchanges. During the trip Mr. Koerpel visited Minneapolis, Kansas City, Denver, San Francisco and Los Angeles. There was a convention of branch managers in Milwaukee City, but the rest of the trip was merely in the way of a vacation for Mr. Koerpel.

Taylor Takes Over Publicity Work.

Weyland H. Taylor has arrived from New York to take charge of the exploitation of Famous Players-Lasky in the Seattle and Portland territory. J. D. Howard, former exploitation man in Seattle, has been transferred to San Francisco. George P. Endert, manager of Famous Players-Lasky in the Pacific Northwest, has returned from the convention in Chicago.

Singelow in Seattle.

Alex. Singelow, well-known film man and the originator of the Washington State has bought the old Oak Theatre, on Madison street, and will probably turn it into a motion picture house.

Empire Epigrams

Western New York Busy.

The theatre building boom in Western New York does not seem to abate, but, on the contrary, arrangements are being made almost weekly of theatres projected or of plans for the remodeling or rebuilding of existing houses.

The latest announcement of a new picture palace comes from the thriving little city of Corning. In Steuben County, The Scherrerton Amusement Company, of Syracuse, has purchased a site from the S. T. Hayt estate and a theatre will be erected upon it. The location is at Walnut and Market streets, in the heart of the business section, and the house will cost $250,000.

Reaping in Lyons.

Since pictures became the rage, Ohmann Brothers have conducted the only picture house in Lyons. With their business in an established and prosperous state, they have decided to completely remodel and enlarge their house. Almost coincident with this announcement, Rochester capital has decided to remodel the old Liberty Hotel in that town into a modern picture theatre.

New Decorations and Prices.

The Temple Theatre at Canandaigua has reopened after numerous changes in its architecture, including a new front and seating arrangement. Upon reopening a substantial boost in prices was announced, which, under old conditions might not have been justified, but with a new decor and more comfortable seating makes the new scale an easy one.

Manager George Bachman of the Fisher Theatre at Seneca Falls has taken a leave of absence from his house and is now running it "on his own." Not to be outdone by picture houses in the various surrounding towns, he inaugurated his regime by making his house much more attractive inside and out and more comfortable within. Fred C. Fisher, the owner, has retired from active management of his houses in Seneca Falls and Canandaigua.

Another to Get Shined Up.

The Temple Theatre at Geneva is to be enlarged to 1,800 seating capacity and it will be equipped with new seats, carpets and draperies and the interior decorated. L. G. Brady, former manager of the Regent and Strand at Geneva, is also planning to build a new picture house in that city.

Blauvelt and Merritt Grow.

Blauvelt and Merritt, who for several years have conducted the Family Theatre in Le Roy, are now also operating the theatre in Caledonia, after thoroughly renovating and re-equipping the house.

Nikias Brings Back W. K. BACON.

In Illinois, promoter of the Strand and Family theatres at Batavia, has returned from New York with plans for his new Batavia house which will seat about 2,000. The house will have an auditorium 147 feet in depth and 80 feet wide, and the estimated cost is $125,000. The site has already been purchased.

MacFarlane Enlarges and Improves.

Manager William J. MacFarlane of the Liberty at Canandaigua has announced that the house will be enlarged and improved. His plans call for the extension of the first floor of the theatre thirty-five feet in the rear. The second and third floors will be converted into a balcony. When reconstructed the Liberty will have a seating capacity of more than 1,000.

More Theatres.

A deal is now pending in the city of Buffalo which will undoubtedly result in the erection of a large new theatre there in the spring. A New York syndicate is looking at various possibilities with Prentiss Laneham for the sale of his property in Broadway for this purpose.

Philadelphia Paragraphs

Brightening Up.

HERBERT EFFINGER, who has made considerable improvements in the lobby of the Strand Theatre, reports doing a capacity business. Mr. Effinger employs an orchestra of eighteen pieces in addition to his own.

Lewis Puts All on One.

H. Lewis, who recently sold out his interests in the Bellevue Theatre in Kensington, is now devoting his entire time to his Tivoli Theatre on Fairmount avenue.

Stanley Cashier Recovers.

Bill Carter, cashier of the Stanley Theatre, has been seriously ill during the past two weeks. Mr. Carter is one of the most efficient and best liked cashiers on the Stanley circuit of theatres.

 кино News

Alexander R. Boyd returned to town last week, after four weeks spent in recuperation at Hot Springs. Mr. Boyd is gradually branching out into one of the leading playhouse owners and managers of the city. Much of his success has been gained through his artistic manner of decorating his houses so that his patrons are immediately impressed with the refinement and charm of his theatres. Mr. Boyd operates the Arcadia, Capitol, Family, Great Northern and Casino in Philadelphia and three houses in Camden.

Omaha Oddities

Maxwell’s Promotion Popular.

NEWS of the promotion of Melville E. Maxwell, Bennington manager in Omaha, Neb., to be Western representative for that firm, was gratifying to hundreds of Mr. Maxwell’s friends throughout Iowa and Nebraska. Since coming to Omaha Mr. Maxwell has thoroughly revised his book for the benefit of the leading exhibitors and making friends everywhere he has gone. He remained in Omaha last week on an intensive tour, awaiting the arrival of his successor, Cornelius G. Kingsley of Detroit, who has been ill with the influenza.

Hotel Manager at Republic.

The Republic Film Distributing Corp.
Washington Whispers

Rosenthal F. P. L. Manager.

ESTER W. ROSENTHAL, better known as "Rosie," is wearing his arm in a sling as a result of the handshaking that followed his promotion to the position of manager of the Washington, D.C., exchange of the Famous Players-Lasky Corporation. He succeeds Mr. Swift, who has been transferred from the Omaha branch of the same company.

During his stay in Washington, Mr. Swift, originally a licensee of friends and it was but a few weeks ago that his fellow exchange managers elected him secretary-treasurer of the executive committee of the Exchange Managers' Association. Mr. Swift was formerly connected with the General Film Company in the Middle West, so that he is no stranger to the territory to which he has been transferred.

Victor Keith is Crandall Manager.

Victor Keith is the new manager of the Ninth and E streets theatre of the Crandall chain. Mr. Keith is quite well known locally among the motion picture folk by reason of his former connection with the Metro exchange, where he was for a long time in charge of the bookkeeping department when the exchange was under the management of Mr. Day.

Personals of the District.

Lawrence Beatus, manager of Loew's Palace Theatre at E. 84th St., is back on the job after a three weeks' absence, during which he was confined to his home with a severe cold.

"Bob" Smeltzer, manager of the public exchange, has returned from a visit to the home office.

Harry M. Crandall, head of a string of theatres bearing his name, is making plans for a trip to the Coast with his family. He will leave here about the end of the month and will be absent from Washington for four weeks or more. It is safe to say that Mr. Crandall's try will prove of benefit to himself and the industry.

Buffalo Brieflets

Greenwald Resigns from Fox.

M. H. GREENWALD, manager of the official exchange of the Fox Film Corporation, has forwarded his resignation to the New York office to take effect Saturday. Mr. Greenwald, in explaining his action, said that he had several offers from other film concerns, but the conditions which one he would accept until some time in the future. Mr. Greenwald came to Buffalo last fall from the Cleveland Fox office. He has been with the company two years. While in Buffalo he has won many friends and has boosted business at the local exchange, so that the office has made an unusually good showing.

Mooney Visits Buffalo.

Paul Mooney, manager of the Anita Stewart Theatre in Utica, visited F. H. Smith, First National manager, the first week in February and discussed plans for the release territory of Miss Stewart's production of "In Old Kentucky."

Weinberg Joins Autlerd Herd.

E. O. Weinberg, manager of the Strand Theatre, is now a member of the Buffalo lodge. Both the order and the lodge were introduced by somewhat rough methods, it is rumored. "Eddie" is also a member of the well-known Prophets, so he was prepared for the reception. He is glad it's all over. Members of the Elks will have to stay away to the Strand just the same.

St. Patrick's Day Feature.

Henry E. Wilkinson, manager of the Reulart office, is starting a campaign to place Allan Dwan's "The Luck of the Irish," in every theatre in Western New York on Saint Patrick's Day. He claims it is the greatest little "Auld Sod" picture that ever was.

Americanization Film Screened.

Before an audience representing the various Buffalo committees and individuals interested in the various phases of Americanization, "Land of Opportunity" was screened by "Andy" Sharick, Select exploitation man, in the central branch's office on Monday, February 9. The industrial department of the "T" has taken an active interest in the Americanization program and the exchange tends to make extensive use of the motion pictures furnished for this purpose.

Smith Back on Job.

P. H. Smith, former manager of the First National exchange is back on the job after a week's confinement to his bed with an attack of gout. Mr. Smith went to New York on Monday, February 9 for a trip to New York for a conference with General Manager Thomas Clarke. First National is enjoying a rushing business in the Western New York territory at present.

Exchange Fire Ordinance.

The council has directed City Attorney Ralph E. Robertson, drafter of the fire exchange protective ordinance, to summon all theatre managers to attend a public hearing on the proposed ordinance in city and county hall, Friday, February 13.

New F. P. L. Exploitationist.

John P. McConville, connected with the Boston branch of the Famous Players-Lasky branch for the past several years in the capacity of publicity and exploitation man, has been assigned to the local F. P. L. exchange in a similar capacity. His first exploitating job locally was on "The Copperhead," shown for a week at the Strand, commencing Sunday, February 8.

Crabb Visits Buffalo.

Earl L. Crabb, managing director of Universal exchange in this country and in Canada, and former manager of the Strand, Buffalo, was a visitor Monday and Tuesday. During his stay Mr. Crabb stopped off en route to Cleveland to look over the Universal holdings there and announced his plans, when he will go to Havana soon to inspect the house there. He recently opened a large theatre for Universal and will express chairman of the executive committee of the New York State Exhibitors' League, is giving his patrons some excellent entertainment.

Kahn Signs Contracts.

Henry W. Kahn, manager of the Metro branch, made a trip to Utica and Schenectady last week and returned with some "fat" contracts, among them the Alhambra and De Luxe theatres in Utica and the Palace in Schenectady. Mr. Kahn was especially pleased at conditions on his trip and reported business everywhere.

Stoile has Good Lincoln Program.

MANAGER A. G. STOILE, of A. H. Blank's Des Moines, staged a special Lincoln Day program Thursday which drew big business. The show opened with the usual news weekly. A large picture of Lincoln was then thrown on the screen and given the effect of being in a gold frame. Together, it gave a four minute talk on "Americanization." A quartet of local artists sang a number of northern melodies.

The special Americanization film "Land of Opportunity," distributed by Select, was next shown. The orchestra had some special patriotic music. The orchestra solo was "Lucius Homser's Northern Rhapsody."

"Pollyanna" Big at Rialto.

The two weeks' showing of "Pollyanna" at the Rialto was decided box office success. The picture drew capacity at practically every performance. Manager E. H. Helms carried on extensive newspaper advertising.

The showing was the longest of any picture in Des Moines this season. One week is the usual booking arrangement of the Rialto, which is Abe Franklin's largest Des Moines house. But the show gave a little talk he makes before and during the showing. The American Legion post in Des Moines will show the film here in March.

NEXT WEEK

Our Special Export Section

A Valuable Survey of the Foreign Field

GET IN
Fitzmaurice's "On with the Dance" Is
Scheduled for Release February 15

George Fitzmaurice's special production, "On with the Dance," featuring Mae Murray and David Powell, which had its country-wide premiere two weeks ago at Dayton, Ohio, and smashed all records for the week at the Colonial Theatre, is announced for general release on the Paramount Artcraft schedule February 15. On this date also Douglas MacLean and Doris May come to the screen in "Mary's Ankle," their third Thomas H. Ince production for Paramount Artcraft release.

The Fitzmaurice production, which was written by Ouida Bergere and based upon the play of the same name by Michael Morton, is said to be essentially a play of New York life. In the brilliant scenes in Broadway cabarets, the luxurious apartments of the rich and the myriad-sighted skyline of the metropolis, a dazzling spectacle has been filmed.

The story brings to the front the dramatic talents of Mae Murray, erstwhile dancing beauty of Ziegfeld's Folies, and David Powell. Excellent support is given the featured players by John Milturn, Alma Tell, Robert Schable, Ida Waterman and Zola Talma.

Following closely upon their previous successes, "Twenty-three and a Half Hours Leave" and "What's Your Husband Doing?" the new Douglas MacLean-Doris May comedy can be counted upon to firmly establish in the realm of stardom these two young players whose rise in the past few months has been the gossip of filmdom. Even the picturization of the Mary Roberts Rhinehart story and the George V. Hobart stage farce are surpassed it is said, by "Mary's Ankle," which Luther B. Reed, scenarist, has adapted to the screen from May Tully's stage farce.

The performances of Mr. MacLean and Miss May are given worthy support by the other members of the cast among whom Victor Potel, Neal Burns, James Gordon, Lizette Thorne and Ida Lewis are included. Lloyd Ingraham directed the production.

Bessie Barriscale's New Picture Promises Well

Backed by the best criticisms of the leading film critics and aided by the publicity received by the numerous newspapers running the story in serial form, "The Luck of Geraldine Laird," the latest Robertson-Cole release starring Bessie Barriscale, bids fair to be one of the best box-office attractions of the popular star.

Nile's Welch, who was seen with Miss Barriscale in "Beckoning Roads," again is on the screen opposite her. There are other notable actors in the supporting cast, such as William Mong, Body Edwin, Dorcas Matthews, Nannine Wright and Mary Jane Irving and Theo-Alice Carpenter, child actresses. This is the third of Miss Norris' stories in which Bessie Barriscale recently has been seen on the screen. Edward Sotman, directed, wielded the megaphone.

Save $4.80 by subscribing direct for Movietone Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

Maeterlinck on Way to Goldwyn's Coast Plant; to Study Film Technique

As the guest of Goldwyn Pictures Corporation, Maurice Maeterlinck, the Belgian poet, playwright and novelist, left, February 10, for the Goldwyn studios at Culver City. Included in M. Maeterlinck's party are Madame Maeterlinck, a French actress of beauty and charm; Henry Russell, an old friend of the poet, who is acting as his representative in this country; Mrs. Russell, a native of California; W. R. MacDonald, Maeterlinck's business representative, and Edwin Justice Mayer, a well known magazine and newspaper writer from the Goldwyn home office.

The purpose of Mr. Maeterlinck's trip to California is to visit the Goldwyn studios where he will study the technique of picture making preparatory to writing one original story a year for Goldwyn, according to the terms of the contract signed last week. But the itinerary of the tour is so arranged that stops will be made at a number of the most important cities on the line of travel.

Plans have been made for "Maeterlinck Days" in a number of cities where the visit of the poet will be an artistic and social event.

Arriving in Los Angeles, the party will be met by Samuel Goldwyn, who went to the Coast last week. The poet-philosopher will be introduced immediately to the mysteries of picture production.

Following is the itinerary of the Maeterlinck party: Rochester, Buffalo, Niagara Falls, February 11; Cleveland, Detroit, February 12; Chicago, February 13; Kansas City, February 14; St. Louis, February 15; Memphis, February 16; New Orleans, February 17; San Diego, Los Angeles, February 20.

The Cause of This "Doctorly" Layout Is "Mary's Ankle."

We see Douglas MacLean consulting Doris May, the possessor of the sprained ankle, while she practices "sounding" the parrot. Finally he says, "I love you" over the stethoscope. All in "Mary Ankle," released by Paramount.
William Russell's Fourth for Fox
"Shod With Fire," Has Wide Appeal

THE recent release of "Shod With Fire," by Fox Film Corporation represents another upward move in William Russell's rise to popularity under the Fox standard. Dramatic critics and exhibitors who have viewed showings of the latest picture are unanimous in their verdict that it is a drama of great drawing power, throwing Mr. Russell's personality into bold relief.

The ascent of this star has been remarkable for its consistency. Since he made his auspicious debut as a Fox artist in "Sacred Silence," each new production has surpassed its predecessor in fineness of execution and strength of appeal. "Eastward Ho!" followed close upon the first picture. Then came "The Lincoln Highwayman." "Shod With Fire" is the fourth picture.

Possesses Wide Appeal.

In the judgment of those who witnessed advance showings of "Shod With Fire," its main strength lies in the wide appeal it possesses for the great American public, containing as it does a directness of action. Accessories of great drawing power have been prepared by Fox Film Corporation to assure the picture crowded houses.

The story is from the pen of Harold Titus whose work has met with such success in the past. Emmett J. Flynn directed the staging of "Shod With Fire." He had the direction of "Eastward Ho!" and "The Lincoln Highwayman," and demonstrated what a mighty combination he and Russell constitute. The latest work of Russel and Flynn has the support of a high caliber cast including Helen Ferguson, Betty Schade, Robert Cain, George Stewart, Nelson McDowell and Jack Connelly.

Historical War Film Draws Crowds.

The Boston Photoplay Company, which controls the rights for the New England territory to "The Lost Battalion," the six-reel feature production being released on the state rights market by W. H. Productions Company, is meeting with great success throughout its territory. The picture is attracting crowds to theatres and exhibitors are reporting successful showings.

The Boston Photoplay Company is putting this over on a large scale, employing many unique advertising and publicity ideas and the results of good work everywhere manifest in their territory.

Selsnick Back From Australia.

Following a stay of several months in the Antipodes, Phil Selsnick, well known American moving picture producer, accompanied by his wife and H. Fine, an official of the Selznick company, returned to San Francisco on February 2. While in Australia, a distributing branch was opened and D. J. Selznick, who made the trip there with his brother, remained in charge. Plans are now under way for greatly expanding the company's business throughout the Orient and India.

Goldwyn Assigns Stars to Play in Three Great Stage Successes

ANNOUNCEMENT is made of the assignment of three of the Goldwyn Pictures Corporation's stars to popular stage plays recently purchased by Goldwyn for adaptation to the screen. The selections are Madge Kennedy in "The Truth," Jack Pickford in "Officer 660" and Tom Moore in "Stop Thief."

Those who recall the character of the wife of James Cohan's "The Truth" as it was portrayed by Clara Bloodgood in the original American production, and a few years ago by Grace George in an all-star production will recognize how ideally the role is suited to the Goldwyn comedienne. It calls for the fineness in character delineation which Miss Kennedy is so thoroughly qualified to contribute and promises to be the most impressive of this actress' screen portrayals.

As Miss Kennedy is still working at Goldwyn's New York studio in "Trimmed in Red," under the direction of Hugo Ballin, and no date has been set for the beginning of the production of "The Truth," it is probable that the supporting company will not be selected for some time to come.

With "The Little Shepherd of Kingdom Come" ready for release and "The Double-Dyed Deceiver," an O. Henry story, in preparation, it is likely that Jack Pickford will be free to commence work in "Officer 660" before many weeks have passed. In this play, which scored a phenomenal success on Broadway under the management of Cohan & Harris, the Goldwyn actor will have a role unlike those essayed in his first starring vehicles.

Tom Moore is the logical choice for "Stop Thief," the Cohan & Harris mystery comedy recently secured by Goldwyn. That is the first picture that will be prepared for the most spirited sort of interpretation, such as Moore is admirably equipped to supply. He is now at the Culver City studios working on "The Great Accident," a Ben Ames Williams story being directed by Harry Beaumont.

Simplex Contracts for Additional Floor Space

CLOSE on the heels of the fire which visited one of the Simplex buildings on January 31 comes the news that the entire ninth floor of the main building at 317 East Thirty-fourth street, New York, has been leased by the Precision Machine Company, Inc., and within one hour after the signing, a large force of millwrights were at work arranging for the hanging of the shifting while other crews of workmen attended to the installation of machinery.

This activity resulted in some considerable machinery installed on the floor in question which in floor area will give the Simplex builders almost as much manufacturing space as that in the building affected by the recent fire.

The machinery being installed on the additional floor will be used for manufacturing and finishing type "S" lamp-house parts and pedestals.

Irene Castle Decides That Being "An Amateur Wife" Has Few Compensations.

As illustrated here in her Paramount-Artercraft of that name, direction of Edward Dillon.
**Health Officers Shut Some Theatres in Western New York Municipalities**

A NUMBER of the cities and towns of Western New York are now under the same closing ban that was in force last year due to the influenza epidemic. In no instance so far reported this year has the outbreak of influenza shown itself as serious as the epidemic of last year, but it seems that health officials are inclined to take no chances. The disease this winter is by Warn many say to the health officials, but it is a crowd-born one, making it necessary to prevent gatherings of people.

Rochester is still wide open, the city officials not being so much alarmed as the officials of the smaller places. In Geneva, Warsaw, Phelps and many other places the theatres have been closed for an indefinite period, depending upon when the health officer thinks they ought to be permitted to resume.

In striking contrast is the policy of the city authorities of Oswego. There is as much influenza there as in the average city or town, but the authorities have not yet come to the conclusion that theatres should be closed just because a precedent was set last year. They believe that open theatres are a medium for spreading the disease and educating the public along health lines. However, they are not blind to the potential dangers of the situation and the theatre men are bound to observe the following rules:

**Rules Laid Down.**

No overcrowding will be permitted.

The lobby is to be kept free. In the rear of the theatre, no standing will be permitted.

Prohibit smoking in theatres and moving picture houses.

Thoroughly ventilate the theatres and all moving picture houses, keeping exhaust fans running at all times. Doors to be kept wide open for two hours each morning.

Provide heat so as to cause no discomfort to the audience in view of the excellent ventilation required.

Absolutely prohibit the use of all cups, glasses and towels in common.

Maintain proper ventilation of the operator's booths.

Ventilate the water closet apartments and maintain an adequate supply of water to flush all plumbing.

Thoroughly clean and maintain in a clean condition all parts of the theatre. Warmly protect sneezing and coughing to leave the premises, unless they cover the face with a handkerchief.

**Flu Recurs in Salt Lake but Theatres Are Open**

RECURRENT of the Spanish influenza epidemic has paralyzed theatre business in Salt Lake City. No closing of theatres has been imposed, but attendance has shown a big falling off during the past ten days. While the disease is in a light form, it is said to be spreading. The chief difficulty is the epidemic of 1918, which resulted in the closing of all theatres for two months. The health authorities have become convinced that the closing of 1918 did not stay spread of the disease, and have announced that no effort will be made to close theatres, schools or churches this year in the taking of all possible precautions, and are co-operating with health officials in paying extra attention to ventilation. Crowding is being discouraged either in or at the entrance of theatres.

Everything possible is being done to allay public fear of the disease, and the epidemic appears to have reached its climax.

**“Flu” Impairs Business of Cleveland Theatres**

CLEVELAND and northern Ohio felt the effects of the influenza epidemic the first week in February and in no small way. All of the leading picture theatres of Cleveland and many of the smaller Milwaukee — the ban on public gatherings, including moving picture shows. These included New London, Ada, Frederickstown, Geneva, East Palestine and Follinsbee.

Although the epidemic was not as severe as a year ago, the people were shocked by the warnings and appeals of officials and naturally remained away from the theatres.

All Cleveland theatres co-operated with the health commissioner in keeping their houses at the prescribed degree of temperature—70 degrees—and in posting signs on the entrance doors appealing to the patrons to be careful when coughing and sneezing.

**“Flu” Closes Theatres.**

The “flu” epidemic has become so acute in Geneva, N. Y., that the board of health has ordered all theatres closed. Churches and other places of public gathering also come under the ban. N. Y. has adopted a like measure and closed its theatres, churches, schools, etc., because of the large number of influenza cases. In Bradford, Pa., a meeting of the health authorities and city officials has been called to consider closing all theatres.

In Buffalo, while the number of cases has steadily increased, the newspapers have adopted a policy of not “playing up” the number of cases, and the psychological effect has been wonderful to date. It is said that the worrying over the disease is the cause of most of the cases. Local exhibitors have not given even possible closing a thought at this writing.

**“Flu” Ban on Theatres Is Off in Minneapolis**

PRESENT indications are that Minneapolis theatres are rid of the menace of enforced closing, at least for some time. Dr. F. E. Harrington, Minneapolis health commissioner, after a conference last week with Dr. B. F. Simon, St. Paul commissioner, has removed the restrictions against public crowding and sale of tickets after a theatre was filled. There have been no restrictions in force in St. Paul.

Dr. Harrington's orders, which it is estimated, cost theatre owners in the city thousands of dollars in patronage turned away, were modified after the theatre men told him bluntly that they could not afford action that would shut down business enterprises of the city were closed, if they were singled out for special restrictions. He has now declared that there is no more danger of spreading influenza from theatre crowds than from crowds in street cars and department stores.

The control of the disease in the Twin Cities has been made more difficult, physicians reported, by the presence in the two cities of more than 100,000 out-of-town auto-mobile show. Instead of the heavy business that exhibitors of the two cities expected last week, only a normal amount was received.


**Ghost of Influenza Appears.**

Influenza is appearing in a mild form in many places in California, and already theatres have been closed in some towns by health authorities. These close the smaller houses, and changes scarcely notice the cancellation of service, but the outlook is made disquieting. The towns in the San Francisco territory on which theatres are closed are Woodland, Madera, Escalon, McCloud and Clovis.

Theatres to Aid in Health Campaign.

A health campaign is to be conducted in Kansas City, Mo., through the medium of the moving picture screen. Members of the Kansas City federation met with Dr. E. H. Bullock, health director, recently and volunteered to cooperate with the health department by running health slides in the theatres.

"Copy" for the slides will be prepared by Dr. Bullock. The first will deal with the prevailing epidemic of influenza, but after its termination, there will be no halt. Other matters of health will be touched upon in the campaign. The state and national health departments have been appealed to make recommendations for use in Kansas City.

"The moving picture theatre is one of the best mediums for dispensing that sort of information, and without doubt the benefit to the public health will be enormous," the health director said.
Mary Pickford to Tour World and Make Pictures in Various Lands

AFTER nearly ten years of continuous appearance before the camera, during which time she has appeared in nearly 100 successes, Mary Pickford, "America's Sweetheart," will make a complete tour of the world. She will produce two or three plays for the screen, using the locale of the different countries she visits for the exterior settings.

For years this tour has been contemplated, but despite no end of urgent requests from hundreds of sources abroad for Miss Pickford to be the guest of honor of royalty, societies, organizations and the like, she has consistently been compelled to extend her regrets because of her work. Only recently she had the written request from the school children of Australia to visit their country, the invitation having been personally signed by over 30,000 Australian girls and boys. Similar messages of endorsement have come so often that some weeks ago Miss Pickford decided to tour the world.

Realizing a Life-Long Ambition.

Under her own producing organization, in conjunction with the policies of the United Artists Corporation, the possibility of a "round-the-world" tour is possible. Arrangements are now being made for the trip to begin immediately after she has finished her second "Big Four" production, work upon which will be started soon.

"I'm going to have the time of my life," Miss Pickford said, "for it will be the first opportunity I have had to realize this life-long ambition, I will take my mother and a number of important heads of my producing organization with me on the trip, and we will not let any opportunities pass to make pictures as we travel through the different countries.

"Moreover I'm going to give sway to one of my greatest passions, shopping. I am at present building a beautiful home in California, where I will live permanently after my return, and I am going to furnish it myself, from top to bottom. Much of the furnishings I will purchase abroad, just picking up a few things in each country that I like and which I would care to have around me in my new home."

Frohman Cast Has Narrow Escape Making Water Scenes

ORD was just received at the offices of the Frohman Amusement Corporation to the effect that the United States steam yacht "Iris," which was chartered by the Government to the Frohman Amusement Corporation for the purpose of taking scenes on board in the serial production "The Invisible Ray," was sunk off the coast of St. Augustine, Fla., a few hours after the cast and staff employed in the making of the serial had left the yacht at sea.

Scenes in the fifth, sixth and seventh episodes called for action on the decks and the interiors of a large steam yacht while in the open sea, and arrangements were made with the Government for the use of the yacht which was then chartered to Jacksonville, Fla., and which was in charge of Commander Robert F. Luce.

The yacht left Jacksonville for St. Augustine with the Frohman cast on board accompanied by a steam launch. The work was all done by the cast including the escape of Ruth Clifford from the yacht and her rescue by Jack Sherrill, both actors, who were starred in the serial. The work was finished and the entire cast returned on the launch to Jacksonville. Shortly after the company left the yacht, she struck a part of a submerged wreck, tearing a large hole in the bottom of the ship.

Pantages Circuit Books

Johnny Dooley Comedies

THE Pantages Circuit has contracted for the entire series of Johnny Dooley Comedies and has guaranteed a twenty weeks' run on each subject released by Tyrad Pictures, Inc., featuring the popular Ziegfeld star. The Dooley Comedies will be a feature part of the program used in the Pantages house and will be given a prominent place in the billing.

The Pantages management, prompted by the fame with which Johnny Dooley on the legitimate stage, decided to look at the film efforts of the young star. After viewing several subjects they were completely satisfied that he is destined to become one of the greatest of the screen as he is on the stage. Contracts were immediately entered into with Tyrad Pictures, Inc., for first-run privilege at their chain of theatres. They have already been scheduled for an early run at San Francisco and Oakland, Cal., and Minneapolis.

Many other large circuits of theatres are awaiting final contracts and these are temporarily being withheld by Tyrad until definite arrangements have been made regarding the disposition of state rights in their particular localities.

The Tyrad New York exchange has booked the greater part of its territory and has started to allot dates to the larger local theatres on the first Dooley release, which just had its premier showing at the Broadway Theatre.

Big Fight in "Empty Arms." 

Willard King Bradley, author of "Empty Arms," the initial Lester Park-Edward Whiteside production shortly released, is trying to annihilate all of filmdom's leading men. Being Irish, Bradley manages to inject a corking snap into every screen story he writes.
Belgium Wants American Films and Projection Apparatus, Says Consul

AMERICAN motion pictures have proved extremely popular in Belgium and are at the present time shown regularly at most of the best Belgian picture theatres, according to Vice-Consul Charles W. Drew, Jr., at Brussels. Films are generally purchased in Belgium with an exclusive right (monopoly) clause secured by contract. The duration of this contract is, as a rule, from three to five years. Qualifications are preferred per meter, that being the unit of measurement of the country.

Belgian purchasers seldom desire more than two copies of a film. Comedies are usually purchased in a single copy, while dramas which promise to be sufficiently interesting are taken in duplicate. The usual price for single copies of ordinary films is 1.50 to 1.75 francs a meter.

The number of reels in a drama is said to be of no great importance; the feature films, however, are generally in the vicinity of 1,500 meters in length. Comedies range from 500 to 800 meters. Films in episodes (series pictures) are proving popular in Belgium, especially in the provincial cities.

Kind of Films Demanded.

There is at the present time no censor for motion pictures in Belgium, but the advisability of approving one is being strongly considered by the Chambres des Deputes.

Films dealing with religion, except when well handled from the broad standpoint of Christianity in general, are not in demand. Themes involving political questions, drunkenness, murders, etc., are not popular. It is only exceptionally good films of the war that are still interesting, the public having ceased to demand pictures of this sort.

The most popular screen subjects in Belgium at this time, in the approximate order of their appeal, are: (1) Society dramas, especially when rich in luxurious scenes, furnishings, etc.; (2) melodramas with rapid, forceful action; (3) comedies, particularly the exceedingly comical variety; (4) dramatic comedies with rapid action; (5) Far West (cowboy) scenes, if low in price; (6) series pictures of British productions, and (7) series pictures at a moderate price.

Dramas with wild animals and thrilling situations, as well as circus pictures, are also in moderate demand.

GERMANY SEeks Trade.

American films have been well received in Germany since the armistice. Many French films purchased American films, with exclusive rights for France and Belgium, and all these films have had large business in the German market since the armistice. French films are well-known also, and there is a limited number received from Italian, Norwegian, and Polish producers. At the present time no German films are on the market, but it is predicted that two or three strong German producers will make an effort to regain their former business here.

There are 811 motion picture theatres in Belgium, but outside of the larger cities, such as Brussels, Antwerp, Liege, and Ghent, many of these play only three days a week, generally on Thursdays, Saturdays and Sundays. Very few of the theatres are equipped with organs. Music is furnished generally by either a piano or an orchestra. In a few of the better theatres in the larger cities the music is made something of a feature.

Market for Projection Apparatus.

The best-known and most-used projectors are those manufactured by the French firm of Pathé, Gaumont and the German firm of Hermeneum. The vice consul has been informed that Belgium offers an excellent market for American projection apparatus if it can be handled through a depot in Brussels, carrying a small but representative stock.

The Belgian motion picture industry is organized under the Chambre Syndicale de la Cinematographie, Palais de la Bourse de Commerce, Brussels. Practically all Belgian motion picture men are members of this organization.

Central West Film Men Prosper Despite Widespread “Flu” Epidemic

BUSINESS in motion picture houses throughout the Central West is booming despite a widespread influenza epidemic, according to J. C. Ragland, general sales manager of Realart Pictures Corporation, upon his return from a ten-day trip in that territory.

“I visited Chicago, Detroit and St. Louis, Mr. Ragland said, “and came in contact with a number of exhibitors in the district covered by the exchanges in these cities. Although the influenza epidemic is severe, it is causing no alarm among the exhibitors, so far as I could ascertain. I was told that business was fine and that there were crowded houses everywhere. Evidently people have no fear of contagion in the new modern, well ventilated and thoroughly disinfected motion picture houses.”

One of the objects of Mr. Ragland’s trip was to install Ralph B. Quive as Realart’s Detroit manager. Mr. Quive was recently transferred from San Francisco and succeeds C. C. Kingsley, who is now Realart manager in Omaha. In Detroit Mr. Ragland closed a contract with T. H. Ealand, manager of the Charles H. Miller circuit of vaudeville houses, for a three weeks’ showing in its three Detroit houses of “Soldiers of Fortune,” an Allan Dwan production.

Finishing his trip in St. Louis, Mr. Ragland renewed old acquaintances with exchangemen and exhibitors in that city, where for several years he was manager of the St. Louis office of Select Pictures Corporation.

The principal object of Mr. Ragland’s trip was to lay plans through Realart branch managers for co-operation with exhibitors in celebration of Americanization Week. The Realart official reports having found exhibitors generally preparing to put on special programs on Lincoln’s Birthday, in compliance with the request of Secretary Lane.
Sidelights and Reflections

THE Lincoln birthday week engagement of "The Copperhead" at the Rivoli Theatre, New York, found both the public and the daily press ready and eager to class this famous Players-Lasky production among the best efforts of the screen. If the moving picture ever has a series of standard works cogent with those of the stage this drama, fashioned from a story by Frederick Landis, will take a prominent place among the enduring achievements of the moving art. The tone and lofty patriotism which is always present in the theme is accompanied by all of the qualities that go to make a popular entertainment of the screen.

Of all our national characters Abraham Lincoln has been seen the most on the screen. This is as it should be. The man was so near the screen the inspiration offered by any one born an American, and his part in the picture shows the beautiful humanity of his many-sided nature and his clear mission when choosing even the most obscure of his military aids. "The Copperhead" is a notable object lesson when the worth of the screen is brought into question.

Among the signs of the times in relation to the moving picture is the growing importance of the short comedies and the prominent place they are taking on so many programs. The improvement in this class of screen entertainment during the past year has raised the rental price of two reelers by leaps and bounds and given the exhibitor an attraction that more than repays it greatly increased cost. The managers of many of the theatres have been quick to realize the advantage in having the orchestra assist in putting over the comedy points in these pictures, the trap-drummer being the star performer. A recent number of the Scientific American contained an article on this subject with the following opening paragraph:

"Trap-drumming elevated to the nth degree and its recognition as a properly interpretative music instead of merely an ensemble of orchestration is the latest contribution to music brought about through the motion picture. Under the direction of the drummer of a leading New York motion picture theatre—a drummer, by the way, who is a master noise producer—a well known film producer is putting out a 'sound sheet' to be used in conjunction with his animated cartoons. Indeed, it is claimed that these sound sheets have enhanced to a marked degree the mirth-provoking qualities of the pictures. And we can well believe it!"

"A visit to any theatre employing this method of giving a comedy a lift, will demonstrate its value.

WEITZEL.

IN THIS ISSUE.
The Birth of a Soul (Vitagraph).
The Strongest (Fox).
The Invisible Bond (Paramount).
The Hand of Opportunity (Selsnick).
The Blooming Angel (Goldwyn).
$30,000 (Hodkinson).
The Fortune (Vitagraph).
Out of the Dust (J. P. McCarthy).
Shod with Fire (Fox).
Tesla, Elucidator of Mysteries (Arrow).
The Loves of Letty (Goldwyn).
Huckleberry Finn (Paramount).
The Forbidden Woman (Equity).
The Cup of Fury (Goldwyn).\n(Overit).
The Turning Point (First National).
Smoldering Embers (Pathe).
The Hell Ship (Fox).
The Amazing Woman (Republic).
Alarm Clock Andy (Paramount).
The Street Called Straight (Goldwyn).

"The Strongest"

Fox Releases Five-Reel Subject Based on Novel by "The Tiger of France."

Reviewed by Robert C. McClary.

When a world figure, such as Georges Clemenceau, known as "The Tiger of France," goes about the business of telling a story, the rest of the world is apt to sit up and take careful notice. In no way perhaps can a man of such distinction give a better idea of his own individuality and his outlook upon life than by concocting a story. That Clemenceau did he wrote a novel called "The Strongest," and later, while still suffering from the bullet wound inflicted by the would-be-assassin, he aided in preparing an adaptation of this novel for the screen.

Such writing has happened many times, particularly in Europe. Disraeli, for one, was the author of "Lothair" and other novels. It was said of his output that the reader could feel the movement of the machinery and almost hear the whir of the plot mechanism. But nevertheless, the world gave due attention to what Disraeli had to say.

Clemenceau's screen story, "The Strongest," will undoubtedly come in for a share of this same criticism, for the plot movement is at times mechanical. There are also a number of familiar situations and some time-tried dramatic devices. But under it all there is the steady pulsation of a broad underlying theme, a theme which proves that love is stronger than selfishness and avarice.

The greatness of the production is to be found in the simple strength of its conception, rather than in its development, though it is strengthened from moments of real dramatic worth, and tells an entertaining story.

To get a clear vision of this powerful motive, one must include in the picture the all-shadowing figure of Clemenceau himself. It must always be remembered that this comparatively simple story, with its almost naive way of driving home a great truth, was the conception of a rugged, vigorous intellect, an old and lusty fighter, in war and in peace. It is enough to say of "The Strongest," whatever its shortcomings, by way of dramatic structure, that it sprang from the brain of Georges Clemenceau, the grand old man of France. That it will draw new patrons to the moving picture theatre is not to be doubted.

The cast, which is largely, though not entirely, composed of professional players, includes among its members Renee Adoree, a beautiful young Parisian artist. Carlo Liten, who plays the Marquis, is a famous Belgian actor, and Harrison Hunter is well known in this country. The settings are true to French life and in keeping with the story.

CAST.

Claudia........................................Renee Adoree
Harriet........................................Harrison Hunter
Claire........................................Florence Malone
Marquis........................................Madame Tresca
Visonte.......................................Jean Gauthier de Trigyn
Comtesse.....................................Georgette Gauthier de Trigyn
Mlle. de Lamborne.........................Yvonne Cure
Prefect of Police.........................James Marcus

Length: Five Reels.

Harle, in "The Strongest," is a French business man, the head of a great factory. He is too absorbing a man to be kind to others. He continually neglects his wife, Claire. One day Harle meets Henri, the Marquis of Souchay, an old schoolmate. He invites Henri to go home with him for an extended visit.

Henri is a cultured man, who loves music and poetry. He brings a new breath of life to Claire Harle, who is famished for love and attention. Harle becomes more and more absorbed in business, leaving the Marquis and Claire together much of the time. The inevitable happens, they fall deeply in love.

The Marquis finally leaves and some months later Claire gives birth to a baby girl. Harle accepts the child as his own without question, but is disappointed because it is not a boy. Claire, a victim of neglect and depression, dies shortly after the child is born.

Twenty years pass and Claudine Harle has grown to be a beautiful girl and a great social favorite. Her father chooses a count for her to wed, but Claudine herself loves a young American. The girl is abducted and held for ransom by some of her father's disgruntled employees. During a fight for her recovery, the Marquis, who has long kept a silent watch over the girl, loses his life. The young American succeeds in rescuing the girl. After the death of the Marquis, it is known that he was Claudine's father. Harle, crushed in spirit, retires to his big estate and Claudia comes to America with her young husband.

Program and Exploitation Catchlines: Do You Believe That the Soul of a

Exploitation Angles: Hook this entirely upon Clemenceen—The Tiger of France. Then go to the limit with it. Clemenceen is still one of the great world-figures and his fans sell you this angle and, of course, there is any French society in your town or any considerable French population, make a special drive for them, and in any case you will use the tri-color and portraits for your lobby.

“The Birth of a Soul”
Harry T. Morey Plays Double Role Effectively in Feud Story of Cumberland Mountains.

Reviewed by Marcy I. MacDonald.

EPLITE with the atmosphere of the southern mountain regions, the Vitagraph five-part production “The Birth of a Soul,” featuring Harry T. Morey in double role, plays by reason of its sincerity and what might be termed a tragedy-romance of the situation on which it is based. It contains some shots in the Kentucky mountains and has sufficient heart interest to hold the average spectator.

There are a couple of inconsistencies noticeable in the picture, one of which occurs in the double role so admirably played by Harry Morey. One cannot help questioning the exact similarity in appearance between members of two mountain families who still suffer from the feud of their grandfathers, such as the character played by Phil Grey. The situation is not impossible, but rather improbable. Playing the feminine lead is Jean Paige. She gives a graceful portrayal of the character of Dorothy Barlow. The cast is a god one. As stories of this kind go, “The Birth of a Soul” is excellent. It lives up to the significance of its title.

Cast.
Phillip Grey ............. Harry T. Morey Charles Drayton.
Dorothy Barlow .......... Jean Paige
Lem Barlow ................ Charles Drayton
Phil Grey ................. Elridge
Joe Barlow ................ George Cooper
Pap Barlow ............... Charles Kent
George Barlow ........... George Warden
Parson ..................... Robert Gailloud
Sheriff ..................... Bernard Siegel

Directed by Mr. and Mrs. George Randolph Chester.

Length, 4,986 feet.

“The Invisible Bond”
Paramount-Arcaft Subject Presents Irene Castle in Dramatic Role.

Reviewed by Mary Kelly.

A WOMAN whose love for her husband survives trying periods of disillusionment, and despairs not, even though a lawful separation takes place, is the heroine of “The Invisible Bond.” The dramatic possibilities of the story, while frequently hinted at in the screen version, have not been utilized to their fullest extent. Interesting as is the love theme, the thematic material with its involved situations, it could have been handled by more rapid action and less lengthy sub-titles.

Irene Castle, in the stellar role, more than justifies the reputation which she holds as a fashion connoisseur. Her every appearance calls forth admiration for her becoming and exclusive gowns. Personally, she is sweet and appealing, but emotionally, a trifle disappointing, some of her strongest scenes being marred by a tendency toward statuesqueness.

Huntley Gordon, as the wayward husband, has a difficult role which he manages with excellent judgment, and without entirely forfeiting the good-will of the spectator. Harry T. Morey in the role of “the woman between” falls to Claire Adams, who gives a good performance. Capable support is given also by Fleming Ward, George Warden, Helen Green, Ida Waterman and Warburton Gamble. The work of the entire cast could have been more pleasing and finished had the director made better demands upon them. The story merits the same appreciation as does Miss Castle’s wardrobe, being equally distinctive.

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"$30,000"
J. Warren Kerrigan Appears in Mystery Story Produced by Robert Brunton
Released by W. H. Hodkinson.
Reviewed by Margaret I. MacDonald.

The story on which the Robert Brunton produced "$30,000" is based has all the plausible one, it would have been easier for the director to have hit the mark of perfection. As it stands "$30,000" presents a characterization which is more interesting because it is interpreted by a cast of capable players, who envelop individual roles with a realism that claims attention. The picture has plenty of action, done with such a pronounced doigt de pulpe with the mystery surrounding certain incidents. Quite a large degree of anticipation is aroused when thousands dollars hidden behind the pictures on the walls of lawyer Trask's office are caught by a gust of wind. J. Warren Kerrigan makes better broadening and a more accurate约翰Trask of John Trask in the action becomes more breezy. The earlier stages of the picture offer little opportunity to the star, Fritzi Brunette as Christine Lloyd is the "third party" in the manipulation of the thirty thousand. She does especially good work. Carl Stockdale is one of the most important players, and is distinctly responsible for the spectator's interest in Ferdinand Spargo. Nancy Chase as Christine Lloyd, and Joseph Dowling as Angelle Norton are outstanding figures.

Cast.
John Trask.............J. Warren Kerrigan
Aline Norton............Fritzi Brunette
Frank Stockdale.........Carl Stockdale
Christine Lloyd..........Christine Lloyd
Nancy Chase.............Nancy Chase
Annette Norton..........Annette Dowling
Joseph Dowling........."Shadow" Dan
Arthur Millette........Carly Foster
Frank Gereghy........Sydney Lloyd
Jack Rollins...........Jack Rollins
M. Lloyd..............Matt Lloyd
Thomas Guise...........Thomas Guise
Mrs. Hutchinson.........Mrs. Guise
Gertrude Valentine...Mrs. Guise

Story by H. B. Daniel.
Directed by Ernest C. Warde.
Length: Five reels.

The Story.
The story of "$30,000" surrounds the mystery of the theft of a necklace. Sydney Hardy, the weakling nephew of wealthy old man, is the thief, who uses the costly article to pay a gambling debt. The sister of Sydney, Christine Lloyd, is shocked at her brother's misdeed, undertakes to recover the necklace, and on being told that the gamblers will deal only with a third party, she engages John Trask, a young and thus far unsuccessful lawyer, to handle the transaction. Aline Norton, the daughter of a penniless aristocrat, accepts the task of acting as the "third party."

When the sum of $30,000 is placed in John Trask's hands by a veiled woman, after banking hours, he looks about for a safe place to hide it, and places equal portions of it behind two of the pictures on the wall of his office. That night, when Annette Norton, now making a living for himself and his daughter by cleaning office buildings, opens the window, the money is scattered on the floor by gust of wind and Norton, unable to resist the temptation, steals the money.

Next day, when Norton's daughter brings the necklace to exchange for the money, Trask is faced with a serious problem. That night the robbing howler, who wins $30,000 at the roulette wheel and triumphantly places the necklace in the hanger of the hotel, a temptation too hot to bear. A tempest occurs when Lloyd examines the necklace and finds that it is only a imitation of the original. Trask then makes a raid on the gambling den and recovers the right necklace. Norton, repenting of his theft, gives Aline Norton money to return to its owner. The picture closes with Trask's proposal to Aline Norton.

Program and Exploitation Cautions: Glance at Special Notice with Trask's proposal to Aline Norton.

Thrilling Mystery Drama, with J. Warren Kerrigan as the Star. Interesting Drama Telling of the Theft and Recovery of a Valuable Necklace--This Led to the Love Between John Trask and Aline Norton in "$30,000." 

"The Land of Opportunity"
Ralph Ince Drama of Great Power Portraying Broad Humanity of Lincoln
Produced by Selznick

Reviewed by Louis Reeves Harrison.

A MOST convincing argument for true-hearted Americanism, "The Land of Opportunity," proves its case through the power of actual deeds rather than by preachment. The few sub-titles used are essential ones and carry weight through their dignified moderation in sentiment and tone. The theme is enforced in an episode of Lincoln's early life, showing his deep compassion for the unfortunate, his sympathetic sense of justice and the marvelous influence he exerted long before he became a national figure.

The story is told by a venerable club steward in answer to the argument by a young club member to the equalization of wealth. The old servant relates how Lincoln laid aside important political engagements and walked twenty miles to save a boy unjustly accused of murder, appearing at the trial just in time to win the case. The nobility of the service rendered is profoundly impressed upon the young club member. He is then reminded that American principles declare for the equalization of opportunity and work out so well that Lincoln, the rail-splitter, became the country's chief executive and one of the greatest figures in the history of mankind.

All this is done with the delicate effectiveness for high-class workmanship in every department of the picture. Ralph Ince is the chief factor, both as director and actor. His impersonations of Lincoln in the past have all been good and this offers a splendid appreciation of every peculiar characteristic of the martyred President. It is a masterly impersonation, strengthened by a thoroughly convincing portrayal all around and given intense reality by careful observance of mood and atmosphere. A powerful and timely production enthusiastically applauded at the Strand and bound to win everywhere in America.

Program and Exploitation Cautions: A Picture Portraying the Broad Humanity of the Great Emancipator--Abra- ham Lincoln.

A Story Based on America's Principles for Equalization of Opportunity, According Abraham Lincoln Imperson- ated by Ralph Ince.

Exploitation Angles: Work strong on the Lincoln angle, and work every possible angle to present equal opportunities and the rest. If you can offer Lincoln post- war facts, you have any real estate developments in your city or state have a hook-up page with these, working on the schools, etc. Make an especial bid to the schools and see the principals and school board well in advance of the showing.

"The Blooming Angel"
Wallace Irwin's Clever Story Is Charmingly Presented by Goldwyn Cast, Starring Madge Kennedy.

Reviewed by Pat O'Malley.

The success of "The Blooming Angel" is such that author, star and director and supporting cast all deserve to share in the forthcoming honors. From every standpoint the production is most bountiful. The maniacs of an ingenious heroine who launches a successful business enterprise through sensational advertising and who incidently throws the whole show down the prayer and a passion for the oratorical platform, supply an endless amount of legitimate fun.

In every mood, Madge Kennedy is a captivating little entertainer. Whether she engages in a fit of laughter, weeping or sneezing, she is always piquant graphic. In direct contrast to her lively personality and chic appearance, is that of her husband, a serious long-haired youth, who washes his way through college by running the campus laundry. This role is played with fine understanding by Pat O'Malley.

Margery Wilson has skilfully adapted herself to the role of the pale-faced Carlotta, the college president's daughter, who has seized upon the hero with the intent of making him a second Daniel Webster. Equal commendation is due the entire cast, including Arthur Housman, Robert Chandler, Billy Courtright and Vera Lewis. The evidence of cooperation is everywhere noticeable, and, perhaps, most of all, in the court-room scene, which shows management of detail is a real triumph. Scenic is general and pleasantly short, add to the artistic effect. The settings are as far above mediocrity as is the directing.

Cast.

Do Angels Peak?
Madge Kennedy does in her Goldwyn, "The Blooming Angel."
The Lover Par Excellence

Is Earle Williams in his Vitagraph, "The Fortune Hunter."

The Revival

Of course, there is a good deal of growth and progress in the world of the big screen, as Earle Arthur brings his new film, "The Fortune Hunter," to the screen. The film is a fine example of the sort of picture that will keep the audience interested from start to finish. The story is simple, but it is well told, and the acting is excellent. The direction is just as good, and the photography is top-notch. The whole film is a credit to the Vitagraph Company and its artists.

The Story

The story of "The Fortune Hunter" is one of the most realistic and interesting that has been put before the screen in recent years. It is a story of love, adventure, and romance, and it is told in such a way that the audience will be kept interested throughout the entire length of the film.

The characters are well drawn, and the acting is excellent. The dialogue is natural and easy to understand, and the situations are well handled. The film is a fine example of what a Vitagraph film should be, and it is sure to be a big success.

The Lover Par Excellence

Earle Williams is back in a new role, this time as the hero of "The Fortune Hunter." He is a fine actor, and he brings a new quality to his performance in this film. He is a man of honor, and he is willing to risk everything to win the girl he loves. He is a man of action, and he is not afraid to take chances. He is a man of principle, and he is willing to stand up for what he believes in. He is a man of mystery, and he is not willing to be discovered. He is a man of romance, and he is willing to risk everything to be with the woman he loves. He is a man of adventure, and he is willing to go anywhere to find her.

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Frederic Remington paintings dealing with frontier days.

In addition to the scenes at the fort, such as have often been duplicated in the brave, but- ers and vivid flavor to the picture. The old-time dance hall provides atmosphere for the front. Martha Evans' dance gives the villain the beating that he deserves. The fight is a brutal affair, but thoroughly convincing. The picture throughout.

Little Pat Moore is the beauty spot of the production. The little fellow not only looks well, but acts well, and seems to have a thorough understanding of what is expected of him, despite his tender years. Robert McKim as the villain needs no introduction—he is known as one of the best heavies on the screen. Dorcas the Matthews is attractive as the old-fashioned woman with affection of the modern type; and Russell Simpson fills the bill of the despondent girl as does that of the successful army officer of the early days.

Cast.

Captain John Evans, U. S. A. — Russell Simpson

Brett Arnold — Robert McKim

Martha Evans — Dorcas Matthews

Sargent Burns, U. S. A. — Francis Powers

Evans — Arthur G. Holbrook

Prologue and Dialogue — Nicky Moore

Story and direction by John P. McCarthy.

Length 6,600 feet.

The Story.

"Out of the Dust" encompasses a story told by a grandfather to his grandson. The tale of the western frontier discloses a traitor, a husband betrays his wife. The desperado, a trapper, Brett Arnold, listens to his proposal to elope with him. When Evans discovers that his wife has deserted him, he decides to resign from the army, and straightforward quits the fort with his little boy.

Later we find the officer managing a ranch, and unwilling to enter the company of some of his former comrades, Martha Evans, discovering Arnold's vicious nature, drops him before they get to their destination; and Evans, owing to a drive of his own, finds himself in two different dance halls. He finally comes face to face with her husband, who happens in the Bed of Bones dance hall when Arnold is forcing himself into his wife's presence and fights the question out with him. Arnold is beated into submission and Evans, responding to his wife's appeal for forgiveness, takes her with him to the ranch.

Program and Exploitation Catches:

Stirring Western Drama Replete with Scenes of Typical Frontier Life. See the Thrilling Fight In the Dance Hall Between the Hero and Villain in "Out of the Dust"! — A Production Inspired by Remington's Paintings of the Frontier Days. Exploitation Angles: Play up the western angle and if you can hook up with a local newspaper, its prints worth $4 for a special window. You might offer tickets for a loan of prints to get a good collection and also make some advertising capital of the offer. Feature the players, but make the production superior to the cast.

"Smoldering Embers"

Five-Reel Pathé Release Features Frank Keenan As Another Quaint Characterization.

Reviewed by Robert C. McElravy.

A contest were held to determine—not the most beautiful moving picture actress, as usually happens—but the most human performer on the screen, surely Frank Keenan's name would be high in the list. He is one actor that may be said to live his parts, giving the rare touch of mastery that is inherent in certain players. When he is playing a cold-hearted pirate of high finance, he looks and acts the part without visible effort; when he is a besotted drunkard, or a jailbird, or a temperament lecturer, or a silk-hatted confidence man, he invariably wears the shoes of the character as though they had been made for him.

In this enjoyable comedy-drama entitled "Smoldering Embers," Mr. Keenan appears as a hobo-husband, back from Alaska or God-Knows-Where, after an absence of fifteen years. His wife is married to the mayor of a certain small city and his son has grown to young manhood. The hobo, as the story opens, is sitting around a small campfire with two Weary Willies as companions. The scene is true to life and grips the interest at once. So does the subsequent action, in which the tramp hero looks up his former wife, prevents her from being robbed by her present husband, saves his son from disgrace and sees that the boy marries the right girl. He then drifts back to his campfire and out of the story.

The subject is wonderfully pleasing and artistic in development. Jay Belasco and Kate Van Buren are engaging as the young couple.

Cast.

John Conroy — Frank Keenan

Jack Manning — Jack Mannix

Beth Stafford — Kate Van Buren

Tramps — Russ Hunter, J. Graham Pettie

Horace Manners — Hardie Kirkland

Alice Manners — Lucille Ward

Edita Wyatt — Frances Raymond

Congressman Wyatt — Thomas Guise

The Boy — Jack Hamrick

Story by Kate Coraley.

Scenario by Yost Dougherty.

Directed by Frank Keenan.

Length, Five Reels.

The Story.

John Conroy in "Smoldering Embers," is a hobo. He has just returned to the states after fifteen years in the wilds of Alaska, during which time his son has grown and his wife has married another man. Conroy and his two companions are sitting around a campfire, when their attention is attracted to a man with a stalled automobile. They approach the car, and while Conroy is fixing the mechanism one of his hobo friends, an "ift" is lifted from his coat.

The stolen wallet is later found to contain money and some papers. Also a photograph of Conroy's former wife, now married to the mayor, is stashed. A letter indicates the latter to be Mayor Manners of a nearby city. Conroy, after inspecting these interesting matters, gives his friends some of the stolen money and bids them goodbye.

Conroy, again, throws himself into the town and looks up the Manners' home. Here he confronts his wife, who is naturally startled at his reappearance. His silence, however, and does not break this until the time comes to save his wife from being robbed of valuable property by the mayor. Conroy also takes a decided interest in seeing his son, Jack, married to the right girl. The entire matter is arranged to the happiness of all concerned, he again seeks the open road, to rob a hobo for the rest of his days.

Program and Exploitation Catches:

Decidedly Interesting Story of a Hobo Who Returns Home for Peace and Saves His Wife from Being Robbed of Valuable Property and Shows His Son Wedded to the Right Girl.

John Conroy and Fight Other "Weary Willies" Have the Magic. From the Papers Stolen Conroy Determines That His Wife Has Married the Mayor During His Absence. The Case of This Unusual Drama See "Smoldering Embers".

Frank Keenan as a Hobo Adds Another Convincing and Powerful Characterization to His Long List in "Smoldering Embers".

Exploitation Angles: Make Keenan your character. Ask what is in this story he has an unusual opportunity. Play up the hobo angle with such appeals as "He left the hobo camp to save the baby. Save his wife from her scheming and disloyal husband and then once more answered the call of the open road." The cutouts of the character as liberally as you can and select those cuts for your newspaper work. If your newspaper is interested you can build a tramp camp for the showing.

"The Hell Ship"

Madline Traverse Featured in Five-Reel Fox Story of the Deep Sea.

Reviewed by E. B. Bannister.

The character of Paula Humphrey, as portrayed by Madline Traverse in this five-reel Fox subject, "The Hell Ship," is an odd and unusual one, if not entirely sympathetic in some of the opening scenes. Imagine a beautiful, black-eyed girl, daughter of "Satam" Humphrey, comander of a tramp schooner, a girl who has lived entirely apart from her own sex since her separation from a baby sister years before. The ship is one of questionable character, carrying a cargo of contraband powder, and is a seafaring set of sailors, most of whom are wanted by the law.

In this unique setting is this production placed. Paula, a strong, vigorous creature, assumes the ship's wheel in turn with her father and helps guide the vessel veering on its course. After her father has been killed by one of his mutinous crew, the girl cows the men with her pistol and assumes command. All this is pictured with strong realization.

The rescue of the good-looking stranger from the waves and the subsequent arrival of Paula's younger sister are incidents which are less convincing.
but the story is one of such unusual quality that it holds the interest firmly. The rescue of the principals from a raft after their ship has been burned, makes a strong close, and there are some moments of real pathos connected with Paula’s attempted renunciation of the one she loves because she firmly believes that he loves her sister.

Cast.

Directed by Scott Dunlap.

Length, Five Reels.

The.

Paula Humphrey, in “The Hell Ship,” is the daughter of “Satan” Humphrey, owner and captain of a doomed schooner carrying a cargo of contraband powder. The vessel is maned by a set of mutinous rogues, one of whom steals and kills Humphrey. After the death of her father Paula assumes command, despite the sneering ridicule of the crew, whom she holds at bay with a pistol.

The schooner picks up a stranger named John Rivett, who later learns that his ship had gone down some hours before. John is nursed back to health by Paula, and she promptly falls in love with him. John helps her in quelling the crew and later goes more actively into service and brings on board Paula’s sister, Glory, from whom Paula had been separated from childhood. Paula has scarcely known the companionship of women and is therefore a hard, unyielding character, doing the work of a man and ruling over other men with an iron hand. Glory is at first afraid of her, but later learns to love her. The vessel sails away, leaving Rivett a prisoner, Paula and Glory and John are picked up from a raft by a passing vessel, Paula, thinking John has joined the crew, is about to float away on the raft when the hero returns for her and assures her of his love.

Program and Exploitation Catchesides.

Madlaine Travers in Thrilling Fox Picture Telling Story of Deep Sea.

Madlaine Travers in the Sympathetic Role of a Beautiful Black-eyed Daughter of the Commander of a Sinking Ship.

Exploitation Angles: Play up Madlaine Travers as the star and advertise her picture in the big lights in this part of the deep sea, and lay stress on the fact that a female captain is a novel role for an actress, and interesting a ship which having a few throwaways and state that the "Hell Ship’s" First Sail will be on a certain date. The follow up by saying that the place to board the vessel will be at your theatre.

“Overland Red”
Six Part Universal Subject Featuring Harry Carey, Based on Well-Known Novel.

Reviewed by Robert C. McElreavy.

THERE is abundant humor in this C. with a Western subject, "Overland Red." It is based on a widely circulated novel, written by Henry Herber Knibbs, and adapted and produced by Lynne Williams for the Universal studio. Harry Carey with a part very similar to his familiar “Cheyenne Harry” character.

It has a number of riding and shooting scenes and a most entertaining and dramatic sort, but the chief appeal is in the fresh humorous bits strung along the huge cactus.

The tale is told in and near the Mojave desert, in which region the scenes were actually taken. The giant cactus and yucca trees and desert settings generally give a strong atmosphere for the events pictured.

Viola Yale is charming in the part of Louise. Harold Goodwin plays a splendid juvenile part in the role of "Collie."
of Diana, whom he is pursuing. While at
the affair she sees Col. Curmew, who is
defeated by the Hinds. Curmew follows Diana to
her apartment and he is followed by Mrs. Wemys, a
widow, who is jealous of the girl because the
colonel is paying her attentions. At
the apartment full revelation of the Reno
affair is given and Curmew is cleared.
James returns and is accepted by Diana
in the final scene.

Perils and Exploitation Catchlines: See Katherine MacDonald in Unusual Society Drama. A Girl Clears Her Name of Murder and Wins the Man She Loves.

Loring Presents Production Starring Katherine MacDonald.

Exploitation Angles: Play strongly on Miss MacDonald's beauty, your
for your strongest appeal, and then dwell
upon the sumptuousness of the production.
If you can get some decorations for a Halloween setting, use this for a hobby
attraction. Give emphasis to the origin of the story, making full use of Chambers' name. Use plenty of stills, even if you
are not in the habit of doing this.

"The Loves of Letty"

Goldwyn Presents Pauline Frederick in Screen Version of the Play by Sir Arthur Pinero.

Reviewed by Philip Barrie.

ORIGINALLY an English play dealing
with the class idea that little
matters what happens to one of the
poor, the story production touches this but lightly, just enough to show how firmly established it is in the
social fabric of Great Britain. "The Loves of Letty" develops into the story
of a romantic working girl who
lived in a limited and shabby environment and is tempted to sacrifice
her soul in order to get rid of mate-
rial obstacles.

Miss Frederick acts her role with
dignity and charm, and her support is
generously good. Lawson Butt and William Louis D. Mandeville give themselves
as the lovers aristocratic and plebian.
Among the minor characters are many
who contribute in first rate style to the
comedy element and add a popular appeal to an otherwise dark story. The
atmosphere and settings are consist-
ently English, amusingly so in the
sense of the English comedy play as
may be photographed is a ver-
able hit. The general values of the picture as shown at the Broadway Thea-
tre, on which it is a heft production, add a fair entertainment wherever shown.

Casts.

Letty Sheller....Pauline Frederick Richard Perry....John Bowers Nevill Letchmere....Lawson Butt Bernard Mandeville.....Willard Louis Marion Allardly...Florence Deshon Hilda Gunning...Leila Bliss Florence Leeds....Elisa C. Rounds Ivy Crosby....Sydney Ainsworth "Cuppy" Drake....Harland Tucker Stavely....Joseph...Adapted from the play by Sir Arthur Pinero..S. Wing Pinero.

Directed by S. Wing Pinero.

Length, Five Reels.

The Story.

Earliest among the "loves of Letty" is
Letchmere, London clubman of good
family. His attentions cause her employer, Mr. Bowers, much grief, for he
wishes to marry Letty as a prospective wife. He warns Letchmere to keep his hands off, only inviting the clubman to break off the affair without the formality of marriage. Poor Rich.

Bowers, who lives in her lodging
house, tells Letty it is love to hope that a wealthy uncle will establish
him with his fortune.

Letty is given three parties on her
birthday. The first of these is in Letch-
mere's rooms, where she is chaperoned
by two girl friends. She has almost
some time since she has known her
when Letchmere's ardent wooing, in full belief that she is the future wife of the
second party is at her lodgings. Letchmere
appears and gives her some cavalier ad-
nouncements of his power and his new
wife's offer of marriage. Letty is overcome by
this revelation. When Mandeville arrives and offers his love and
proposes marriage, she is overcome by love and
marriage. He is overcome by love and
promise of marriage. Letty is overcome by
promise of marriage. Letty is overcome by
promise of marriage. Letty is overcome by
promise of marriage. Letty is overcome by

"Huckleberry Finn"

Paramount Production of Mark Twain
Story is Vastly Entertaining.

Reviewed by Clarence L. Linx.

EVERY "kid" in town is naturally at-
tracted to "Huckleberry Finn.

The book by Mark Twain, from
which this film is adapted, has always
been considered an important book. The
picture is not a disappointment. It is
full of harem-kabarem action that pleases
and amuses. This is not necessarily a
child's picture, but the grown-ups who
filled the Garden Theatre, Washington, at
every showing enjoyed every foot of the film. Its popularity was attested
by the peals of laughter at the particu-
larly funny scenes of the "real good
story."

Lewis D. Sargent, who takes the part
of that youngsters, does not play it,
he just seems to live it. His running
through the woods, with Tom Sawyer,
is very good, and the Duke and the
King, the broken down actors, add to
the comedy, while lending just a bit of
pathos when they try to swindle a
hevy of good looking girls.

Mr. Twain's father, gave a
representation of the way in
which a man of that type might act.
He puts a lot of action into his work,
when roughing it with "Huck."

The picture is well made. The
spectator does not have to exert his imagina-
tion. He just sits back and enjoy the picture while the scenes build up themselves, one after another,
into a delightful entertainment.

"Huckleberry" Finn.

Lews Sargent

Widow Douglas....Katherine Griffith

Huck's Father....Frank Lanning

Judge Thatcher....J. M. Wells

Mary Jane Wilks....Esther Ralston

Mary....Pay Lompton

Student Teacher....Charles Edier

Story by Mark Twain.

Directed by William D. Taylor.

Length, 1,186 feet.

The Story.

When the story opens Huck has been
adopted by the Widow Douglas, who is
trying to "civilize" him with the aid of
her prim maiden sisters. With Tom Sawyer, Huck decides to start
a robbery gang. About this time Huck's
cousin, the "poor photographer," has
made a will to get his son's share of the money, found in a cave, and has almost frightened the
money out of the judge. At the
judgment the judge appears and chases the elder
Finns off.

At that he returns to work and starts
the Mississippi. The boy is thrown
into a lonely cabin and beaten so badly
that he decides to escape from the cabin.
Making it appear that he has been mur-
dered and thrown into the river, he
breaks the window of the cabin and gets away in a drifting canoe.

In the meantime, Jim, the Widow
Douglas' nephew, is engaged to a
trader and runs away, meeting Huck, the two join issues. After Huck
hears news of his family, Jim and
Jim leave town on a raft. At the
last moment two broken-down actors, styling themselves the "Tom Sawyer" and the "Huck Finn",
run down to the shore, pursued by men
dogs, and get aboard the raft.

At the next town the actors land and
give a terrible performance at the
town hall. The audience forces the
troupe to flee for their lives. The King and the
Duke next impersonate the brothers
of a deceased Mr. Wilks and attempt
to marry the daughter. Poor Miss
Mary Jane Wilks, and steals the money
with it falling on the impostors.

The real relatives appear in
time to foil the ex-actors. Jim and Huck
fly away to escape their wrath.

The King and the Duke overtake the
boys in their skiff and convince the
boys that Tom Sawyer's Aunt Polly is
Jim's sister. She has never seen Tom
and is given to understand by
a mistake. Tom Sawyer shortly afterward
appears and, after being convinced by
Huck that he is not a likely candidate to
let the Phelps believe that Huck is
Tom. He is to make his appearance as
Samuel.

The boy spirit Jim away, but in the
scuffle Tom is shot in the leg and is put
to
February 21, 1920

THE MOVING PICTURE WORLD

1291
to bed at the Phelps house. Huck visits him, and finds that Poor Polly is listening. She tells him that Jim was given his freedom a month ago. She then informs the Phelps of his true identity and takes the boy, cured of his adventure, back to the Widow Douglas.

Program and Exploitation Catchesines:
All the Pathos, Fun and Adventure of Mark Twain's Famous Story Admira-
ibly Adapted to the Screen.

Some Brief Facts about "Freckle-Face Finn" -—The Chase of the Slave Hunters—The "Robber Band" at Work—The Last Night at the "Royal Nonesuch."

In "Laughing Freckle-fac'd Huck Finn" Mr. R. W. Greenlaw and All of His Players—Pretty Mary Jane and All the Other Famous Characters of Mark Twain's Noted Story in Screen Presentation. A Tale of the Good Old Days in Mississippi Intermingling Laughter and Tears.

Exploitation Angles: Follow the lines of exploitation used for the first presenta-
tion, which can be found on page 886 of the issue dated February 1. Special attention should be directed to the libra-
ries and schools, if possible obtaining co-
operation with the school board.

"The Forbidden Woman"

Clara Kimber Young in Elaborate Pro-
duction by Equity. Reviewed by Donald H. Clark.

T HE Forbidden Woman" is the story
of Diane Sorel, leading woman in a
play of that name at a Paris thea-
tre. She refuses the attentions of a man
about town, who keeps himself in her
apartment. Living in America under an
assumed name, "to forget," she falls in
love with an author, the brother of the
wife of the fashionable gentleman. She
finds the truth about her, and then forgiv-
es.

While there is little new about such a plot, yet the pictures are one that
seems likely to meet with public favor. There
is no question that the role of Diane
Sorel is written for Clara Kimber Young one of the greatest opportunities she has
had on the screen and she makes the
most of it. She is suited to the part, and
she plays it with a reality that makes
her character real. Miss Conway Tearle, playing opposite as Malcolm Kent, is ex-
cellent.

The story moves swiftly and is interest-
ing throughout. There are no signi-
ificant criticisms of the production aside
from the weakness of the story itself. Elaborate interiors and well chosen pas-
tos help to add much to the beauty of the picture.

"The Forbidden Woman" is sure to please all admirers of Miss Young, for it shows her at her best. It will also please those who fancy Polly Webbling for
fully and elaborately worked out in a
new setting.

Cast:
Diane Sorel............Clara Kimber Young Malcolm Kent...........Conway Tearle Andre de Clermont..........Jaquel Fanol Mme de Clermont...........Kathryn Adams Miss Anderson........Milla Davenport

Author, Lenore Coffee.
Length, 995 feet.

Diane Sorel is playing the title role in "The Forbidden Woman" at a Paris thea-
tre. She has been courting and watching her over like a father, and is also a forbidden woman to that town.

One of Diane's most ardent admirers is Andre de Clermont, an impetuous noble-
man, who has married a rich American girl. The affair will go too far, Harding has Diane send a note to de Clermont, telling him that such an action is not allowable, and that it is not flattering, and that he could never see her again. De Clermont comes to Diane's home and takes her from her life of at least seeing her often and, when ref-
used, shoots himself. The affair, of course, brings Diane to America to escape it all, accom-
panied by her maid, and Harding as pro-
tector.

In a beautiful country home in America, living near a river, she rapidly regains her old spirit, and studies a new play with Harding.

She meets Malcolm Kent in the pasture near her home by accident. He is an au-
thor, living on the adjoining estate. The attractions are immediate, and Diane
very quickly is in the arms of Kent. She
will not listen. They are engaged before Diane learns from a picture on Malcolm's table that it was his sister that was the widow of Andre de Clermont.

Diane rushes to her home, almost killed with grief. Malcolm goes over to tell her that his sister was not from Paris. Diane tells him that she is really Diane Sorel. Malcolm is horrid and will not believe her protests of in-
nocence and even accuses Harding of be-
ing her lover. She flees with the lovers, but returns a few minutes, to seize her in his arms and kiss her passionately.

The sister tells Malcolm that she had found the letter Diane sent Andre, and that it was because of her refusal to be more than an acquaintance that Andre had shot himself. His belief in Diane restored, he rushes to her. Diane informs him that she is the author. She
is the woman he loves.

Love She Has Refused.

Swiftly Moving Story of the Loves of An
Actress Told in an Elaborate Produc-
tion.

Exploitation Angles: Center interest upon Miss Young and the character she portrays, but seek to sell the character and not the picture. Give the following title put bars across all portrait posters or footstool padlocked across their fronts.

"The Cup of Fury"

Goldwyn Production of Rupert Hughes' Novel. Reviewed by S. J. Anderson.

I n this production of Rupert Hughes' novel, which appeared serially in the Red
Book magazine last year, there are several thrilling moments, but no
continued suspense except in the last reel. It holds the audience in the frst reel by her touching
portrayal of the frightened and broken-hearted girl upon the arrest and suicide of her foster parents, Sir Joseph and Lady Webbling; and she holds that sympathy through the remainder of the production as only an innocent girl, alone in the world, could suggest, could hold it. Miss Chadwick fits the part, and she plays it with just the right combination of patriotic seri-
ousness and personal beauty.

Rockcliffe Fellows is an interesting and convincing "Davidide," and Frank Leigh as "Nicky," the English secret service

agent who arrests Sir Joseph and Lady
Webbling, does his work cleverly. Jake
could hardly have attracted more atten-
tion than H. A. Morgan's portrayal of him.

In fact the entire cast is very well adapted to the story.

The story as a whole is convincing, but the big incident, that of the bomb ex-
ploding on the ship, when it neither destroys the ship nor hurts Madame, and only does so when the powder is thrown in the head, needs some explanation.

Cast:
Marie Louise, "Mamise"—Helene Chadwick
Davide ...............Rockcliffe Fellows
Nicky.................Frank Leigh
Lady Clifton-Wyatt....Clarissa Setton
Lady Webbling.........Kate Lester
Mr. Joseph Webbling...Herbert Standing
Polly Widdicome....Florence Daven-
Major Widdicome....Dwight Crittenden
Verrinder............Sidney Ainsworth

Abbey, the wife of Jake, an I. W. W.
sees Marie Louise's picture in the paper as "wonderful." She is so taken with it that she asks her to be her long lost sister who ran away and is now living in New York with her whole family and go to Polly's to call on her. Marie Louise welcomes Ab-
by and promises to get Jake a job in Davidge's shipyard.

Marie Louise herself had already de-
cided to go to work in Davidge's plant, so that by helping in the work of building ships for the Allies she could ease her conscience for the part she had played in Sir Joseph's program of de-
struction.

She is living with Abbey and Jake and working as Davidge's stenogra-
pher. Verrinder finds her, but she re-
lates to him an advanced stage of men-
to his suggestion that she help him in his spy work for Germany. Jake goes Ver-
rinder head promises to help him blow up Davidge's plant.

By going to work in the plant as a
regular laborer, however, and pretending to be their confederate, Marie Louise is able with the aid of her accomplice, to trace Davidge arrives on the scene in time to throw Verrinder over the side of the big ship. Jack falls over the side, and both villains are killed. Marie Louise is sponsor for the next vessel launched, which has been named the "Hamise" for her, and at the launching Davidge announces that he is going into the lion's shoot. Betty Toung stretches her legs in Chinatown, while Jack is being given a hotel room. He is quite in love with his ladyship, and having been drunk, he is looking for a way to sober up. Tommy the dancer is trying to hinder the progress of Nora, who is searching for Ned Lytton with a gun, determined to kill him for having wiped out of a mining property. Bruce saves Lytton from the wrathful Benry for a time, but later the youth succeeds in killing him. The story closes with the beginning of real love between Bruce and the young widow. Nora finds happiness with a young ranch hand who loves her.


Exploitation Angle: William Russell is the star, so put his name in big type. Let them know he is the leading character and then emphasize the fact that it is a different role than he usually portrays. Dress up your lobby with western atmosphere, and give it a title in bold letters of red and explain that it is a story of the plains.

"Tex, Elucidator of Mysteries" "The Wall Street Mystery" and "The Scrap of Paper," Two Excellent Samples of Series of Twelve Five-Reelers.

Reviewed by Margaret A. MacDonald.

The Arrow Film Corporation in distributing William Steiner's series of twelve-five reel mystery stories are fortunate in having something that the masses are sure to like. Human curiosity is always responsive to the lure of melodrama and, judging from the two numbers of the series under discussion, one and two, there is a big promise for the development of a live interest in the adventures of "Tex, Elucidator of Mysteries." The Wall Street Mystery" is based on a plausible and highly interesting story, which is clearly defined. Some of the detail is irrelevant to the story, sometimes the feminine lead is too obvious in her efforts to put across emotional scenes. But in spite of any faults which the picture may possess, with its strong stretches of action and the spectator is perfectly satisfied with the fact that he has witnessed the visualization of a stirring murder story with a fine vein of suspense. Tex's role of "Tex" is played by Glen White with the dignity and deliberation belonging to a character, which has for its object the prevention of any crimes, and as far as the information comes from the bane of circumstantial evidence.

The principal events of the story of "The Wall Street Mystery" take place in the 21 Street offices of Norab Temple. The source of the crime consists of a package of bonds which Temple is commissioned to sell. One of the office staff girls, Louise Schade, attempts to return the bonds, and in the struggle this ensues, when Temple enters the room unexpectedly, Minkin shoots him. Circumstantial evidence points at James Borden, who has had business transactions with Temple, and it has been heard to speak threateningly to him. The story is told to the Temple office, by the stenographer. The girl, who is helplessly mixed up with the affair, becomes a victim of her involvement and which is believed by the authorities. "Tex," who has been quietly working on the case by himself, by means of finger prints and other scattered bits of evidence, finally unmasks the truth with regard to the crime.

"Tex"........................................ Glen White
"Misty"..................................... Miss Bethel
"Ann"....................................... Norman Temple
"Jim"....................................... David Wall
James Borden................................ Alexander F. Frank
"Mr. cropped"................................ Tom Williams
Ned ......................................... Joseph Striker
Minkin...................................... Leo Delaney
Temple's Housekeeper......................... Augusta Perry
Direction by Tom Collins.
Length, Five Reels.

"The Scrap of Paper." "The Scrap of Paper" is in some respects not quite as strongly constructed as it might have been had the circumstances and the characters been more consistent as "The Wall Street Mystery." The featured elements, circumstantial evidence, is not covered, and only one of two minor inconsistencies occur throughout the series. The story as a whole, is, much the same throughout the series, is for the most part a good one. The director has secured the necessary elements of successful melodrama suspense and has held it to the finish.

The story is based on the question of food profiteering. An agreement signed by three dealers to hold up the price of milk is held by Jacob Strauss, agent of the provision pool, who quarrels with his associates and places them in terror of a copy of "The Scrap of Paper." Strauss is shot the blame is traced to those last seen with him. "Tex," on his own hook, traces these two residents of Chinatown, and with some helpers causes a rough house in an opium den, and arrange out his account. The paper found in the injured man's hand fit into the original agreement found with the Chinaman.

Cast.

Jacob Strauss ...................... William Fredericks
Sybil .................................. Jane McAlpine
Harry Gray .......................... Joseph Striker
Vern Hoyle .......................... David Wall
Jospeh Delaney ...................... John Harwood
Jane Blake ........................... James Blake
Robert Taber ....................... Lloyd Jenkins
Joseph Lytton ...................... John The District Attorney.............. Alexander Frank

Direction by Tom Collins.
Length ............................. Five Reels.
"The Street Called Straight" 
Goldwyn Production of Basil King's Story Is a Pleasing Feature.

THE STREET CALLED STRAIGHT," based on Basil King's story of that name, while a pleasing feature in no way unusual. There is nothing particularly remarkable about the charm that lends to the woman a "human" picture carries.

Milton Sills, as Peter Davenant, presents a strong character. He portrays the part of the man who is determined to be successful. Naomi Childers, as Olivia Guion, and Irene Rich, as Drusilla, the celebrated Sussex Rangers; and, after a very dignified courtship, they become engaged. Olivia Guion, in seeking the marriage of which is one of his specialties which have made him extremely popular. It cannot be said that this first production ranks with his previous one, "Red Hot Dollars," yet it is above the average program picture. There is no big punch or big scene in "Alarm Clock Andy." It is a consistent story, holds interest as good comedy, has many laughs and the usual splendid Ince direction, fine playing and a supporting cast. The best that can be said for "Alarm Clock Andy" is that it will please and satisfy most film patrons.

Cast and story will be published next week.

in spite of the fact that its heroine is a woman who leaves home to become the mistress of a man years beyond her in age, with the hope of winning success with her voice. Peter Davenant's film opens a gambling house in which she fleeces the rich to give to the poor. The director has no doubt chosen the least objectionable way of presenting a story of this kind. Edward Coxen in the role of Lieutenant Strong does justice to the role of young intellectual specialist.

Olive free to show her admiration for that splendid fellow, Ashley, in the meantime, has to face the fact that she is now a young man and it's time to marry a girl under such great obligation to a former suitor. Olivia's wealthy Aunt Vic, Mme. De Melcourt, solved the problem. She refunded Peter's money, leaving

A career, and when her sweetheart, Lieutenant Strong, is called to the war, she serves her country and marries an elderly man and consents to accompany him to the city when promised the fulfillment of her career.

One day a newspaper reveals the fact that Mrs. Fran has died of a broken heart because of the disappearance, and the man hands Anitra a check to cover her journey to attend her mother's funeral. On arrival there she receives a letter from him stating that he is going away, that marriage between them could be dissolved, because she had better forget him.

When she arrives from the shock, she resolves to devote her life to the sick children of the poor, and to gain money for this purpose, as she is known only as "The Flame," and where she fleeces the rich of their money through cunning agents. One day she meets young Strong, who has returned from France, and allows him to take a journey to her old home to see her, and when he arrives he is there to greet him. She then decides to give up her gambling interest, and remain true to her former sweetheart. When they have pithed his tryst he brings his father to see her, and it is then revealed that the man who wronged her was the father of all her dreams. Hoot, the rich man who dies of heart failure, and the son is spared the truth. When he becomes mayor of the city, he raises his house in search of the notorious "Flame." The mystery is later cleared up by Anitra, and she is lovers to forget the past and live in the future.

COMMENTS

THE RUM RUNNERS (Fox). A Mutt and Jeff animation, in which the pair visit a submarine cafe, just outside the three-mint limit. They meet up with some merrymakers and have a wonderul party. A typical number.

THE PLUMBERS (Fox). A Mutt and Jeff animated, that depicts situations of an amusing character. They pose as plumbers in a large apartment house and get into numerous difficulties as a result. The humor of the bathroom scenes is rather broad.

JEFF WELLS COMEBACK (Shine). This two-reel subject introduces Polly Moran in her familiar back-door character. She is seen hunting, shadvertising, and subdues a whole police force, single-handled, and finally assists in the capture of Shad Anglo, Gus, of the rough-and-tumble, fast-and-furious sort.

THE RACE TRACK (Mutt and Jeff), Feb. 28. A two-reel Universal subject, by Paul Annitzer, with "Hoot" Gibson and Josephine Hill. The humorous subject is strong in melodramatic situations, some of which are new. The murder mystery is a good one and the averted hanging, while a familiar situation, has been carefully staged. The subject is a good one of its type.

RUNNING STRAIGHT (Western). A two-reel Universal subject, by Philip Hibben, with "Hoot" Gibson and Virginia Faire in the cast. "Hoot" plays the role of a young slum-reared fel-low who befriends him and then sacrifices his good name to save the latter's son. The number has some stunts and "Hoot" Gibson does some natural acting.

THE SECRET HOST (Path).—No. 15, the first character "Hoot." This strong serial story has been gradually moving up to a climax which proves highly interesting. Evelyn and Kay finally penetrate the secret tunnel, through which a million German invaders are about to reach the Allied lines. They destroy the tunnel and escape in an exciting manner. Vaux, whose name has frequently proved true blue and given up his life to the cause, is killed.

GETTING HIS GOAT (Roll-Path).—A "Snub" Pollard subject, which opens up
THE SUBSTITUTE MESSENGER (Pathé). Chapter 7 of "The Adventures of Ruth."—This opens with scenes showing the clever manner in which Ruth and Bob conceal the saddlebags until they are restored to their rightful owner. Ruth obeys the injunctions of another key and finds herself at a masquerade ball, where further exciting adventures await her. The number is full of incident and pictur-esque situations.

THE HAREM MODEL (Pathé).—Chapter 8 of "The Adventures of Ruth."—Ruth Roland is exhibiting a great deal of versa-tile acting ability in this serial. The costumings and settings are also well ahead of the average, and it makes a very attrac-tive chapter-story. In this number Ruth and Bob Wright recover some bonds, formerly in possession of Ruth's father, which he is planning to use to bail the action is swift and melodramatic.

THE CELLAR GANGSTERS (Pathé). Episodic scenes of "Ruth."—The chief adventure in this number is a kidnapping, in which Ruth cleverly sub-mit-sues for himself for a member of the "Cellar Gang," a girl named Annie. She thus gains possession of the stolen child, but is quickly detected in the deception by other members. Bob aids her in getting away with the child. The action is swift and tense.

THE HEART SNATCHERS (Sunshine).—A two-reel comic, abounding in pretty girls and amusing knockabout situations. The opening scenes are at a reception, which becomes a riotous event. Later scenes occur in and near a village black-smith shop. Much of the business is original and laughable. The cast includes Jack Cooper, Marvel Rea and others.

FISHING (Fox).—A Mitt and Jeff ani-mated, full of typical humor. The pair go fishing and Mitt has adventures with some skunks. Later he meets a fair young bathing girl who intrigues his affections until a rival appears.

HER NAUGHTY WINK (Sunshine).—A two-reel Fox comic, featuring Mildred Franey, Ethel Teare, Ed Kennedy and others. Franey plays the role of a tailor who flirts with another man's wife. The husband gets a gun after him and there are the usual knockabout situations. The flood scenes in the last are immense, outdoing anything of this particular kind the reviewer has seen. Automobiling underground is another good comic fea-ture of this entertaining number.

THE HIDDEN WAY (Pathé). Chapter 14 of "The Black Secret."—A surprising situation crops up in this installment of this war serial, which carries a strong and well developed story interest and is alto-gether one of the best of recent con-tinued film stories. Evelyn and McKay discover the great secret at last, a tunnel extending well back of the enemy lines, through which the Germans plan to pour a million troops. The courageous spies travel through this tunnel and are captured at the other end, where they are ordered shot by their supposed superior officer, Vaux.

THE REVIEW, NO. 38.—This opens with a delightful series of tinted views taken in Morocco, a revelation of pictur-esque beauty, with scenes from the native life included. Dr. Dim's study of the ant throws some interesting light on this tiny creature. The lighting system employed along the Hudson river. "slow" camera studies of a horse in action, and some humorous animal adventures.

WALTZ ME AROUND (Rolin-Pathé).—"Snub" Pollard appears in this comic num-ber as a dandy. Though engaged in the express and transfer business he has so-delar aspirations. The small colored boy, Sambo, assists him in breaking into the dancing academy and there meet innumerable pretty girls in this and riotous knock-a bout situations of a fairly amusing sort.

ALL THE WAY (Pathé).—"Snub" Pollard comedy, in which the hero first ap-ears as a park dandy, chasing butter-flies and flirting with the girls. His ad-ventures take him to a restaurant, where he gets into numerous difficulties and he finally winds up in jail. The situations are of the familiar knockabout type and contain a fair amount of humor.

GOOD LITTLE BROWNIE (Century).—A two-reel Fox comic, featuring Merta Ster-ling, Clint Bowes and the Century Wonder-Dogs. This number is pictured at the beach and bathing boys are shown. The action is the familiar knockabout sort, not particularly humorous in effect, but will prove entertaining to many audiences. It is a comic that will un-doubtedly please.

KAINUCK'S WARD (Western). Feb. 14.—A two-reel western subject, by George Hawkes, featuring Dick La Reno, Robert Burn, Charles Dorian and Peggy O'Dare. The plot, which is rather conventional, concerns a "square" gambler who first breaks and then saves the lover of a girl whom he later loves himself. The girl gives up her lover in favor of the gambler after learning the former's weakness and the latter's strength. The production is quite entertaining, though not one of any great originality.

THE RACING DEATH (Universal). Feb. 16.—Chapter 2 of "Elmo the Fearless." This number is full of swift action, with many melodramatic moments. The sur-vivors of the wrecked Santiarn make their way to the Big Bear lumber region, where it is planned to substitute Lucille Hatton for Edith. Elmo wins the friendship of an Indian, Standing Bear, and has numerous battles with Horton's gang. Edith's ride in the wild box car is well staged.

NEW SCREEN MAGAZINE NO. 52 (Uni- versal).—This opens with scenes from the life of an aged blind man, who has de-veloped greatly his sense of touch. Jap-anese actors appear in several light scenes of an entertaining sort. Study of reptile and animal skulls. Experiments with liquid air and funny excerpts from children's examination papers, are also included.

NEW SCREEN MAGAZINE NO. 54 (Uni-versal). Feb. 27.—This opens with some interesting views of a Tennessee trapper, Henry Walker, who makes a living from the sale of pelts. Gowns designed by Margaret Wade Griner, some extremely amusing dog drawings of the animated type. Study of the ferret, and some humorous words ads are also shown in this strong number.

Books Pickford Film for Third Time.

As a result of breaking box-office records for the S. A. Lynch Enterprises at Memphis, Tenn., during its first and second showings, "The Hoodlum," starring Mary Pickford and distributed by First National Exhibitors' Circuit has been booked for a third return engagement in the near future.

"Daddy Long Legs," the initial Mary Pickford feature distributed by First National Exhibitors' Circuit, has likewise been booked for a return showing at Memphis.

What Is the "Talent?"

In producing "The Dangerous Talent" the American Film Company has gone to great lengths to keep the talent a secret during its production and advertising. A new film "Flying A Special," which is now just receiving its first bookings. The posters circle all around the facts and the ads give some interesting items which are "warm," but the exhibitors are left with an open field for all sorts of guessing and exploitation possibilities.

"Kean-Kut Komer"—That's What Folks Call Chris tie Comedy. Here Are Three Laughmakers to Prove It.

Left is "Kids and Klodets"; center is "Nearly Newlyweds"; with Dorothy Devore and Jimmie Harrison; right is Bohbie Vernon in "Fair But False." The booking line forms to the right oblique.
Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.
The Strongest (All-Star). The Bold Husband (Gold). Vol. 42; P-181.
The Adventurer (William Parum—Six Parts). Vol. 43; P-290.
The Devil's Vow. FOX ENTERTAINMENTS. The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
The Crimson Pirate (William Russell). Vol. 43; P-286.
The Square Shooter (Buck Jones). The Pan Alley (Albert Ray and Elmer Flagg). Vol. 43; P-369.

What Would You Do? (Madeline Traverse). Her Elephant Man (Shirley Mason). Vol. 43; P-733.
The Last Straw (Buck Jones). Vol. 43; P-1115.


He Ain't Done Right by Our Nell. Vol. 43; P-638.
On Strike. Vol. 43; P-638.
Shaking the Big Top. The Rum Runners. The Plumbers.

FAMOUS PLAYERS-LASKY

The Miracle of Love (Cosmopolitan). Vol. 45; P-146.
An Adventure in Hearts (Robert War-
wick). Vol. 45; P-469.
More Deadly Than the Kato (Ethel Clayton). Vol. 42; P-1192.
The Cinema Murderer (Marlon Davies). Vol. 43; P-462.
Sadie Love (Billie Burke). Vol. 43; P-942.
Behind the Door (Hobart Bosworth). Vol. 43; P-538.
His Wife's Friend (Dorothy Dalton). Vol. 43; P-146.
A Girl and Mary (Marguerite Clark). Vol. 43; P-1467.
Jan. 6—Marie in the Suitcase (Kendall Bennett). Vol. 43; P-537.
June. 12—The Wolf (Clayton). Vol. 43; P-942.
The 11th Commandment (Ethel Clayton). Vol. 43; P-1468.
Sand (William S. Hart). Vol. 43; P-1117.
Jan. 6—The Man Comes to Town (Dorothy Guit).
Jan. 13—The Town Plan (Special). Jan. 18—The Tree of Knowledge (Robert War-\n
The Cup of Fury (Rayette Hughes). Vol. 45; P-940.
Toby's Bow (Tom Moore). Vol. 43; P-1189.
Water. Wailing Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Buck3 Beach Production). The Farmer's Choice (Pauline Frederick). Vol. 43; P-1115.
Dude (Tom Moore). The Little Shepherd of Kingdom Come (Jack Pickford). The Little Deers (Mr. and Mrs. Carter Dalwhaite with BRAY PICTORI-\n
ACHES. Sir Pottery Makers of the Caribbean and Other Subjects. Too Indians and Other Subjects. THE STORY OF LlNE. "Men At Arms. Evenbide."

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.
Six Feet Poor (William Russell). Vol. 43; P-1703.
The Melting (Margaret Fisher). Vol. 43; P-582.
Eve in Exile (Charlotte Walker). Vol. 42; P-582.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee. The Dangerous Talent (Margaret Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc. The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners. Vol. 43; P-297.

ZANE GREY PICTURES, Inc. The Robbers of Wheat (Six Parts—Hampton Production). Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS. The Lone Wolf's Daughter (Louise Glenn—Seven Parts). Vol. 42; P-1030.

DEITRICH-BECK, Inc. The Bandbox (Six Parts—Doris Kenyon). The Harvest Moon (Doris Kenyon—Six Parts). ARTCO PRODUCTIONS. The Capulet (Leah Baird—Six Parts). Vol. 43; P-149.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 43; P-777.

JOSEPH LEVERING PRODUCTIONS. His Temporary Wife (Ruby de Remer). Vol. 43; P-718.

PATHE EXCHANGE, INC.


Releases for Week of February 1. 43. Other Men's Shoes (Crauford Kent—Seven Reels). Vol. 43; P-147.

Topics of the Day No. 41. Pathe News No. 12.
Pathe News No. 13.

Topics of the Day No. 42. Pathe News No. 14; No. 15.

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**ROYALTON-COLE**

Beckoning Roads (Bessie Barriscale). Vol. 43; P-149.

The Tong Man (Hayakawa). Vol. 43; P-1009.

The Beloved Chester (Lew Cody). Vol. 43; P-633.

Haunted Shadows (H. B. Warner). Vol. 43; P-422.

The Third Generation (Betty Byrne). Vol. 43; P-633.

The Beggar Prince (Seasie Hayakawa). Vol. 43; P-633.

The Luck of Geraldine Laird (Bessie Barriscale). See it Through (Zasu Pitts).

Supreme Comedies.

Jan.—Hearst and Diamonds.

Jan.—Her Nearly Husband.

Jan.—Mollie’s Millions.

Jan.—A Four Cylinder Frame-Up.

**MARTIN JOHNSON**

— Saving Savages in South Seas.

Jan.—Crushing in the Somedons.


**ADVENTURE SCENICS.**

Jan.—The Last Resort. Feb.—Sleep O’Levenworth. Sons of Tahokine.

**UNIVERSAL FILM MFG. CO.**


**TRIANGLE**


**MEXICAN PICTURES CORP.**

Lombardi Ltd. (Bert Lytell). Vol. 43; P-106. People Married (Viola Dana). Vol. 43; P-1191.

Fair and Warmer (May Allison). Vol. 43; P-1191.

The Best of Luck (Six Parts). Skyscraper (Eva Le Gallienne). Vol. 43; P-652.

The Yellow Tree (Viola Dana—Six Parts). Vol. 43; P-465.

The Riddle of Way (Bert Lytell). Vol. 43; P-1191.

The Walk-Offs (May Allison—Six Parts). Vol. 43; P-652.

Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-652.

Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-445.

A Modern Salome (Hope Hampton). Vol. 43; P-772.


**HALLMARK PICTURES CORP.**


**VIGNATURE**

The Invisible Hand (Antonio Moreno—Episoode Serial—Every Week). The Hidden Shower (Gladys Leslie). Vol. 43; P-1198.

The Tower of Jewels (Constance Bennett). Vol. 43; P-924.

The Darkest Hour (Harry T. Morey). Vol. 43; P-791.

Pegeen (Bessie Love). Vol. 43; P-444.

The Vengeance of Durand (Alice Joyce). Vol. 43; P-922.

Despite Hesitation (Semon Comedy). Vol. 43; P-1014.

When a Man Loves (Earle Williams). Vol. 43; P-791.

The Rings of the Mothers (Anita Stewart). The Knight of the Brind (Gladys Leslie). Vol. 43; P-924.

Helen Collier (Constance Griffin). Vol. 43; P-775.

The Birth of a Rival (Harry T. Morey). Slaves of Pride (Alice Joyce). Vol. 43; P-926.

The Juggernaut (Anita Stewart). Deadlines at Eleven (Constance Griffin). The Sporting Duchess (Alice Joyce—Seven Reels). The Hard Worker (Semon—Two Reels). The Friendly Call (Jeila Swarz Gordon). Solid Concrete (Larry Semo—Two Reels).

**BIG V COMEDIES**

(Each Reel).

Dames and Dentists (Jimmy Anbury). Vol. 43; P-716.

Pipe Dreams and Priests (Harry Mans). Vol. 43; P-716.

Knights and Knaves (Montgomery and Rock). Volume II.

Midas and Minot (Jimmy Anbury). Vol. 43; P-716.

Throbs and Thrills (Harry Mans). Vol. 43; P-716.

**HARRY FEATURES.**

(Each Reel).

**FIRST NATL EXHIBITORS.**

Back to God’s Country (Neil Shipman). Vol. 43; P-716.

The Thunderbolt (Kathryn MacDowell). Vol. 43; P-716.

The Virtuous Vamp (Constance Talmadge). Vol. 43; P-716.

Maid the Paint Girl (Anita Stewart). Vol. 43; P-588.

Hail to the Hills (Mary Pickford). Vol. 43; P-588.
**Current Film Release Dates**

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**L. J. SELZNICK ENTERPRISES**

**SELZNICK PICTURES.**

Distributed by Select Exchanges.


Pollyanna (Elsie Janis). Vol. 42; P-644.

Out Tender (Owen Moore). Vol. 43; P-150.

The Broken Melody (Eugene O'Brien). Vol. 43; P-147.

Sooner or Later (Owen Moore). Vol. 43; P-147.

Great White Famine (Elsie Hammerstein). Vol. 43; P-147.

The Imp (Elsie Janis). Vol. 43; P-1120.

Dream Lights and Shadows (Owen Moore). Vol. 43; P-1119.

His Wife's Money (Eugene O'Brien). Vol. 43; P-1110.

The Woman Game (Elsie Hammerstein). Vol. 43; P-1110.

**SELECT PICTURES.**

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-1102.

A Screen in the Night (Special). Vol. 42; P-1102.

Isle of Conquest (Norma Talmadge). Vol. 42; P-245.

The Last of His People (Mitchell Lewis). Vol. 42; P-187.

She's About to Marry (Norma Talmadge). Vol. 43; P-445.

Grit of the Sea (Williamson Submarine Production). Vol. 43; P-1119.

Trilby (Clara Kimball Young—Toursure Releasing). Vol. 43; P-1119.

**NATIONAL PICTURES.**

Distributed by Select Exchanges.

Jack of the Green Ring (Mary Miles Minter). Vol. 42; P-1102.

Jack of the Green Ring (Mary Miles Minter). Vol. 43; P-1102.

**REPUBLIC PICTURES.**

Distributed through Republic Exchanges. Two Weeks (Marie Doro). Vol. 43; P-145.


Fingers (News reel). Vol. 42; P-145.


**REALART PICTURES.**

Special Features.

Soldiers of Fourteen (Seven Parts). Vol. 42; P-654.

The Mystery of the Yellow Room (Chautard—Six Parts).

**STAR PRODUCTIONS.**


Ernstwhile (Constance Bennett). Vol. 42; P-854.


The Luck of the Irish (Dwan). Vol. 43; P-774.

Judith of Shiloh (Mary Miles Minter). Vol. 43; P-1120.

**ARROW FILM CORPORATION.**

**AMERICAN CINEMA CORPORATION.**

Women Men Forget (Molly King). Vol. 42; P-245.

The Amazing Lovers (Grace Darling). Vol. 43; P-245.

**SOL LESEER.**

Sky Eyes. Vol. 43; P-265.

**UNITED ARTISTS.**

Busted (George O'Flynn). Vol. 43; P-663.

When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-245.

Pollyanna (Mary Pickford). Vol. 43; P-630.

**GAYETTY COMEDIES.**

Fireman! Save My Gal! (George Ovey). Vol. 43; P-206.

Ladies Must Dance (George Ovey). Vol. 43; P-206.

Bounced (George Ovey). Vol. 43; P-206.

A Saphead's Sacrifice (Vera Reynolds and Billy Bletcher). Vol. 43; P-206.

Ruin and Love (George Ovey). Vol. 43; P-206.

Twin Bedlam (Vera Reynolds and Billy Bletcher). Vol. 43; P-206.

(One Reel)

Are Floorwalkers Pickle? Cured by His Cleverness. His Fatal Bite.

**CHRISTIE FILM COMPANY.**

(One Reel)

All Jumped Up. Vol. 43; P-245.

Two Weeks (Marie Doro). Vol. 43; P-245.

Kidnapping Caroline. Vol. 43; P-245.

Bobby's Baby. Vol. 43; P-245.

Settled Out of Court. Vol. 43; P-245.

(One Reel)

Go West, Young Woman (Eloy Tincher). Vol. 43; P-470.

Jan.—Save Me Sadie (Eddie Barry). Vol. 43; P-942.

**CHESTER OUTING PICTURES.**

The Fifteen Million. Vol. 42; P-854.


**EQUITY PICTURES.**

Silk Husband and Calico Wife. Eyes of Youth (Clara Kimball Young). Vol. 43; P-652.

The Foreign Woman (Clara Kimball Young). Vol. 43; P-652.

**CAPITAL FILM COMPANY.**

(One Reel Each)

Faithful unto Death. Vol. 43; P-652.

Escaped Convict. Vol. 43; P-652.

The Square Gambler. Vol. 43; P-652.

ADOLPH PHILLIP FILM CORPORATION.

(Musical Film Comedies—Two Reel Each)

The Midnight Girl. Vol. 43; P-652.

Oh! Louise!

**STATE RIGHT RELEASES**

ARROW FILM CORPORATION.

**ROMAYNE SUPER-FILM CO.**

Culver City, Cal.

Jan. 1. The Villain Still Pursued Her.

Jan. 15. Shot in the Kitchen.


HALL ROOM BOYS COMEDIES.

Dec. 20. The Millionaire Paupers.

Jan. 15. Wrong Again.

Jan. 27. Neck and Neck.

BULL'S EYE FILM CORPORATION.

(Two Reel Comedies Every Two Weeks Featuring Gable Henry.)

Ham An—

This Way Out.

Legends of the Wilderness. (Two Reel Each)

Bobby's Baby. Vol. 43; P-245.

Haunted Hearts. A Scared Romance.

Hot Dogs. Broke Blood and Bevo.

Bone Dry. $1,000 Short.

A Rural Romance.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns. (Two Reel Eoch)

The Invisible Ray (Ruth Clifford and Jack Coote—Serial).

GROSSMAN PICTURES INCORPORATED.

Face to Face (Marguerite Marsh).

National Film Corporation. (Two Reel Eoch)

The Kentucky Colonel (Joseph D. Dowling).

The Confession (Henry Watthall).

PIONEER FILM CORPORATION.

The Long Arm of the Law (Harry Walker). Vol. 42; P-245.

At Home (Grace Darlington).

Hidden Code.

Sins of the Children.

Facts and Follies Series. (One Reel Each).

Baseball and Bloomers.

Back to Nature.

Camping By Proxy.

In the Sweet, Dry and Dry.

My Kingdom for a Meal.

S. L. E. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

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Hearts of the Westerns.

The Fall of Babylon.

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728 South Fourth Avenue.

Your Wife and Mine.

Human Passions.

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Man and Woman.

Johnny Dooley Comedies (Two Reel Each).

Brind's Educational (One Every Week).

U. S. Photoplay Corporation.

Washington, D. C.

Determination (All-Ster—Ten Parts).

Reseause of Chaplin Burlesque on Carmen (Four Reels).

Feb. 1—Release of The Champion (Chaplin—Two Reels).

April 1—Release of Work (Chaplin—Two Reels).

May 2—Release of By the Sea (Chaplin—One Reel).

March 1—Release of Silent Elsa (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Supermen (Silent). Vol. 43; P-652.

Retisease of Seven Olive Thomas Triangle Productions.

Special Chaplin Reisease.

C. P. PRICE & CO., INC.

The Log of U-55. Vol. 43; P-478.

Retisease of Seven Miss Lilac.

10 Alice Brady Reiseases.

10 Robert Warwick Reiseases.

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial).

Vol. 43; P-654.
Cradle Rocking for an Infant Industry
Glancing Into Moving Picture World Ten Years Ago

LEAVE it to the issue of Moving Picture World dated February 19, 1910, and nothing happened in what was, even then, an infant industry. That is to say, news was scarce.

To be sure there was the advertising section—a mine of information—that meant more to the developing "movie" business than would the record of a birth, the appointment of a press agent or the transfer of a film exchange from one man to another.

And it will be discovered by any search for musky files that it is the paid announcement that reflects the twists and turns—the real conditions of the picture business. For the advertiser pays to keep his trade well posted, and tries to get his money's worth.

Solving Some Screen Puzzles.

Take the matter of "Novelty Puzzlettes," for instance. Judging from the announcement made by Novelty Slide Company these screen puzzles were coming along with the regularity of "program pictures" of a later day. "Cities of the United States," "States of the United States," "Popular Flowers," "Girl's Names," and "Letters of the Alphabet" were some of the Americanizing and intensely diverting subjects headed for the slide market. Going to the movies to be puzzled was "something else again."

The Nicholas Power Company had just received another order for Cameragraphs No. 5 from Bogue & Shepard, owners of the Bijou Theatre, Johannesburg, South Africa, an indication of world-wide fame for the American projector.

The Acme Theatre, Eastport, Maine, farthest East of all United States Cinemas, was pictured with snow-laden garlands that bespoke holiday decorations. And the Acme carried electric signs to guide the plodder through the snow.

In Bad With Patents Company.

News? Oh, yes. News of the picture business in Canada was copied from the Bioscope. It went via London and back here quicker, it would seem, than it could be imported across the border.

The Patents Company canceled the licenses of the S. Nye Bass Film Company, New Orleans, and the Theatre Film Service, San Francisco, but why and for what and because was not specified in the note that marked the passing of these two concerns from the sunshine of the Patents Company. Or, it might have been moonshine!

The Vitagraph sent around a cut that pictured a scene in "The Wayside Shrine." A stone bridge, clump of trees, a rustic bench, a man seated on a camp stool and a girl in Summer-white standing twenty feet away looking at him! Action, speed, ginger—just as snappy as a kodak shot. They were commencing to illustrate "stories of the films."

"Dear Sir," started a letter to the editor, "I have the honor to announce that your man who writes 'Comments on the Film' is crazy as a bedbug." To which P. C. Levar, of Marshfield, Coos Bay, Oregon, signed his name. It may have been a crazy film.

The slide companies, even then "Americanizing," as per Brayton Manufacturing Company's offering of "A special lecturette with slides of George Washington" to use on Washington's Birthday. Ten years ago there were more slide-releasing concerns than there were film distributors.

Its different now, but we could still stand for a lot of George Washington and Abraham Lincoln screen celebrations via slides or films—just so we have 'em. What are you, dear reader, doing toward helping along the "Americanization" purpose of the screen?

"Scenery Free" for picture theatres was advertised by the Turner Company of New York. "You have to put on vaudeville acts or lose money said the advert. Now-a-days you have to keep 'em off or lose money."

"A Trip to Mars" was a film-title timely then and ready now for revival. "Aviation at Los Angeles" was another film indicating that the Infant was stepping out. W. C. Kunzmann, Cleveland representative of Moving Picture World, had taken over the renting and selling of the Jeffries-Johnson fight slides, thus exemplifying the difficult and always unsuccessful stunt of carrying water on both shoulders. What a chance a rival "slide" man would have had in Kunzmann's correspondence!

Next week we'll look into the issue dated February 26, 1910. Better stick along. Your own record may pop up. W. K. H.

Maxwell Milder Returns to Select.

Maxwell Milder, former manager of the Select office in Philadelphia, is to return to his old stamping ground after six months' absence in foreign fields. He returned recently from London, where he has been actively engaged in furthering the Selznick interests abroad. He has been associated with the Lewis J. Selznick Enterprises since its inception and remained in charge of the Philadelphia office when Selznick took over the Select office there. Last fall he sailed for England, where he established the Select Pictures Corporation, Ltd., in England.

Simon Pure American Foolery in the Kingdom of Thermosa.

Harold Lloyd, as the substitute prince, keeps up the Yankee standard of things ludicrous in his Pathe, "His Royal Slynema."
A SILENT alternating arc was believed absolutely impossible. . . . Today, the projectionist everywhere is making perfect projection on alternating current—silent, constant, and brilliant—with the marvelous Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any theater

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio
Keep Your Canopy Free from All Snow; Here's a Simple Method of Doing It

A FEATURE of the front of New York's Rivoli was the flat-topped glass-covered canopy supported by heavy welded chains running from the structural ironwork that formed the skeleton of the building.

Since the completion of the theatre in August, 1917, this canopy had withstood the pressure of wind and weight of snow without the stretching of a link of the chains or any sign of buckling of the iron framework of the giant canopy that measured twenty-two by forty-four feet.

On February 6 a heavy storm visited New York. A wind that accompanied the snowfall piled up drifts along portions of Broadway and deposited snow to a depth of three to four feet along the outside edge of the canopy.

Then Came the Rain.

Then a rain set in and the snow on the roof became saturated with water, a link of the chain parted and the canopy gently settled as bolt after bolt of the fastenings succumbed to the strain and the whole affair came down on the sidewalk. The fall was so gradual that there were but two casualties. A woman sustained cuts on the head and a colored porter was so badly frightened that only after the arrival of an ambulance was it discovered that he was scared, not injured.

When it was taken into consideration that a cubic foot of water weighs 62 1/2 pounds, that the saturated snow represented nearly that amount of solid water, and that nearly half of the outer portion of the canopy was covered to a depth of three feet, it will be readily understood the weight and leverage exerted upon the chains and their supports.

A Still More Serious Accident.

More serious was the result of the fall of the canopy of the Playhouse in West Forty-eighth street during the same storm, beneath which a passerby was so badly crushed that he died a few hours later.

The Playhouse canopy measured fifteen by eighty feet and the owner of the house states that not only was its design and material of the best, but that several thousand dollars more than the estimate of bidders on its construction had been expended in making it as absolutely safe as foresight could dictate.

It was erected about two years ago and the framework was entirely of steel. But even such material and construction could not stand up under the conditions that prevailed at the time of its collapse.

May Occur Elsewhere.

This is something that may occur in almost any other locality visited by severe snowstorms, and the difficulty of clearing such structures at the required time renders most timely a considera-

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.
The Governor of New Jersey making pictures with a UNIVERSAL

IN the State of New Jersey they are using moving picture cameras for educational purposes in connection with State Hospitals, Prisons, Homes, Reformatories and various other institutions. Mr. Frank A. Krueger is the official motion picture photographer for the State and naturally uses a UNIVERSAL, as with this camera, he knows he gets perfect film all the time and every time.

Educators, Explorers, Army Photographers, in fact every operator who has to depend on his camera as a soldier depends on his gun uses a UNIVERSAL.

Read what Mr. Krueger says of his trusty machine and then write for illustrated book, catalogue and full particulars.

BURKE & JAMES
(INCORPORATED)
251 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY
SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed Coupon Tickets for large numbers, 5,000, or more. Prompt attention. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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<table>
<thead>
<tr>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five Thousand</td>
<td>$1.50</td>
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<tr>
<td>Ten Thousand</td>
<td>$3.00</td>
</tr>
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<td>Fifteen Thousand</td>
<td>$4.00</td>
</tr>
<tr>
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<td>$6.00</td>
</tr>
<tr>
<td>Fifty Thousand</td>
<td>$9.00</td>
</tr>
<tr>
<td>One Hundred Thousand</td>
<td>$15.00</td>
</tr>
</tbody>
</table>


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A Most Attractive and easily read ANNOUNCEMENT CAN BE MADE WITH THE TYPEWRITER SLIDE

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The Most Popular Form of Slide for Quick Announcements

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Flat Topped Canopy
Side and top views, showing sprinkling pipe across front and connecting line.

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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.
OSHKOSH, WIS.

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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.
OSHKOSH, WIS.

Make Your Theatre Pay—All Summer

THE "THEATRE VENTILATION SPECIALISTS" WILL GLADLY SHOW YOU HOW.
Monsoon Cooling System, Inc.
19 West 45th St., New York
Why 68 Chicago Theatres Installed Oplex Signs

SIXTY-EIGHT of the most modern theaters in Chicago and nearby towns have installed Oplex Interchangeable Electric Signs. This shows their appeal to big town owners and managers. Here are some of the reasons: Oplex Signs are perfect day signs as well as night signs—raised, snow-white glass letters, on a dark background.

The reading of the sign can be changed in a few minutes—just take out one set of letters and put in another. No lamps or wiring to change.

Oplex Signs have greatest reading distance, as well as the most artistic designs. They give an air of quality to the front.

We shall be glad to send you a sketch showing how your Oplex Sign will look.

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It helps you to realize every dollar of profit your enterprise earns because it sells tickets so fast, that it practically does away with waiting line losses and registers every ticket sold.

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tre and Restaurant. Mail direct or
through your dealers.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

or hot water through the pipe, after
which either hot or cold water could
be used for flushing the roof and melt-
ing the snow.
There is nothing experimental in the

Round Top Canopy
Front and top views, showing sprinkler
pipe along ridge.

idea, as Edward B. Kinslla installed such
deVICES upon all the glass-roofed stu-
dios designed by him.

Two General Types.
For purposes of classification, canopy
may be divided into two types; flat
topped and round or peaked. For
the former type, a three-inch pipe run-
ning transversely across the front is
perforated on the side toward the build-
ing as the main slope will be toward the	house. This transverse pipe is con-
ected to the three-way valve within
the theatre by a three-inch pipe which
need not be perforated.

For the round topped or peaked type,
a three-inch pipe perforated at inter-
vals on both sides along its entire length
and capped at its outer end, runs along
the crown or ridge of the canopy.
With such an apparatus installed, it
would be possible to keep the roof of
the structure free from snow without
sending a knight of the shovel out on
the roof at frequent and inconvenient
intervals.

Write for our up-to-date price list.

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Largest Exclusive Dealers to the
MOTION PICTURE TRADE
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CHICAGO, ILLINOIS
Dealers in Motion, Standard and Silent
MOVING PICTURE MACHINES, NATIONAL CARBONS,
MINUSA BROWNS, and Everything for the Theatre.
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Containing complete story of the origin and
history of that wonderful instan-
ce—the

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in sextettes, or in regular bands; how
to transpose into parts in cordettes;
how to save other things you would
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solo. It is published by the

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The Quality Raw Stock

Right photographically. Maximum service in the projector.

Made by

The Eagle Rock Manufacturing Company

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TYPHOON COOLING SYSTEM

Can fill more seats in hot weather than the best program you ever ran. The wise exhibitor features

TYPHOONS

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After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHÉSCOPE and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHÉSCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 88-page convincing catalog.

The Pathéscope Company of America, Inc.


Agencies and Service Stations In Principal Cities
### ADVERTISING INDEX

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**MANUFACTURERS OF MOVING PICTURES**

<table>
<thead>
<tr>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christie Film Co.</td>
<td>1162-63</td>
</tr>
<tr>
<td>Donald Campbell</td>
<td>1146</td>
</tr>
<tr>
<td>Famous Players-Lasky Corporation</td>
<td>Inserts, 1143-45</td>
</tr>
<tr>
<td>Film Booking Offices</td>
<td>1192-93</td>
</tr>
<tr>
<td>First National Exhibitors Circuit, Inc.</td>
<td>1167-74</td>
</tr>
<tr>
<td>Fox Film Corporation</td>
<td>1177-88</td>
</tr>
<tr>
<td>George Kleine</td>
<td>1150</td>
</tr>
<tr>
<td>Goldwyn Pictures Corporation</td>
<td>Inserts</td>
</tr>
<tr>
<td>Hedkinson, W. W., Corporation</td>
<td>1158-67</td>
</tr>
<tr>
<td>Numa Pictures Corporation</td>
<td>Insert</td>
</tr>
<tr>
<td>Pathé Exchanges, Inc.</td>
<td>Inserts, 1159</td>
</tr>
<tr>
<td>Photoplay Libraries</td>
<td>1190-91</td>
</tr>
<tr>
<td>Pioneer Film Co.</td>
<td>1158</td>
</tr>
<tr>
<td>Plater Studios</td>
<td>1176</td>
</tr>
<tr>
<td>Realart Pictures Corporation</td>
<td>1160-61</td>
</tr>
<tr>
<td>Republic Distributing Corporation</td>
<td>1154-55</td>
</tr>
<tr>
<td>Robertson-Gole Company</td>
<td>Insert</td>
</tr>
<tr>
<td>Romayne Superfilm Co.</td>
<td>1304</td>
</tr>
<tr>
<td>Schomer Ross Productions, Inc.</td>
<td>1164-65</td>
</tr>
<tr>
<td>Selznick Pictures Corporation</td>
<td>1151-53</td>
</tr>
<tr>
<td>Special Pictures Corporation</td>
<td>1194-95</td>
</tr>
<tr>
<td>United Artists Corporation</td>
<td>1148-49</td>
</tr>
<tr>
<td>Universal Film Mfg. Co.</td>
<td>1147</td>
</tr>
<tr>
<td>Vitagraph Company</td>
<td>1175</td>
</tr>
<tr>
<td>Victor Kremer Film Features</td>
<td>1190</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>1166</td>
</tr>
</tbody>
</table>

**CARBONS AND CARBON ACCESSORIES**

<table>
<thead>
<tr>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carbon Imports Co.</td>
<td>1304</td>
</tr>
<tr>
<td>National Carbon Co.</td>
<td>1299</td>
</tr>
<tr>
<td>Speer Carbon Co.</td>
<td>1307</td>
</tr>
</tbody>
</table>

**ELECTRICAL AND MECHANICAL EQUIPMENT**

<table>
<thead>
<tr>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amusement Supply Co.</td>
<td>1304</td>
</tr>
<tr>
<td>Automatic T.C. &amp; C. R. Co.</td>
<td>1303</td>
</tr>
<tr>
<td>Erker Bros. Optical Co.</td>
<td>1302</td>
</tr>
<tr>
<td>Flexline Sign Co.</td>
<td>1303</td>
</tr>
<tr>
<td>Hertner Electric Co.</td>
<td>1304</td>
</tr>
<tr>
<td>Monsoon Cooling System</td>
<td>1302</td>
</tr>
<tr>
<td>National Electric Ticket Register Co.</td>
<td>1304</td>
</tr>
<tr>
<td>Porter, B. F.</td>
<td>1309</td>
</tr>
<tr>
<td>Typhon Fan Co.</td>
<td>1303</td>
</tr>
<tr>
<td>Universal Motor Co.</td>
<td>1302</td>
</tr>
<tr>
<td>Westinghouse Elec. &amp; Mfg. Co.</td>
<td>1310</td>
</tr>
</tbody>
</table>

**LENS MANUFACTURERS**

<table>
<thead>
<tr>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. P. Goerz American Optical Co.</td>
<td>1309</td>
</tr>
</tbody>
</table>

**MANUFACTURERS OF INDUSTRIAL PICTURES**

- Palisade Film Laboratories: 1309
- Rothadder Film Mfg. Co.: 1309
- Standard M. P. Co.: 1304

**MANUFACTURERS OF RAW STOCK**

- Eagle Rock Mfg. Co.: 1303
- Eastman Kodak Co.: 1309

**MANUFACTURERS OF M. P. CAMERAS**

- Bell & Howell Co.: 1309
- Burke & James, Inc.: 1301
- Gennert, G.: 1303

**MUSIC AND MUSICAL INSTRUMENTS**

- American Photoplayer Co.: 1304
- Buescher Band Instruments: 1304

**LOBBY DISPLAYS**

- Consolidated Portrait & Frame Co.: 1307

**PROJECTION MACHINE MANUFACTURERS**

- American Projecting Co.: 1307
- Pathescope Co.: 1303
- Powers, Nicholas, Co., Inc.: 1312
- Precision Machine Co.: 1311

**PROJECTION SCREEN MANUFACTURERS**

- Gold King Screen Co.: 1304

**THEATRICAL ARCHITECTS**

- Carl Bolier & Bro.: 1304

**MISCELLANEOUS**

- Andrews, W. G.: 1304
- Bioscope, The: 1304
- Cinema, The: 1304
- Classified Page: 1308
- La Cinematografia Italiana: 1304
- M. P. Directory Co.: 1309
- National Ticket Co.: 1302
- N. Y. Institute of Photography: 1304
- Ritchey Litho. Corp.: 1142
- Werner Film Protector Mfg. Co.: 1310
- Williams, A. F.: 1304
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Unconsciously, playgoers form an opinion of a theatre by the first impression the lobby gives them. Is your lobby neat and inviting? Does it radiate a refined, polished atmosphere?

BILT-RITE Display Frames are a potent factor in establishing the rating of a theatre with its patrons. Made in many standard styles or built to order from blue prints or rough sketches, they offer a large selection to the careful Exhibitor. BILT-RITE Display Frames carry the endorsement of the country's foremost showmen.

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Speer "Directo-Hold-Ark" Combination for Direct Current

and

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"The Portable Motion Picture Projecting Machine Without An Apology."

Experience has proven that the new American Projectoscope is without an equal as a compact, portable fool-proof projection machine. Gets current from any electric light socket, runs film either backward or forward—film can be stopped and held stationary at any point.

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For use by a director or film editor in examining film it is unequalled—titles can be held stationary on the screen and inspected. Exhibitors can use it to project features in their private offices while the theatre screen is in use.

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The Projectoscope is ideal for schools and churches. Anyone can operate it—no experience necessary. Either hand-driven or motor-driven devices supplied. Throws a perfect picture. Can be set up and taken down in a minute. No rewind necessary.

FOR COMMERCIAL USE

Hundreds of firms with reels of commercial films are equipping their salesmen with Projectoscopes. "Seeing is believing." Prospects can be shown every detail of manufacture—the product in actual use. As a result sales increase tremendously. Easily portable—carries like a suitcase.

SEND FOR BOOKLET!

Write today for descriptive booklet. Learn how YOU can use the Projectoscope to advantage. You incur no obligation. Ask us for it Today!

AMERICAN PROJECTION CO.
DEPT. 25 6227 BROADWAY
CHICAGO ILLINOIS
The Chalmers Publishing Company has fostered the motion picture industry since its beginning through the Moving Picture World and its leader publications on—

**Theatre Construction**
Moving Picture Projection

**Picture Theatre Electricity**
Picture Theatre Advertising

The fact that some of these books are already in their third edition ought in itself be recommendation enough.
AMERICA'S FINEST LABORATORY
NOW DOING THE PRINTING AND DEVELOPING
FOR AMERICA'S FOREMOST PRODUCERS
NEGATIVE DEVELOPING
AND SAMPLE PRINTS A SPECIALTY
H. J. STREYCKMANS, Managing Director
PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 129TH STREET
Telephone: Morsemere 621-622

GOERZ VIGNETTING DEVICES
"BARN DOOR EFFECT"
The GOERZ DOUBLE EXPOSURE DEVICE is used to obtain the effect of sliding doors. This device produces also the various curtain effects. As Multiple Exposure Device it does not need any introduction.
Drop us a postal for further information on Goerz Motion Picture Lenses and Dissolving Devices.
C. P. Goerz American Optical Company
379-M EAST 34TH STREET
NEW YORK CITY

The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words “Eastman” and “Kodak” in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

In answering advertisements please mention The Moving Picture World

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 7th Ave., at 49th St., New York
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—


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 THEATER BLDG.   ST. LOUIS, MISSOURI

Another Satisfied Customer

OASIS THEATRE

Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pa.

Westinghouse Electric & Mfg Co.
Los Angeles, Cal.

Gentlemen:

We wish to advise that the Type GT three phase Westinghouse motor generator set purchased from you in May, 1917, has been in daily use ever since installation. It has never cost us more than the cost for repairs, and its in as good condition now as the day we put it in.

We have been told that our projection compares favorably with that of any house in the Southwest, and we do not know that we have ever been from the light trouble of the average small town showman.

We are in the position to open a house in new territory within the next few years, and will be very glad to install one of your generators when the time comes.

Very truly,

W. M. Foy

The above letter speaks for itself. Westinghouse Electric & Manufacturing Company East Pittsburgh, Pa. Sales Offices in All Large American Cities
ASK Dad — He Knows

The teacher said to the class: "What word is it that expresses satisfaction, service and quality all in one?" And the little boy whose father is a projectionist promptly answered: "Simplex!!"

The word *Simplex* means to the motion picture industry what the word "Kodak" means in the photographic line.

In the "write-up" of new theatre openings the following line is invariably present: Two Simplex projectors are part of the equipment.

TRY THEM AND YOU'LL KNOW WHY

THE PRECISION MACHINE CO., INC.
317 East 34th St. — New York
Every part of this great country Demands the best
The Majority of American Exhibitors
USE POWER'S CAMERAGRAF-
Draw your own conclusions.

T. & D. THEATRE,
OAKLAND, CAL.—
LARGEST MOTION PICTURE
HOUSE WEST OF CHICAGO—
equipped with
POWER'S 6B PROJECTORS.
TURNER & DAHNKEN CIRCUIT
USES POWER'S.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
ANOTHER BIG PROVEN STAGE SUCCESS

TAYLOR HOLMES in

The VERY IDEA

by W.M. LE BARON
Scenario by S.E.V. TAYLOR Directed by LAWRENCE WINDOM

METRO
THE POOR FISH WOULD BE CONSIDERED AS THE VERY EMBLEM OF WISDOM IF SILENCE WERE AS GOLDEN AS IT IS SAID TO BE!

PERSONALLY, we don’t consider silence as golden. On the contrary. We believe in shouting our message from the housetops!

Positively knowing RITCHEY posters to be the most efficacious and the best motion picture poster possible to produce, we believe in saying so. Not in whispers either! At the top of our lungs! With a megaphone! In sonorous far flung tones that everybody may hear! Particularly we have wanted every Exhibitor in these United States to hear us—and they have heard!

For the exhibitor knows that we speak the truth. When we say that the RITCHEY poster always has the maximum of advertising value—he can check up that statement against his box-office records. And he does, for all that we have said is coming back from him as a thunderous echo, and it takes the form of a clamorous demand for more, and ever more, RITCHEY posters!

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

TELEPHONE, CHELSEA 8388
APRIL FOLLY
WITH
MARION DAVIES
BY
CYNTHIA STOCKLEY

A Paramount Picture
PRESENTED BY
FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan Productions
PERTINENT POINTS

A picture filled with surprises, delightful romance and lively adventure.

A star, loved the country over, in the most bewitching part of her career.

From a directorial standpoint the name of Robert Z. Leonard guarantees the artistic and mechanical perfection of the production.

Adrian Johnson, prolific writer of screen stories whose successes are legion, made the adaptation from Cynthia Stockley's famous Cosmopolitan Magazine story.

It will be backed by the greatest advertising campaign in the history of pictures.

COSMOPOLITAN PRODUCTIONS
APRIL FOLLY
WITH MARION DAVIES
BY CYNTHIA STOCKLEY

A Paramount Picture

Cosmopolitan Productions
A masque ball is hardly the place one expects to encounter serious adventure but the heroine in this story does. It leads her across the ocean into a most amazing and unexpected series of happenings where only her wit and ingenuity save her from disastrous consequences. Situation builds upon situation, each one consistently climbing to the most startling and fascinating climax ever written into a photoplay. There is romance in abundance, plenty of comedy, a dash of melodrama and a touch of pathos all so cleverly intermingled that every one of the emotions are played upon.

As a story it made a host of new friends for the Cosmopolitan Magazine.

As a picture it will increase the clientele of every exhibitor showing it.

It's the kind of a production that everybody in the country will want to see.
APRIL FOLLY
WITH
MARION DAVIES
BY
CYNTHIA STOCKARD
Your Lucky Day

Any day is a lucky day on which you show a Paramount-Carter DeHaven Comedy.

Mr. and Mrs. Carter DeHaven are the Good Luck Twins. They've made people laugh for years—they know how!

"Hoodooed," the first of their new pictures, is a comedy for every sort of theatre, because it appeals to every sort of person.

Wholesome, happy, made up of the stuff of every day life, and therefore genuinely funny and uniquely entertaining.

Show "Hoodooed", the first of these comedies in your theatre, and it won't be the last you'll show!

Story by Keene Thompson
Directed by Charles Farrott
Scenario by Bob MacGowan
The tower home in the Van Vechten Building
Hester Street where Sonia's father was killed
Where Sonia hoped to end it all
Where Sonia landed
What Sonia saw first
The Criminal Court where the trial took place
The tower home in the Van Vechten Building where Sonia lived for a time
Where Peter first hit New York

'ON WITH THE DANCE' It is the magnificent
The Peacock Room "On with the Dance" Where the millionaire from the west lived
Lady Joane's New Hospital
65th St and Fifth Avenue the home of Lady Joane Where Sonia met the millionaire from the west
Home of Peter and Sonia
Where Fay Desmond lived

flaming, heart-rending emotional soul that is New York!
THOMAS H. INCE PRESENTS

DOROTHY DALTON

IN "BLACK IS WHITE"

By George Barr McCutcheon
Picturized by Magnus Ingleton
Directed by Charles Giblyn-
A Thomas H. Ince Production

A Paramount Artcraft Picture

She Married Her Own Husband!

Driven from her home by his insane jealousy, her little son torn from her arms, she found a new life, a new identity, in a new country.

Then, years later, when she was the reigning beauty of Paris, he met her, loved her, failed to recognize her as the sweetheart of his dead youth!

What follows is the dramatic story of the struggle between a man's jealousy and a woman's love, with Dorothy Dalton the magnificent, in a colorful, diverse, brilliant role!
NEVER has Elsie Ferguson been so lovely, so enchanting, as in "His House in Order."

It is Sir Arthur Pinero's greatest play. The world's foremost actresses have played it to weeping, cheering audiences all over the world.

But never has this play been presented with such beauty and life, such lavish and magnificent settings, as in the screen version.

Audiences will throng to see it. Because it is the creation of a great star, a great dramatist and a great director.

By Sir Arthur Pinero
Direction and Scenario by HUGII FORD
THOMAS H. INCE
PRESENTS
HIS SPECIALY
SUPERVISED
PRODUCTION

"DANGEROUS
HOURS"
By C. Gardner Sullivan

Adapted from the
SATURDAY EVENING
POST STORY
"A Prodigal in Utopia"
BY DONN BYRNE.

ALL STAR CAST.
DIRECTED BY FRED NIBLO
PHOTOGRAPHED BY
GEORGE BARNES

A Paramount Artcraft
Picture

The PICTURE THE WORLD'S
To
"Save" Mankind!
By fire and sword they would "save" mankind!
By destroying all that man loves and holds sacred! By wrenching from him his job, his family, his home!
And every man who loves his family, his home and the industry that supports them will find "Dangerous Hours" a wonderful, thrilling and vital picture!

BEEN WAITING FOR!
Another Arrow Success!

Now It Is a Series of Features

A NEW type of detective stories that rival Conan Doyle's famous Sherlock Holmes. Stories in five reels with mystery, suspense and unusual action. There will be twelve of these famous five-reel features, which insures Independent Exchanges of one five-reel feature each month for the next twelve months.

"TEX"

Elucidator of Mysteries

is a character that is as well known in Scotland Yards as he is in the New York Police Department. Primarily himself a victim of circumstantial evidence he later devotes his life to the unraveling of the mysteries that have convicted so many innocent victims of circumstantial evidence.

STATE RIGHTS NOW SELLING

Arrow Film Corporation

W. E. Shallenberger, President

220 WEST 42d STREET       NEW YORK CITY
It’s just that difference between a feature and a ‘filler’—the difference between pictures the audience makes it a point to see and pictures they feel like walking out on, that makes or mars the value of a News Service—which is the reason why exhibitors straight across the country prefer the service whose facilities, equipment and efficiency give them the big world events first—while interest is fresh and keen. More exhibitors subscribe to The Big Three \{International News, Universal Current Events, Hearst News\}—released through Universal—than to any other News Service.
PUBLIC NOTICE TO

Crooked Producers

Hereafter when you try to induce artists under contract with the Universal to break their contracts, I shall call you by name. I shall dangle you up before the eyes of the exhibitors of the world and show that these dishonest practices of yours are the direct cause of the frightful increase in the cost of making pictures.

Some of you are now trying to get Mr. Erich von Stroheim because his picture "Blind Husbands" proves that he is the greatest discovery in years in the matter of directors; and because you have heard that his second picture "The Devil's Passkey" is even a greater triumph. Unfortunately for you, von Stroheim comes of good old stock and your money and your wiles cannot tempt him from the path of honor.

When Mr. von Stroheim was untried and unknown as a director, why didn't you gamble on him, as the Universal did? Why didn't you have vision enough to see that he had the makings of a great director? Failing to do this, why do you now hang over him like vultures seeking to grab him by hook or crook, with the accent on the crook?

Have you no sense of decency or honor? Don't you know that any profit you might make by causing another man to violate his written word of honor is polluted profit, tainted money which is unfit to spend on your wives and your children? Don't you know that star-stealing or even attempted star-stealing is a specie of pimping which is loathsome in the eyes of civilized men and women?

I serve notice on you here and now that Erich von Stroheim is under contract with the Universal for years to come. And so is Priscilla Dean, whose great production soon to be released will make your smirking mouths water with desire to smash her contract. And so is Harry Carey. And so are Eddie Lyons, Lee Moran, Marie Walscum, Eddie Polo, Edith Roberts, Frank Mayo, Tod Browning, Rollin Sturgeon, Jack Ford, Allen Holubar, Dorothy Phillips and Robert Andersen.
Do you imagine that by hidin' behind "agents" and fake corporations you can still violate all principle and all honor and continue to get away with it unharmed?

Do you imagine that because the Universal has been long-suffering in the past and has never considered any star worth fighting for when that star developed a sense of dishonor, that we will continue to let you pick our pockets hereafter?

Let this sink into your consciousness: The Universal has engaged counsel at both coasts to prosecute to the fullest limit of the law any one of you who hereafter befools the moving picture business by trying to continue your rotten dealings of the past. We intend to exercise our rights at any cost and without a let-up. We will not confine ourselves to enforcing contracts with individuals but we will punish, as much as the law permits, any crooked agent or corporation who tries to induce any artist to jump a contract with us.

You, and the exhibitors who support you, are directly to blame for the present frightful costs of making pictures. Drunk with easy money, you have tried to use the power of that money to corrupt or dissatisfy artist after artist who had none but honorable intentions and the best of good faith until you came along with your almost irresistible bribes.

You are not going to get away with it any longer. I am going to turn the spotlight on your activities every time those activities are crooked. I am going to frizzle you on the grill of redhot public opinion. I am going to use the one weapon that you are afraid of—The Truth!

This is my final warning. I will not write you any more polite private letters asking you to let our artists alone. As fast as I get the goods on you I will address you publicly and fight the matter out before the eyes of the exhibitors as well as before the courts.

I have tried working with you in National Associations and have found they are not worth a tinker's dam. I have tried every way I can think of to induce you to play the game with the cards on the table. But you don't know how. You use marked cards and you deal from the bottom of the deck!

Crooks of the world, which one of you will be first to take me on?

UNIVERSAL FILM MFG. COMPANY

[Signature]
It is against our policy to indulge in superlatives but we cannot restrain the hosts of exhibitors, reviewers and theatre-goers who are proclaiming

"WHEN THE CLOUDS ROLL BY"
the best picture ever made by

DOUGLAS FAIRBANKS
A Great Play is Brought to the Screen

"Romance," one of the outstanding dramatic successes of the past decade, is coming to the screen.

Its remarkable record on the stage—nearly three years in London, a year in Chicago, a phenomenal season in New York, a special engagement of eight weeks in Boston—made it the object of the keenest bidding among motion picture producers.

United Artists Corporation is fortunate, not only in having acquired the play for picture presentation, but likewise in having Miss Keane herself appear in the role that she has made one of the most vivid figures of the modern stage.

"Romance" has won its way into the hearts of drama-lovers, because it tells an unusual, remarkable story and because of the rare talent and artistry that Miss Keane brought to it.

And so the play bespeaks an unusual picture—a picture of powerful and lasting appeal.

UNITED ARTISTS CORPORATION
ANNOUNCES
ITS FORTHCOMING PRODUCTION
Miss Doris Keane in Romance
From the Celebrated Play by Edward Sheldon
Directed by Chet Wilhey
Another Arrow Success!

Twelve Big Features That Will Pack Houses and Build Big Bank Balances

In an idle moment Sherlock Holmes declared to his friend, Watson, that if he could lift the roofs off all the houses in London and peep in upon the hidden lives of the inmates the number of tragedies would be appalling. This is what

"TEX"

Elucidator of Mysteries

does. He raises the roof and you peep in with him. They are your neighbors that “Tex” introduces to you. Every-day folk they are, but they have their masks off, and their heartrending tragedies and carefully concealed sins are unexpectedly revealed with a vividness that is startling.

It is this realism and humanness of the twelve five-reel “Tex” stories, in addition to the sustained interest and mystery always associated with the best detective stories, that will pack picture houses and build big bank balances.

STATE RIGHTS NOW SELLING

Arrow Film Corporation

W. E. Shallenberger, President

220 WEST 42d STREET    NEW YORK CITY
O Realart, through *Mayflower*, is to be accorded the privilege of making available to discriminating exhibitors everywhere a new series of

**Charles Miller Productions**

—absorbing, masterful tales of the great out-of-doors, based upon the Virile Verse-stories of

**ROBERT W. SERVICE.**

Mr. Miller will specialize in work for which inclination, study and native ability have adequately prepared him. Realart expects from him productions which will mark a truly new era in the development of the silent drama.

**REALART PICTURES CORPORATION**

---

HE scope of Charles Miller's experience is the whole realm of drama. Super, actor, star, stage manager, business manager, producer—he had achieved recognition long ere the blazing lights of the studio beckoned him to a new and greater opportunity.
Sky so blue it makes you wonder
If it's heaven shining through.
Earth so smiling 'way out yonder,
Sun so bright it dazzles you.
Birds a-singing, flowers a-singing
All their fragrance on the breeze.
Dancing shadows green, still meadows.
Don't you mope, you've still got these.
Not all the romance of motion pictures has yet been flashed upon the screen. For what picture has told the bewildering story of the successful actor of thirty-five, a leading man for Broadway stars, who blithely forsook a salary of $350 a week to begin anew at $3 a day as super in a studio? Yet thus has Charles Miller achieved success!

It isn't difficult to have faith in a man like that. Nor is it difficult to believe that in less than four years from the day he began in pictures, his annual income was exceeding $50,000.

The record of Charles Miller's achievements is his best advertisement. He joins Mayflower because here he finds unlimited backing and unlimited confidence. And Realart opens to him as wide a world market as honest productions can find.

Realart Pictures Corporation
HE director who never had a failure!"
So writes Charles Miller’s biographer. And as we read, there comes to memory “The Flame of the Yukon,” a Miller masterpiece. Yes, and “The Ghost of Yesterday” and “By Right of Purchase,” in which Norma Talmadge starred! “The Sawdust Ring,” too, and many more which you know as well as we.
They say also that Charles Miller has “made” six big stars, but it is of picture production, not star creation, that Realart is thinking now. It is on those wonderful stories of the big out-of-doors that Mr. Miller’s reputation will rest—stories, we are pledged, of which “The Flame of the Yukon” was but a foretaste.

REAL ART PICTURES CORPORATION
B. A. ROLFE
presents

OLIVE TELL
in the first of her series of Six Special Productions

Produced by

JANS PICTURES INC

729 Seventh Avenue New York
B. A. ROLE presents

OLIVE

the Fas
in a film
ous story,
ional cast.
drama—
Faith—

"LOVE
WITHOUT
QUEST"

A picturization of C. Wadsworth
"THE ABANDONED"
TELL

A fascinating Star adaptation of a familiar story supported by an exceptional cast.

-- A powerful mystery interwoven with

Mystery-Adventure

CAST

Olive Tell
James W. Morrison
Peggy Parr
Mario Marjeroni
Ivo Dawson
George S. Stevens
Floyd Buckley
Charles Mackay
Gordon Hamilton

ION"

Camp's novel

ROOM"
"LOVE WITHOUT QUESTION"

A Splendid Opportunity
for the High-Grade
Independent Exchange
State Right Specials offered
in series for the first time
in history of the industry!

To Be Sold in a Series
of Six—Franchise Plan
NOW READY FOR RELEASE
WRITE! WIRE! 'PHONE!

B. A. ROLFE
Productions

FOREIGN RIGHTS CONTROLLED BY EXPORT AND IMPORT FILM CORP
Produced by

JANS PICTURES INC

729 Seventh Avenue New York
America’s “Big Ones” Book It

Lesser-Gore Kinema, Los Angeles
Moore’s Theatres, Washington
Jake Wells’ Virginia Theatres
The Minerva Theatre, Pittsburg
Strand Theatre, San Francisco
Talbot’s America Theatre, Denver
Tammen’s America, Colo. Springs
The Casino Theatre, Jacksonville
Liberty Theatre, Sacramento, Cal.
Beatty’s Liberty, Fresno, Calif.

At every point-big, quick-thinking first run exhibitor factors have in most cases cleaned out other pictures of lesser power to make immediate room for

The SAGEBRUSHER

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by
EMERSON HOUGH
Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

The real secret of the great popularity of “The Sagebrusher” is its tremendous heart story; its hold upon the emotions. It is a story of genuine throb and appeal, that attracts audiences everywhere.

This production is made by masters. Months were devoted to its production. It bears the stamp of an able organization and Emerson Hough autographs it with his approval.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through NADE Exchange Inconnection
Foreign Distributor: J. Frank Boucklan, Inc. 725-36 Ave.
All of you remember J. Warren Kerrigan in "The Best Man!" Electric thrills, zest, action and dash.

Here is another romantic melodrama: livelier; more thrilling; filled with action and excitement and carrying in addition all of the splendid Robert Brunton production facilities.

Pre-released beginning Feb. 29.

At the price schedules set for his pictures J. Warren Kerrigan is the best "star buy" that an exhibitor can make for his theatre.

Robert Brunton presents

J. WARREN KERRIGAN

and his own company in

$30,000

By H.B. Daniel Directed by Ernest C. Warde

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York, N.Y.

Distributing through PACIFIC EXCHANGE, INCORPORATED
A White Man's Chance

Handsome Donald Joseph Blenhorn, fighting every inch of the way, battles with bandits, sticks by his friends and smites his enemies. He looks death in the eyes, reveals the character of a plotting fiancé and marries the girl his heart selects. BOOK IT.

The Joyous Liar

Picture Kerrigan as a burglar, as a road agent; as desperate, hunted, always-in-danger; loving and loved by a girl who stuck tight, despite everything only to find—There's the secret for your audiences. BOOK IT.

The Lord Loves the Irish

A story of success in America—every one loves Success. A picture for all kinds of audiences. A highly successful title. Figure now what you can do with this for the full week in which St. Patrick's Day falls. BOOK IT.

Live Sparks

A slashing, modern story of the oil fields and a wide-awake hero who knows how to block a band of plotters. Now actively playing the first run theatres throughout the nation. BOOK IT.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributed through THE EXCHANGE, Incorporated
JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet
Directed by Joseph Levering

With an all-star cast
RUBY DE REMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W.T. CARLETON

Booked instantly by Tom Moore for his Washington Strand; booked on the circuits of New York and a dozen large cities for immediate play dates. It catches public attention with five all-star cast names.

Exhibitors are taking quick advantage of the chances for exploitation, guessing contests, teaser copy in programs and special folders—all suggested by making a play on the title itself—"His Temporary Wife."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Arthur F. Beck presents

LEAH BAIRD
The Picture Girl Beautiful

in THE CAPITOL

From the notable stage success by AUGUSTUS THOMAS
Directed by GEORGE IRVING

Day by day, week by week, "The Capitol" is leading in sales and is leading in importance of the new first runs booked any previous Leah Baird production ever made.

This is understandable, and was expected by its distributors, because "The Capitol" is stronger, abler, more vivid, more dramatic and more compelling than the previous Augustus Thomas plays in which Miss Baird has starred.

Have you booked "The Capitol"?

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHFINDER, Incorporated
Foreign Distributor J. Frank Brockman, Inc. 720-76 Ave.
With a complete and powerful new line of advertising matter, "TILLIE'S PUNCTURED ROMANCE," re-edited and reconstructed, is bigger and better.

TOWER FILM
71 WEST 23rd STREET
than when first released.

"TILLIE'S PUNCTURED ROMANCE" is destined to eclipse even its own original huge success.

CORPORATION
NEW YORK CITY
52 SPECIALS
For 1920—A One-reel Masterpiece Each Week

BEAUTY of mountain and forest in a series of supreme Specials photographed by C. L. Chester, master cameraman.

HOWLING wilderness and quiet loveliness of remote South American, by W. O. Runcie, maker of Specials.

HARTBEEST, hippopotami, lions and leopards crashing at close-up in a screeching series by Charles Cottar, famous big-game cinematographer.

MYSTERY and magic from Borneo, Siam, Indo-China and treacherous Tibet, in a Super-Series by Charles Hugo, cameraman daredevil.

SOUTH SEA soirées, bare-foot belles and soft southern scenic beauty in a series of coral gems by Carl P. Winther.

A WING Alps, by Arthur A. Porchet; Cape Horn and the farthest south, by Richard B. Hoit; and a secret Special by Raymond Agnel—far away!

CHESTER-OUTING PICTURES
Presented in co-operation with Outing Magazine
A production that holds an appeal for all who love youth and romance -

WILLIAM FOX
presents

William Farnum
in
The Adventurer

By E. Lloyd Sheldon
Staged by
J. Gordon Edwards

FOX
ENTERTAINMENTS
The TIGER OF FRANCE
the outstanding figure of all the world - has been advertised in the news-columns of all newspapers for four consecutive years -

Clemenceau's
The Strongest

A mighty picture by a mighty man for mighty profits at your theatre -

Directed by R.A. Walsh
FOX ENTERTAINMENTS
WILLIAM FOX presents

GEORGE WALSH in the production without a single lapse of time.

A MANHATTAN KNIGHT

Adapted from the GELETT BURGESS story FIND THE WOMAN

Directed by GEORGE-A-BERANGER

FOX ENTERTAINMENTS
So great
and so absolutely successful
are
WILLIAM EARNUM in
A TALE OF TWO CITIES
and
LES MISERABLES
and
the spectacular triumphs
SALOME • CLEOPATRA •
A DAUGHTER OF THE GODS •
THE HONOR SYSTEM •

$4,000, OF MOTION
that
they are now being booked
as first run attractions by the
big theatres

Big showmen
like
big profits!

Be a big showman
yourself and begin
today.

FOX
ENTERTAINMENTS

OOO WORTH
PICTURES
It covers all the world in motion pictures and covers it first.

It is the one of all that has definite class and a real personality.

It will pay you to buy the best even if the best costs a little bit more.
Fox News

FOX
ENTERTAINMENTS
Merely mentioning **CHECKERS**

The biggest success of the season -

If you haven't booked it

**Book it NOW**

If you've booked it

**Repeat for a clean up —**

and

Don't forget its success partners

**Should a husband forgive**

& **Evangeline**

that brings prestige as well as money to your house -

FOX ENTERTAINMENTS
No matter how slow the coming summer may be,
You can insure your whole year's success
Right Now!
A box office attraction of such amazing value that it makes "Easy Street" a whole lot easier to be on. It is easy to cash in on the best known man in the world!

Produced by ROBERT BRUNTON
In the million dollar Pathé serial

DAREDEVIL JACK
When it comes to big profits all that a lot of men can see is a big feature! Let 'em rave! The exhibitor who has taken good advice and played Pathé serials just winks the other eye and cuts some more coupons.

He knows different. You can't fool him. The chances are that he owes his big motor car and half his bank account to Pathé serials.

He is one of the 1,763 exhibitors who booked the Dempsey serial before release; so far in advance that the paper on the first episode was not yet delivered; so far in advance that the big Campaign Book was still on the presses. He knows that he's going to make enough money on "Daredevil Jack" to make him easy for the whole year.

You can't fool a wise man!

Book This Epochal Attraction Now!

Pathé Distributors
From the play "Liza-Ann"
by Oliver D. Bailey
Directed by
George Archainbaud

Albert Capellani Productions Inc.
presents

JUNE CAPRICE
in
In Walked Mary

A whimsical drama
of a girl who would
find a protector and
refused to let a little
thing like conventions
stand in the way:
So she dragged her
rusty suitcase from
Dixie land to hard-
hearted New York
to find one.
Miss Caprice in
an appealing role
of the "still-in-her-
teens" type.

Pathé Distributors
"Edgar Lewis has surely filled this with wonderful audience-getting material...It offers the real goods in the entertainment line...It contains down-to-the-ground wholesome sentiment...It's a certainty that practically every picture audience is going to like it."

Wid's, Jan. 18

Directed by Edgar Lewis
Adapted from the well known novel by Andrew Soutar
“Edgar Lewis has surely filled this with wonderful audience-getting material...It offers the real goods in the entertainment line...It contains down-to-the-ground wholesome sentiment...It's a certainty that practically every picture audience is going to like it.”

Wid's, Jan. 18

Directed by Edgar Lewis
Adapted from the well known novel by Andrew Soutar
COPY OF NIGHT LETTER FROM
O.L. MEISTER, MGR.,
WHITEHOUSE THEATRE,
WILMINGTON, WISC.

OPENED TODAY WITH ADVENTURES OF RUTH EPISODE ONE WITH AN ORIGINAL
CHINESE LOBBY DISPLAY IT IS A GREAT SERIAL STOP NOW THAT WE HAVE
HAD SUCH TREMENDOUS CROWDS ON OUR OPENING DAY BREAKING ALL WEEKDAY
RECORDS XXXX I AM ASSURED OF SPLENDID BUSINESS FOR THE REMAINING
FOURTEEN EPISODES

Cleveland, Ohio, Jan. 6, 1920,

Mr. Paul H. Tessier, Mgr.,
Pathé Exchange, Inc.,
Cleveland, Ohio.

Dear Mr. Tessier:

We wish to advise you that your serial
THE ADVENTURES OF RUTH featuring Ruth Roland, broke all
Saturday records of this house, and when we state that
we broke all records, we mean records that we believed
were hard to beat. As were absolutely sold after viewing
this serial that it was the best serial we have ever
projected in our theatre, and as you know, we have run
all of your serials and many of your competitors', and
we have no hesitancy in stating that this is the greatest
serial ever run.

We advertised the first episode exten-
sively; also gave a free matinee at 1:00 Saturday
morning for the children, and the regular matinees that
started at 1:00 broke all box office records, as did
the night show.

We also had three autographed photographs
of Ruth Roland attractively framed, and displayed same in
our lobby and also in the window of the corner drug store,
and as advised our patrons that we would have a drawing
of the lucky numbers for all those who attended the second
episode of this serial, and give these photos away as prizes
to the winners, with the compliments of Miss Ruth Roland.

We enclose herewith a picture, showing the
number of children on the outside of the theatre, as well
as those inside. This proves conclusively to us that if you
buy a serial or feature that is a good one, and you will
exert a little extra effort to advertise it sufficiently, you
will reap a harvest.

Thanking you for your past favors, I am
Very truly yours,

[Signature]

P.S. Since we have been unable to handle the crowds at
this theatre, I decided to book the serial for my
other theatre, the Glenwood, which is in direct op-
position to the Sun.
wouldn't You like to be able to say that, too?
The way is easy; book

RUTH ROLAND

in the Pathe' serial

"THE ADVENTURES OF RUTH"

Adapted by Gilson Willets
Produced by Ruth Roland Serials, Inc.
Just as the name "Tiffany" suggests the finest in jewelry, so does the name

MRS. SIDNEY DREW
suggest the finest in refined
COMEDY

STARRING JOHN CUMBERLAND

Mrs. Drew is producing two part comedies of the best feature quality. Any theatre that caters to the patronage of the particular should at once investigate these comedies.

The FIRST is "The Charming Mrs. Chase," adapted from Julian Street's "After Thirty." John Cumberland, of "The Gay Old Dog" fame, is the star.

Pathe Distributors
Lewis J. Selznick presents

OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS AND SHADOWS"
DIRECTION - JOHN W. NOBLE
Scenario by R. Cecil Smith

EUGENE O'BRIEN
in Mau Tully and DuVernet Rabell's
"HIS WIFE'S MONEY"
RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

ELAINE HAMMERSTEIN
in Frank Daze and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
DIRECTION - WILLIAM P.S. EARLE

OWEN MOORE
in Lewis Allen Browne's
"SOONER OR LATER"
Scenario by R. Cecil Smith
DIRECTION - WESLEY RUGGLES

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
DIRECTION - ROBERT ELLIS

Distributed by Select
QUALITY impresses you on every hand in the stately mansion of George Washington at Mount Vernon. Americans are quick to recognize quality, now as in the days of Washington.

To gain the respect of the American public through quality alone has always been the single aim of Selznick Pictures.

That is why they are to be found at theatres of highest standards.

That is why you feel as if you had been associating with a charming and intelligent friend, as you leave the theatre where Selznick Pictures create happy hours.

All America Loves The Beautiful

AT THEATRES WHERE QUALITY RULES
Advertising that pays You

SELZNICK PICTURES

Advertising for the Exhibitor
In the media listed below virtually every native white family in the United States is being told—regularly—that Selznick Pictures "Create Happy Hours".

- Saturday Evening Post
- Ladies Home Journal
- Country Gentleman
- Red Book
- Blue Book
- Green Book

Photoplay
Picture-Play
Motion Picture
Electric Signs
Painted Boards
24-sheet Boards

ON the opposite page is a two-color reproduction of the full page advertisement that appears in the February Ladies Home Journal, the February 21st Saturday Evening Post and Country Gentleman, February Blue Book and February Green Book.

The combined circulation of those publications is more than 5,400,000, which means that this one advertisement reaches about 25,000,000 individuals.

And the advertisement reproduced is only one detail of Selznick Pictures tremendous National Advertising Campaign—a campaign that is drawing millions of patrons to theatres that present—and advertise—Selznick Pictures.

Get Your Share of Increased Patronage—Book Selznick Pictures Now.
"JUST A WIFE"

Adapted from the play by Eugene Walter
Direction-Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Distributed by Select
CLARA KIMBALL YOUNG’S SCREEN TRIUMPH

CLARA KIMBALL YOUNG
in
"TRILBY"
from the book by
GEORGE DU MAURIER
directed by
MAURICE TOURNEUR

NOW BOOKING

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director  BRITON N. BUSCH, President
Executive Offices, 130 W. 46th St., N. Y. C.  Exchanges Everywhere
Introducing

Comedyart Pictures

A 2-Reeler Released Once-a-week

Starting March 15th

Combining
The Fan’s Old Favorites

Comedy Art Novelty

Presented
For the First Time in Modern Form

as

“COMEDYART”

1400 ft. of Comedy—The Grouch-Cure.
400 ft. of Art-Color Scenic—The Soul-Cure
200 ft. of Novelty—The Fool-Cure.

Total 2000 ft. of “Comedyart”—The Box-office Cure

Produced Under the Personal
Supervision of Ward Lascelle

RELEASED ONCE-A-WEEK BY

SPECIAL PICTURES CORPORATION
Home Office, 434 H. W. Hellman Bldg., Los Angeles
EXCHANGES EVERYWHERE
COMEDY

These 1400 ft. comedies are 2-reel comedies boiled down to 1,400 ft. That's why they are the fastest, snappiest comedies made. Real "Comedy" brains supported by capital, makes these laugh producers stand out in the present market as the work of "Professionals."

ART

This 400 ft. Art-color scenic is the sensation of the year. The old legends of the world's beauty-spots revealed in all of Nature's glorious colorings and gentle shadings by the new, unrivaled HANDSCHIEGL Color Process. Fully protected by patents. Think of the most beautiful colored film you ever saw, and then imagine its faults eliminated.

NOVELTY

These 200 ft. Novelties are distinctly "different." A combination of Wit, Philosophy, History and Prophecy, done in a way that spells "Class."

Combined with any feature it builds "Class" and sparkling finish into your show, without any other films. Makes a good "show" out of a weak feature; makes a perfect "show" out of a strong feature.

Your inquiry is prepaid. You have our stamped, addressed post-cards. It costs you nothing to get our proposition; it may cost you the opportunity if you put it off. Send that card NOW!!

Branches Now Being Opened Everywhere. Names and addresses of our Sales Representatives will be announced immediately.

SPECIAL PICTURES CORPORATION

Home Office, 434 H. W. Hellman Bldg., Los Angeles

EXCHANGES EVERYWHERE
AL JENNINGS
FATES FRAME-UP
FATES MOCKERY
FATES DOUBLE CROSS
THE LONG RIDERS
LOST IN SOCIETY
BANKERS TREACHERY
THE UNEXPECTED SHOT
OUTLAW DEPUTIES
THE FUGITIVES LIFE
BANDITS GOLD

HELEN GIBSON
THE TRAIL OF THE RAILS
DARING DANGER
FLIRTING WITH TERROR
THE BROKEN TRESTLE
THE CLUTCH OF THE LAW
BORDER WATCH DOGS
THE GHOST OF THE CANYON
GOLDEN STAR BANDITS
THE OVERLAND EXPRESS

NEAL HART
A KNIGHT OF WESTERN LAND
THE DEAD LINE
THE SQUARE SHOOTER
OUT OF THE WEST SANDS OF THE DESERT
THE ELEMENT OF MIGHT
THE MAN GETTER
THE HEART BENEATH
THE MISSION TRAIL
BAREKNUCKLE GALLAGHER

CAPITAL-SUPER SHORT FEATURES

IN THE FINAL ANALYSIS
BOX OFFICE RECEIPTS
CLINCH OUR CLAIMS EVERY TIME!!
GET IN ON THE RISING TIDE OF CAPITAL SUCCESSES.

A WINNER EVERY WEEK!
S. L. Barnhard
PRESIDENT

CAPITAL FILM CO.
EXECUTIVE OFFICES
220 S. STATE ST.
CHICAGO.
Coming-
"THE HONEY BEE"

From the "best seller"
by SAMUEL MERWIN
Read what a famous motion picture reviewer said of America’s newest special—“The Dangerous Talent,” following a private view of it in the American projection room:

"Here is a picture that stands out like a cameo from the ordinary run of attractions. It tells an interesting story in an interesting way. The cast is an excellent one throughout. It is instantly apparent that the utmost care was taken in the direction. Margarita Fisher does some of the best work of her career. I am sure exhibitors everywhere will find it an offering far above the ordinary!"
A Story of an exceptional sort. Just what the pretty stenographer, who is the heroine of this tale, will make of the dangerous talent she possesses is a problem that will keep audiences guessing right up to the last fade-out. Miss Fisher is supported by an unusual cast. The direction by Geo. Cox is above criticism.

See American Film Company representative at your nearest Pathé Exchange Today regarding an early booking of this new big special.
If you're looking for proven box-office successes—pictures which are sure-fire—absolutely certain to satisfy your patrons—enter your application now for an early showing of any or all of the above feature attractions. They are in big demand—so get your application in without delay. Advertising Aids: Posters, ones, threes, sixes and 24 sheets, campaign books, press sheets, newspaper ads and cuts, etc.

See the American Film Company representative at your nearest Pathé Exchange for complete booking information—prices, etc.
DREAMS THAT CAME TRUE

He dreamed of manhood and of the sunny-haired girl with laughing eyes who had captured his heart. He dreamed of a home and the right to call himself by the proudest name in Kentucky. And his dreams all came true!

Crowds packed the New York Strand all week to see Jack Pickford triumph in his first picture for Goldwyn.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTURES CORPORATION
THE most enthralling detective stories ever screened. Incomparable in their suspense; startling in their climaxes. Here's a series of detective stories that is different. An all-star cast selected with infinite care, including Glen White, David Wall, Joe Striker, Alexander Frank, Jane McAlpin, and others.

"TEX"
Elucidator of Mysteries

JANE McALPIN

WHY did she hide the name of the real criminal and thus compel the man she loved to suffer imprisonment and disgrace? Was it the dread of scandal which kept her lips sealed? This is a typical situation in the "Tex" series, which gives these detective stories a gripping, irresistible appeal, which is responsible for the dramatic touch that skyrockets them far beyond the average detective story.

STATE RIGHTS NOW SELLING
Arrow Film Corporation
W. E. Shallenberger, President
220 WEST 42d STREET NEW YORK CITY
who now is working on his initial production for First National

"The Family Honor"

A First National Attraction
WATCH THIS

Katherine Mac Donald

The American Beauty

Now making pictures that hit the high mark in production—famous stories and plays, great writers, directors and supporting casts, with a perfection of detail made possible by adequate financial backing.

"THE TURNING POINT"

*The Picture Beautiful*

By Robert W. Chambers

"THE GUEST OF HERCULES"

By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"

By Mrs. Bailey Reynolds
NEW SERIES

See How These Pictures Draw In
First National’s Great First Run Houses

Strand, New York
Riviera, Chicago
Liberty, Portland
Grand Opera House, Pittsburgh
Broadway, Richmond
Stanley, Philadelphia
Rialto, Des Moines
American, Salt Lake City
Alhambra, Milwaukee
Queen, Houston
Coliseum, Seattle
New Garrick, Minneapolis
Circle, Indianapolis
Moore’s Rialto, Washington
Strand, Louisville

Rialto, Omaha
Strand, New Orleans
Olympia, Boston
The Old Mill, Dallas
Queen, Galveston
Stillman, Cleveland
Adams, Detroit
Liberty, Seattle
Tivoli Opera House, San Francisco
Kinema, Los Angeles
Strand, Brooklyn
New Grand Central, St. Louis
Rialto, Butte
Ascher Bros., Chicago
Rex, Vancouver, B. C.

Book the Whole Series NOW!

Presented by
The Katherine MacDonald Pictures Corp’n.
Sam E. Rork, President and General Manager
By Arrangement with Attractions Distributing Corp’n.
B. P. Fineman, President

A “First National” Attraction
LOUIS B.
MAYER
PRESENTS
The STAR
CHARMING

MILDRED
HARRIS
CHAPLIN
"The INFERIOR SEX"

Her first picture of a series of specials being produced for First National with all the lavishness characteristic of Louis B. Mayer-made productions.

Great Star—Great Story
Great Direction—Great Cast

A startling story of the problems of love and life that every girl faces—courtship, the honeymoon, married life, neglect, flirtations, deceit, divorce, faith, honor.

Adapted from Frank Stayton's play by Waldemar Young
Directed by Joseph W. Henabery
Photographed by Tony Gaudio
Art Director, George Hopkins

A · FIRST
NATIONAL
ATTRACTION
Arthur S. Kane presents

CHARLES RAY

*in George M. Cohan's fascinating comedy-drama

FORTY-FIVE MINUTES
A FIRST NATIONAL ATTRACTION

FROM BROADWAY

This is the first of a series of pictures which Charles Ray is now making specially for First National. The new series will excel his other pictures, in that each is taken from a great stage success, a popular work of fiction or specially adapted vehicle. No expense will be spared to stamp them with the highest production quality.
Bye and Bye You'll Buy

A First National Franchise for Your Theatre

That is, YOU or someone in your town will be the lucky man.

The exhibitor who owns a Franchise will no longer have to Buy and Buy and be boosted and boosted in film rentals every month in the year.

A Franchise is a Sweet Buy to Buy

Write for Our Booklet

“A FRANCHISE TO INDEPENDENCE”

Address Exhibitors' Defense Committee:
c/o First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.
Another Arrow Success!

The Greatest Detective Stories Ever Screened

If you have been hunting for pictures which will appeal to old and young, high-brow and low-brow alike, without exception, your efforts may heretofore have been disheartening. But here's your opportunity. Don't let it get away from you! No one can resist this series of twelve absorbing stories.

With an all-star cast, brilliant direction, and realistic settings, these pictures will offer an entertainment that will hold the interest of your audience from start to finish.

"TEX"
Elucidator of Mysteries

A Series of 12 Five-Reel Features

STATE RIGHTS NOW SELLING

Arrow Film Corporation

W. E. Shallenberger, President

220 WEST 42d STREET NEW YORK CITY
SCREEN WINNERS

Revival of
Tom Moore and Marguerite Courtot in
Eleven Selected Two Reel Dramas

Now Booking at

Circle Film Attractions
729 Seventh Avenue
New York City

Big Features Corporation
Keith's National Theatre Building
Louisville, Ky.

Ludwig Film Exchange
421 Loeb Arcade Building
Minneapolis, Minn.

Stephens & Wassman
26 Moore Building
Atlanta, Ga.

S. T. Stephens Film Distributing Co.
700 Carondolet Street
New Orleans, La.

Peerless Pictures, Inc.
39 Winchester Street
Boston, Mass.

Reserve Your Territory by Wire

Clark-Cornelius Corporation
117 West 46th Street
New York City - New York
Now Available at the Following State Right Exchanges

Exhibitors Film Company
Gloyd Building
Kansas City, Mo.

Doll Van Film Corporation
Indianapolis, Ind.

Peerless Pictures, Inc.
32 Winchester Street
Boston, Mass.

Exhibitors Booking Association
Salt Lake City, Utah

All Star Features Distributors
San Francisco, Cal.

S. T. Stephens Film Distributing Co.
700 Carondolet Street
New Orleans, La.

DeLuxe Feature Film Company
2014 Third Avenue
Seattle, Wash.

Alexander Film Corporation
130 West 46th Street
New York City

Rosenthal & Saperstein
207 South Wabash Avenue
Chicago, Ill.

Ludwig Film Exchange
421 Loeb Arcade Building
Minneapolis, Minn.

Masterpiece Film Attractions
Sincere Building
Cleveland, O

Stephens & Wassman
26 Moore Building
Atlanta, Ga.

All Star Features Distributors
Los Angeles, Cal.

Palmore & Homan
421 East Lexington Street
Baltimore, Md.

Clark-Cornelius Corporation
117 West 46th Street
New York City—New York
Schomer-Ross Productions, Inc., now selling

STATE RIGHTS

on "THE SACRED FLAME," unquestionably one of the greatest independent releases ever screened, the photo drama that has already made good in the hardest competitive territory in the world... the drama that will still be "getting the money" when many of the biggest so-called "super-pictures" will have been gone and forgotten... the drama that presents a tremendous human interest story with one of the most brilliant and best known stars of the picture industry—

EMILY STEVENS

IN "THE SACRED FLAME"

WRITTEN AND DIRECTED BY

ABRAHAM S. SCHOMER

whose past successes are still the talk of the trade and who has brought thousands of dollars to the coffers of exhibitors in every part of the world, with such Box Office Winners as "Today," "The Inner Man," "The Yellow Passport," "Ruling Passions," and others.

BOX OFFICE POWER

"THE SACRED FLAME" has unique and extraordinary Box Office powers in that every detail connected with this great play APPEALS with trip hammer force to every man, woman and child. It is THE play that enables a much longer run, because every person who sees this play goes away talking like a walking 24 sheet. With such a well known Star as EMILY STEVENS; with picked supporting cast, "THE SACRED FLAME" brings you a money getter way above par.

EXPLOITATION

We have prepared a wonderful advertising and publicity campaign book that is COMPLETE. It shows HOW to put "THE SACRED FLAME" across with a wallop. Everything is ready—Ads, publicity, wonderful posters, stunts, ideas galore so written and executed to make exploitation easy and powerful. We want every exhibitor to have a copy of this great book. Send for YOUR COPY today. Note to Exhibitors in the New York and northern New Jersey territory: Book "THE SACRED FLAME" through Commonwealth Pictures Corp., 1600 Broadway. Write and we will tell you where to book "THE SACRED FLAME" in your territory. DO IT TODAY.

Schomer-Ross Productions, Inc.

126 W. 46th St., NEW YORK

E. S. MANHEIMER ..................... General Manager
A. EGAN CORB. ..................... State Rights Sales Manager
Complete Change

in the size, appearance, front cover and advertising rates of MOVING PICTURE WORLD becomes effective with the next issue.

Beginning with the next number (March 6th, 1920), the publication will be

Type Size ........ 8" x10 5/8"
Trim Size ........ 9 1/4"x12 1/4"
Bleed Plates ...... 9 3/8"x12 3/8"

With its new front cover and general attention given its many departments, the WORLD in its new size and dress will have a stronger appeal than ever before.

The rates for advertising will be sent upon request.

Get the habit—when you want the NEWS. READ the WORLD.

Telephone:
Murray Hill 1610-1-2-3
A winning personality and a smile that would warm the heart of the coldest audience are largely responsible for the great success of

**NEELY EDWARDS**

"the boy with the winning smile"

in

**HALL ROOM BOYS COMEDIES**

Edwards, you will be pleased to learn, is to be featured in future Hall Room Boys' releases. He is to be given the support of an extremely capable cast and the best direction and stories money can buy.

*Produced and released every other week by*

**JACK and HARRY COHN**

1600 Broadway, New York City

*in their own studios in Hollywood, California.*
HARRY GROSSMAN

The Serial
of the Year.
15 Thrilling
Episodes.

$1,000,000
REWARD

featuring
Lillian Walker

Story by
Arthur B. Reeve and John W. Grey

GROSSMAN PICTURES, Inc.
110 West 42nd St. New York City
The Big Picture of the Year!

IT WILL QUALIFY FOR SCREEN HONORS
ABOVE ALL OTHER PRODUCTIONS OF 1920

THE SUPERB FEATURE

FACE TO FACE

Starring
the Screen's
Most
Beautiful
Actress

MARGUERITE MARSH

WITH COMPETENT
SUPPORTING CAST

A PRODUCTION THAT IS TOTALLY DIS-
SIMILAR TO ANY OTHER, AND WITH
WHICH NO COMPARISON CAN BE MADE

IN THE ANNALS OF FILM DOM IT
MUST BE AWARDED A PLACE OF HONOR

The Supreme Effort of True Artistry and One of the Classics
of the Screen

THE FIRST OF A SERIES OF EIGHT
DISTINCTIVE PHOTO-PLAYS

Produced Under the Personal Supervision of Harry Grossman

GROSSMAN PICTURES, Inc.
110 West 42nd St. New York City
Rowdy Anti-Comedies

- REEL FACTS -

- MACK SENNETT—Two Reel Specials

- A Roman Scandal

- SCREEN OPINIONS -

- MACK LEIGHTON—TWO REELS SPECIAL

- WAHL WILD MEN GO WILD -

- ORATORY MIRROR -

- CHRISTIE COMEDIES

- MILWAUKEE JOURNAL -

- KINEMATOGRAPH WEEKLY -

- EXHIBITORS HERALD -

- MOVIE FACTS WORLD -

- EXHIBITORS NEWS -

- A Roman Scandal—Christie

- "WHY WILD MEN GO WILD"—Distributed by State Rights

- "A Roman Scandal"—Christie

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

- "A Roman Scandal"—Christie

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

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- "Why Wild Men Go Wild"—Distributed by State Rights

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

- A Roman Scandal

- "Why Wild Men Go Wild"—Distributed by State Rights

- A Roman Scandal
This picture would be unusual if only for the fact that it is a newspaper story done true to life.

It was written by a newspaper woman and adapted by a newspaperman, and then, many of its scenes were filmed in the editorial offices of a metropolitan daily.

The public is curious about the “behind-the-scenes” regions of a big newspaper. Here is a picture that will relieve at least a part of that curiosity.

The throb of the press is in this story, and the clicking typewriters and clinking linotypes.

"Deadline at Eleven" is like no other picture produced this season.
The Producers of

"EMPTY ARMS"

HAVE THE PRIVILEGE TO ANNOUNCE

that they have contracted with one of the most distinguished literary men of the world, to write a big feature picture of timely and universal interest. The man with whom the engagement has been made is perhaps the most read writer in America. His daily editorials and gentle philosophical treatises are followed religiously by over Twenty Million Readers in the foremost cities of the country. Those who know him virtually worship him. Hence it is a distinguished privilege to announce that the producers of "Empty Arms" have made arrangements with DR. FRANK CRANE, in collaboration with CHARLES D. ISAACSON, Dr. Crane's colleague on the "New York Globe," for the famous philosopher and teacher to tell in story form his grand conception of "DEMOCRACY"

A Super Feature will result. We have already read the script of the story, and we are able to announce at this time that it is one of the most extraordinary dramatic tales ever conceived for motion picture development!

"DEMOCRACY" will unquestionably be the biggest Feature Picture made since the "Birth of a Nation" and "Cabiria."

No expense will be spared in the filming of the story. The foremost actors and actresses are engaged, and the picture will be made with the co-operation of Dr. Frank Crane by Frank Reicher.

Options on "DEMOCRACY" for territorial rights may be secured at once. Preference will be shown, naturally, to buyers of "EMPTY ARMS."

LESTER PARK and EDWARD WHITESIDE

500 FIFTH AVENUE, NEW YORK CITY
In theatres WHERE QUALITY RULES you will find one or more of these "EDUCATIONAL" features:

ROBERT C. BRUCE AMERICAN SCENICS
PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT
THE RED CROSS TRAVEL SERIES
DITMARS' "LIVING BOOK OF NATURE"
THE "BLACK AND WHITE" CARTOON COMEDIES

Today—an "EDUCATIONAL" release may be the brightest feature of the bill. It has beauty and action—interest and story—pep and life and speed! The modern showman knows the value of short subjects.

A Trade-Mark to Remember—Short Subject Headquarters

EDUCATIONAL FILMS CORPORATION

729 7th Avenue NEW YORK, N.Y

Controlling the World's Rights for the new "Rotary Portable Projector"
The Screen's Most

"One of the best pictures the Capitol Theatre has presented"


By her vibrantly popular performances in "Sahara" and "The Lone Wolf's Daughter," this magnetic emotional star has been established as a screen attraction of extraordinary magnitude. J. Parker Read Jr. will soon present Miss Louise Glaum in "Sex," a powerful and supremely artistic cinedrama that can be looked forward to as the sensation of the year.

"Sahara"


"The Lone Wolf's Daughter"

"That rarest of rare things, a plot intensified and sharpened by a transition into screen form."—New York Globe.

"Neither Griffith nor Demille are accomplishing more than this producer."—J. Parker Read, Jr.—Chicago Herald-Examiner.

"Best work Miss Glaum has ever done."—H. E. Dougherty in Los Angeles Express.

J. Parker Productions
Thos. H. Ince Studios
Striking Personalities

I take pleasure in announcing the stellar acquisition of MR. HOBART BOSWORTH, whose performance as "THE SEA WOLF," by Jack London, will never be forgotten and which has been equalled, if not surpassed, in his latest vehicle, "BEHIND THE DOOR."

I will announce, shortly, the title of my first production with Mr. Bosworth, filming of which already is under way.

"A Triumphant Artist"
Grace Barilett, in Los Angeles Examiner

What the Critics Think of Bosworth

"A Star, Whose Ability in His Chosen Line Cannot Be Surpassed."—Cedric Weller in N. Y. Review.

"Hobart Bosworth's Art Has Reached Perfection."—Marion Russell in Billboard.

"That Big Human Being, Hobart Bosworth."—N. Y. Times.

READ JR.
Culver City, Cal.
MURRAY W. GARSSON
presents

A DREAM

Remember—Every movie fan is interested in the result of the great "Fame and Fortune Contest."
FEATURING the winners of the fame and fortune contest conducted by the "Motion Picture Magazine," "Motion Picture Classic" and "Shadowland."

The Judges were: Mary Pickford, Thomas H. Ince, Cecil B. De Mille, Maurice Tourneur, James Montgomery Flagg, Howard Chandler Christy, Eugene V. Brewster, Olga Petrova.

A picture with unlimited advertising possibilities.

For territorial rights address

MURRAY W. GARSSON
1600 Broadway, New York
CHARLES F. SCHWERIN, Sales Manager
Phone: 4620 Bryant
A cyclonic heart stirring

drama of a beautiful
dancing girl who lost and
then found her soul...
The Export Issue—Plus

The Meaning of the Word “Export” ............................................. Page 1385
Being modest, we'll just say that our special export section, numbering fifty-four pages, is the
most comprehensive survey of the foreign field from the big men who develop it that was ever
issued in the film trade. A great batch of reading.

Not Even a Mint Julep Can Be Quaffed on Texas Screens ............... Page 1493
Dean law in Lone Star state prohibits all drinking scenes in moving pictures from being
shown. A comedy slant at the statute from Phil Fox.

“Sunday Closing” Hits Washington, D. C. .................................... Page 1491
Pennsylvania representative introduces bill to close District theatres on Sabbath. Just watch
the fight.

$4,000,000 Theatre for Boston .................................................... Page 1507
Hub City declares itself, saying it's about time for the ad-writers to have a little diversion
from Broadway's big theatre bookings.

Canadian Import Tax to Favor British Films ................................ Page 1501
Proposed statute will make it easier for English-made pictures to compete in Dominion against
American productions.

Corinne Griffith ................................................................. Page 1491
Some new “slants” on the Vitagraph star. A feature article by Edward Weitzel.

Charlie Ray to Star in “Forty-five Minutes from Broadway” ............ Page 1445
It ought to be at least a knockout, this first Charlie Ray picture for Arthur S. Kane Produc-
tions and First National distribution.

“Canadian Club Showing”—Nothing Against Prohibition ............ Page 1444
But the elaborate pre-release screening of Marshall Neilan's first independent production, “The
River's End,” at the Biltmore. Good boy, Pete.

Advertising Index ............ Page 1544

Thirteenth Anniversary Issue Next Week—
Good—As Usual
EARLE WILLIAMS

in

"The Fortune Hunter"

Vitagraph's Production of Winchell Smith's Stage Success
“TRADE FOLLOWS THE FILM”
Following Through With Our
SPECIAL EXPORT NUMBER

MOVING PICTURE WORLD presents herewith its special export number, a substantial symposium of feature articles and advertising on foreign trade, numbering fifty-four pages. Perhaps never before in the film business did its foreign experts get together in such a timely and valuable collection of facts and opinions on the business of selling motion pictures outside of the United States and Canada. Moving Picture World is proud to present this special number to the trade.

CONTENTS

America Must “Dig Down”
By F. G. Ortega, editor of Cine-Mundial.

China, Vast Market for Films
By St. P. Rudiger de Rodyndro, former aid of Governor of Shanghai.

“Buyer Never Forgets ‘Bloomer’”
By Gus Schlesinger, sales manager, Inter-Ocean Film Company.

This Is the Export Era
By Louis Auerbach, president of Export and Import Film Company.

Films Foster British-American Spirit

Yankee Enterprise to Develop World
By Emil Shauer, in charge foreign department, Famous Players-Lasky.

Reasonable Foreign Selling
By W. E. Shollenberger, president Arrow Exchange Hits American Producers
By David P. Howells, head of David P. Howells, Inc.

The Coming Period to Test Endurance
By John Cecil Graham, general foreign representative, Famous Players-Lasky.

Reminiscing—For Value of All
By William (“Kalem”) Wright, pioneer film exporter.

Rooster Intrenched in India
From Pathe Exchange, Inc.

Films Compete with Chinese Stage
By F. Marshall Sanderson, formerly general manager, China Theatres, Ltd.

Showing the Cannibal to Himself
From Pathescope Company of America.

The Film, America’s Salesman
By Samuel Goldwyn, president Goldwyn Pictures Corporation.

Making a Film Department
From Penn Export and Import.

Export Means Specialization
By L. H. Allen, president Foreign Markets Distributing Corporation.

Producers Must Tighten Belt
By Guy Crosswell Smith, head of Guy Crosswell Smith, Ltd.

Scandinavia—Prosperous, Optimistic
By Ingvald C. Oes, Scandinavian manager for Famous Players-Lasky.

Girdling the Globe with Pictures
From Robertson-Cole Distributing Corp.

English Productions To Be Boomed
From British Industries, Ltd.

Export, Fascinating Business
By A. George Smith, foreign representative of Goldwyn.

Music Never Balks at Boundaries
From American Phonograph Co.

Rothacker Enters South America
From Rothacker Film Mfg. Co.,

China Wants Industrial Pictures
By Julean Arnold, attached United States Chamber of Commerce in China.

Must Nourish Credit Plan
By A. E. Rousseau, Pathe foreign manager

World-Wide Projection
From Nicholas Power Company.

Growing
From Donald Campbell.

Projection in Foreign Fields
From Master Projector Company.

This issue has a guaranteed circulation of 3,000 copies in foreign English-speaking countries, plus our regular circulation in the United States and Canada.
If Americans Don't "Dig Down" Now They Will Have to Do So Later On

By F. G. ORTEGA
Editor of Cine Mundial

If every road leads to Rome, every discussion on export leads to the rate of exchange. It is a region of tangible business that looms ahead of whoever attempts to ship a reel of film to Europe. As the days pass, its proportions increase. It cannot be overcome by the commercial methods in vogue at present, particularly in the film trade.

We will print a few pretty phrases or the usual "straight-from-the-shoulder talks" so dear to the film man's soul in his unguarded moments, but unfortunately we could not bring down the rate of exchange.

Those who are only interested in obtaining one or two more cents per foot on foreign exchange will not so much care, and neither ourselves nor anybody else can solve it for them.

For the man whose only ambition is to "clean up," in a few deals, for all he knows or cares to know about the business is that Great Britain buys so many copies more than France, we have no more to add.

We know of no panacea capable of making the Europeans happy and at the same time increase or even maintain the present rate of exchange.

We believe that the peak in the downward exchange curve has not been reached. It will be still more unfavorable to trading.

World Must Regain its Strength.

We believe the fat seven years just elapsed will be followed by another seven years of lean pickings. The world will have to regain all its strength, acquire new wealth and start another mad rumrus before the profits and proceeds of the late upheaval can materialize again.

We are not securing as much profit from Europe in films or any other article of commerce we did two years ago. The present profits, instead of increasing, will decrease, and decrease very rapidly—for the good of Europe and for our own good. (It should be borne in mind that the Europeans are not the only ones to suffer in this respect: we ourselves are paying outrageous prices for almost everything.)

If the price of our films, on account of the rate of exchange and the desire for higher profits on the part of the producers, begins to mount up, only one thing can happen: the Europeans will have to do without them.

They will have to produce pictures themselves.

If we force Europe to take this step without our co-operation the outlook is not pleasant.

Should Dig Into Our Own Pockets.

How can this situation be alleviated? By digging down into our own pockets. Of course, this is rather painful advice to give, but it is in the only practical one. To think that we can help our customers in Europe by capitalizing on the necessity, by waxing wealthy on their handicaps, is to commit a piece of folly. They do not need that kind of help, and even if they did, the rate of exchange would prevent us from giving it.

If we do not dig in our pockets now we will do so later and deeper. To do so now is the fairest course to take; also the wisest.

American producers should establish themselves in France, Great Britain, Italy and Germany (some already have done so), not to compete with the local manufacturers, but to co-operate with them, paying, of course, revenue taxes, developing national talent, making good pictures and marketing them throughout the world—the United States included.

Exporters Should Become Importers.

Our exporters, with their wonderful first-hand knowledge of international markets, tastes and financial conditions, should also become importers, handling all kinds of good pictures in the territories where they operate favorably.

Europe cannot become an absolute tributary to us in the realm of motion pictures. If there were not other reasons than that of the exchange rate alone who would do it. We should, therefore, aid Europeans to get on their feet as soon as possible by offering them the benefit of our superior knowledge and organization in this field.

Moving pictures, by their very nature, cannot be a strictly national industry or art. If we help now where help is most needed, when the art becomes international, as it is bound to be, we will hold in its councils that dominating position to which we are entitled by our pioneering efforts and our enormous consumption.

Export Competition.

There will be room for everybody. Only the surface has been scratched in motion picture development.

In Russia alone there are 180 million human beings.

For every theatregoer today there will be twenty ten years hence.

And competition only kills the weaklings, anyway.

When we are all producing and exporting and making money again, we shall be quite able to take care of ourselves—as in the past.

Master Projector Agencies

Opened in Foreign Lands

EUGENE H. KAUFMAN, manager of the accessory department of Inter-Ocean Film Corporation, and who was recently instrumental in effecting the contract with the Master Projector Company for the exclusive foreign distribution of their product, announces that he has already concluded arrangements for the disposal of Master Projectors in many foreign territories. He further reports that exclusive sales agencies for Master Projectors have been established in India, Burma, Ceylon, South Africa, Australia, Cuba, Porto Rico, Brazil, England and other foreign countries.

During the past two weeks Mr. Kaufman also completed satisfactory negotiations for the distribution of Carbons on an exclusive agency basis in Brazil and Argentina. These agencies are to be two of the largest contracts ever arranged by Master Carbons.

Many sales are reported by Mr. Kaufman for the Fulco Accessories in France, Egypt, England, Philippine Islands, Central America, Belgium, Holland and Mexico. It is interesting to observe the growing popularity of Fulco products in foreign territories.

Donald Campbell Increases His Activities in Exports

In his new offices in the Leavitt Building, Donald Campbell is expanding his export business with an energy that springs from years of successful achievement in foreign trading. To the trade in India, Burma, Ceylon and that great district blanketed under the designation of the Far East the name of Donald Campbell for years has been known as a symbol of fair dealing and enterprise.

Mr. Campbell has exported American films to every country where coin of the realm is figured in exchange for commodities and through his recent acquisition of more capital his business will expand even more. Mr. Campbell is a student of finances and money exchange, and knows the foreign market in all of its ramifications.

Just lately he secured the world's rights to William N. Selig's newest serial, "Vanishing Trails." The fact that Selig made this serial, says Mr. Campbell, "is of itself a twenty per cent advantage in marketing 'Vanishing Trails' in foreign territories. Selig's animals and Selig's method of producing serials appeal to the sense of adventure that abounds particularly in the Far East, while in European countries the name of 'Selig' is standard for good reputation and confidence of the picture-going public."

Four Serials for Far East.

Another deal of importance, especially in India, Burma and Ceylon, is the sale of four serials of current interest to American audiences for exploitation in the Far East. Mr. Campbell has sold the Far East rights to "N. & H. Woolf," of London, Eng., for the following chapter-productions.

Motion Picture Abroad Is Salesman for America’s Expanding Commerce

For Five Years the United States Has Had Things Much Its Own Way, but Now the Great Question Is How Best to Capitalize the Established Trade-Mark “Made In America”—Facts and Figures

THE products of America have a trade-mark in foreign lands which manufacturers and exporters have not yet utilized to its fullest possibilities in developing and maintaining international trade. That trade-mark is the American motion picture, which is an advertising medium for everything American; a psychological advance agent for America’s foreign commerce. Every photoplay shown abroad inevitably brings the name America to the attention of its beholders. But more than that, every American photoplay is capable of bringing to the favorable knowledge of its foreign audiences striking and attractive information about American industry which could otherwise be brought to their attention only through expensive and lengthy advertising campaigns.

During the past five years America has had little need for using the motion picture to trumpet the wares of American commerce. An impoverished world has looked to America for vitally necessary supplies, first for the carrying on of the war, afterward for the immediate needs of post-war reconstruction. Our merchant ships have carried our country’s name to every corner of the globe, and with the expansion of our commerce to meet the urgent need of other nations for our raw and manufactured products American goods have become household familiarities abroad. In other words, during the war American products had an inevitable monopoly on foreign trade because the United States was the only country in a position to export a surplus over and above its own needs.

Our Monopoly at an End.

Conditions, however, are rapidly changing. An era of international commerce is opening up which will substitute the keenest competition for the monopoly which America enjoyed during five years of war. All the nations of the world are embarking on vast plans for reconstructing their devastated lands and for resuming their interrupted industrial operations. It is true we have introduced ourselves and our products to Europe, Asia, South America and Africa. Our merchandize has been eagerly sought.

 Everywhere buyers have learned that the trade-mark “Made-in-America” means honest value to those who purchase on the strength of it. But the question which the American exporter must now ask himself is how he can best develop the demand created during the war and how he can best main-

tain that demand to the highest possible point in the face of what will probably prove to be the keenest competitive era which international commerce has ever seen.

American Pictures in the War.

During the war, and especially after America’s entry into it, all the Entente Allies showed a significant appreciation of the value of the motion picture as a means for supporting the morale of their armies and their civilian populations. At a time when the shipping situation was so difficult that everything

unnecessary was barred as largely as possible from taking up space in the holds of outgoing vessels, room was always found for American films to be delivered to our own troops, to the allied troops and to the allied countries in general.

Necessarily, American moving pictures thus received a degree of fame abroad which it would probably have taken a much longer time under normal conditions to develop. Nor were all the pictures thus distributed war pictures in the strict sense. Many of them were on commercial and agricultural subjects, and in fact it may be said that the films sent to Europe and Asia during the war were representative of every important phase of our American life.

In this way, the American government was able not only to furnish regular entertainment to our own soldiers and to those of our allies, but also by means of a purely American product to bring the importance and value of other American products to the attention of the civilian populations abroad.

In this connection, the report of an American representative sent to Archangel by the Division of Films of the Committee on Public Information is significant. In many of the towns in which he showed his pictures the inhabitants had never seen a photoplay before. Of special interest was the demand for agricultural and industrial subjects. The Russians seemed far more interested in modern American methods of agriculture and manufacture, in our fisheries, mines and forests, than in our feature photoplays. They had heard vague reports of America, but had rarely come in contact with American products. And here was the motion picture showing industrial life as lived 4,000 miles away.

The reaction of the Russian peasant and the workingmen to the American photoplay was similar to the romantic enthusiasm of the discoverer of a new country. The Russian masses had discovered a new land—America—at the very hour of their own time. And so a movement that began as political propaganda soon revealed the tremendous possibilities inherent in pictures for creating a demand for our products.

Growth of Demand for American Films.

Advertising rates are a direct index of the circulation and distribution of the advertising medium, showing concretely how large a public is reached by the periodical in which an advertisement is inserted. Considered from that point of view, the increase in exportation of American films and film products during the war may be taken as an important indication of the possibilities resident in American photoplays for reaching large sectors of foreign buyers.

This increase in the exportation of motion picture films covers every continent. A statistical report of South American, Asiatic, and even African exportations reveals the same huge advance that reports on exports to Europe shows. In Argentina, Brazil and other South American countries, the French and Italian moving picture films formerly flooded the market; but during the war the demand for American photoplays almost

(Continued on page 1391)
Our Productions Are Selected
Because of Their Universal Appeal

WE ARE EXPLOITING THE FOLLOWING
FIRST NATIONAL ATTRACTIONS
IN ALL FOREIGN COUNTRIES

Mary Pickford
in
Daddy Long Legs  The Hooligan
The Heart of the Hills

David Wark Griffith’s
The Greatest Question
and two to follow

Norma Talmadge Productions
Marshall Neilan Productions
Charles Ray Productions
Anita Stewart Productions
Constance Talmadge Productions
Henry Lehrman’s Comedies
King Vidor Productions

WE ARE ALSO EXPLOITING THE PRODUCTIONS OF THE
UNITED PICTURE THEATRES OF AMERICA

“Our business is to select and deliver the
motion picture production where it is wanted”

David P. Howells, Inc.

729 Seventh Avenue  New York, U. S. A.
29a Charing Cross Road, London  Offices at
19 Avenue de L’Opera, Paris
Handtverkaregatan 18-20 5V, Stockholm
Motion Picture Accessories
DISTRIBUTORS FOR THE
Simplex Projectors
FOR THE ORIENT
Power’s Cameragraph
FOR BRAZIL
Acme Portable Projector
FOR ALL FOREIGN COUNTRIES

The Dynelectric Light Plant
Minusasa Gold Fibre Screen
National Carbons for A. C. or D. C.
Simplex Ticket Vender
Universal 4 K. W. Light Plant
Fort Wayne A. C. Compensars

TransVereeR
THE MODERN
MOTOR GENERATOR
SINGLE ARC
OR
DOUBLE ARC
THE PERFECT
EQUIPMENT
THAT
PRODUCES
THE
PERFECT ARC

Howells Cine Equipment Co., Inc.
729 Seventh Avenue
New York, U. S. A.
Cable Address: Howellfilm
EVERYTHING FROM THE STREET TO THE SHEET
Mr. Watterson R. Rothacker,
President,
Rothacker Film Manufacturing Company
Chicago, U. S. A.

Dear Sir:

"You will be interested to know that during my recent stay abroad I saw **Rothacker Prints** in London, Paris, Stockholm, Copenhagen, Amsterdam, Brussels and Prague.

"Everywhere the excellence of your printing was evident and universally praised. I was frequently asked if it would be possible to induce you to either open and conduct laboratories or install your system in existing laboratories in European distributing centers."

Very truly yours,

David P. Howells

We have thanked Mr. Howells for his praise and have told him that our plans for laboratories abroad will be definitely announced within the year.

David P. Howells

Controlling Foreign rights for output of First National, United Picture Theatres of America, Inc., and controlling rights in various foreign territories of Metro-Productions, Screen Classics, Selznick, Select, “Intolerance” and “Hearts of the World.”
Film Is Salesman Abroad
(Continued from page 1397)
completely replaced the former type of picture
The figures in Tables I and II. reveal statistically what American government
agencies have discovered by an investiga-
tion of the exports to the various coun-
tries which use America's surplus prod-
ucts. The conclusion is unmistakable that American films—films which are
absolutely American in spirit and sub-
jects—have a ready market in every country in the world.
231,000,000 Feet Exported in 1916.
Despite the newness of the motion
picture industry, and the insurmountable
limitations of shipping space which
somewhat curtailed our export of films,
the figures in Tables III and IV, show-
ing the value of films both exposed and
unexposed which were shipped to for-
eign countries during the war, are
indicative of the remarkable increase in
foreign demand for our motion pictures
during the past few years.
When one recalls that America with
her 15,000 motion picture theatres has
only 2,500 less than all the rest of the
world combined, the shipment in 1916 of
231,000,000 feet of exposed film, which
at almost $9,000,000, may be appreciated.
The total present time, almost 500,000,000 linear
feet of motion pictures are made in America
annually.
Compared to this, the shipment of
158,000,000 linear feet of finished pic-
tures in 1916 is a creditable showing for
a new industry in a new field. It is
interesting to note that with regard to
finished or exposed films, as the tables indicate, the amount exported increased
as the war progressed altogether out of
proportion to the amount of unexposed
films sent abroad.
Big Jump in Norwegian Business.
A notable example of the tremendous
increase in the use of American films in
government countries may be seen in
Table III. in the case of Norway, whose
imports of American films increased from
$5,666 in 1913 to $29,886 in 1918. Spain,
which exported no American films previ-
ously, in 1916 imported $768 worth of
films, but in 1917 spent $1,276 worth.
In that year, bought American films in
1918 to the value of $45,555. Even in
Mexico, where the work of the Division of
Films at the Embassy was somewhat hampered by
German propaganda, it is notable that
from $6,614 worth of American films pur-
blished in 1914 the amount increased
to $65,727 worth in 1918.
British Colonies Big Buyers.
In the British colonies and dominions,
the influx of American films has been
prodigious. Exports of American films
to Australia jumped from $118,553 in
1913 to $682,091 in 1918; and our film
commerce with Canada increased 60 per-
cent. In Australia, where the Eastman
Kodak Company maintains a factory,
the demand for unexposed film reached
$47,219 in 1918, as compared with $599
in 1914 and none in 1913. (See Table IV.)
While these figures are not large, they
show that new markets have been
opened for our foreign commerce.
Our own island possessions in the
Philippines, which were formerly sup-

<table>
<thead>
<tr>
<th>Country</th>
<th>1913</th>
<th>1914</th>
<th>1915</th>
<th>1916</th>
<th>1917</th>
</tr>
</thead>
<tbody>
<tr>
<td>Britain</td>
<td>75,109</td>
<td>138,725</td>
<td>213,525</td>
<td>302,512</td>
<td>442,356</td>
</tr>
<tr>
<td>Mauritania</td>
<td>1,613</td>
<td>3,219</td>
<td>4,826</td>
<td>7,017</td>
<td>10,014</td>
</tr>
<tr>
<td>African colonies</td>
<td>4,108</td>
<td>7,521</td>
<td>12,354</td>
<td>18,437</td>
<td>26,924</td>
</tr>
<tr>
<td>Total</td>
<td>81,244</td>
<td>154,789</td>
<td>239,306</td>
<td>339,986</td>
<td>481,900</td>
</tr>
</tbody>
</table>

Note: Before the war Norway imported German, Danish and some Italian films. Spain imported Italian and French films. South America imported French and German films. Japan made most of her own films. The unexposed film itself and the pictures, has recently been impounded. 

<table>
<thead>
<tr>
<th>Country</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Britain</td>
<td>1,640,913</td>
</tr>
<tr>
<td>Mauritania</td>
<td>4,108</td>
</tr>
<tr>
<td>African colonies</td>
<td>4,108</td>
</tr>
<tr>
<td>Total</td>
<td>1,648,029</td>
</tr>
</tbody>
</table>

(Continued on page 1398)
Times have changed since Shakespeare

SHAKESPEARE thought of all the world as a stage. Motion pictures have made that thought a fact. When the olden plays were first put on at that queer little cockpit in London called the Globe Theatre the audience had to imagine suitable settings to the action of the drama.

How the old playwrights would have been amazed and delighted by Paramount Pictures, in which are supplied all the living realities of romance—scenery, climatic conditions, tall forests, salty oceans and the flesh and blood of men and women!

Hardly a community anywhere that lacks a theatre worthy to show

Paramount Artcraft
Motion Pictures

Are you one of the prosperous exhibitors showing these productions that have come to stand for the best in motion picture art?
First LicensedProducers Slow to Seek Business in Other Countries

By WILLIAM WRIGHT

...own country. There was plenty of replies—yes, a bushel of them; many from a lot of philanthropical adventurers and fly-by-nighters asking for samples and willing to pay if they liked them. However, among these answers to my correspondence there was an encouraging number of legitimate exhibitors and dealers who sought to know how they could obtain American film. Their supply at that time, it must be remembered, came almost entirely from Europe, purchased through agencies or exchanges in Paris, London, Germany, and Spain and produced by Gaumont, Pathé, Heisey, and other great British productions, the latter a Swedish company.

I followed up by firing back at them with bales of descriptive matter on our most sensational pictures, suggesting that they order us by the carload through a New York bank or exporter and always cash with order. This, in time, led to very desirable business, and many of the export customers secured during 1910 remained with us until the Kalem company stopped production.

Indifference of Producers.

Then the foreign trade came seeking us. I remember very well the opening of Mr. and Mrs. Spencer, of Australia, to this city. We greeted them cordially at Kalem when they called at the Twenty-third street office of the company. Mr. Spencer during his conversation with me dropped a remark that pretty well illustrates the indifference shown by many of the licensed American producers at that time in regard to the export market. He seemed surprised at the open arm reception and said that ours was the first office where he had been able to get inside the outer rail. He was genuinely surprised at the lack of desire for his business, especially because he had cash in his pocket to pay 100 per cent. full when he placed his order.

Eventually Kalem accepted Mr. Spen.

(Continued on page 1356)

TABLE III.

<table>
<thead>
<tr>
<th>Year</th>
<th>Value of Motion Picture Films Exported</th>
<th>Value of Motion Picture Films Exported, Ready for Consumption</th>
<th>Value of Motion Picture Films Exported, Exposed</th>
<th>Value of All Exported Articles Ready for Consumption</th>
</tr>
</thead>
<tbody>
<tr>
<td>1913</td>
<td>1,753,942</td>
<td>4,619,068</td>
<td>3,276,480</td>
<td>11,910,313</td>
</tr>
<tr>
<td>1914</td>
<td>4,264,722</td>
<td>9,120,458</td>
<td>6,519,758</td>
<td>27,903,935</td>
</tr>
<tr>
<td>1915</td>
<td>2,591,444</td>
<td>4,959,000</td>
<td>3,597,540</td>
<td>17,957,948</td>
</tr>
<tr>
<td>1916</td>
<td>2,226,115</td>
<td>4,959,000</td>
<td>2,395,504</td>
<td>15,957,948</td>
</tr>
<tr>
<td>1917</td>
<td>1,125,895</td>
<td>2,067,580</td>
<td>2,498,504</td>
<td>4,567,580</td>
</tr>
<tr>
<td>1918</td>
<td>1,365,291</td>
<td>2,067,580</td>
<td>1,125,895</td>
<td>4,567,580</td>
</tr>
</tbody>
</table>

Ratio of Motion Picture Films Exported to Exports of All Manufactured Articles Ready for Consumption.

<table>
<thead>
<tr>
<th>Year</th>
<th>Per cent.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1913</td>
<td>.52 of 1 Per cent.</td>
</tr>
<tr>
<td>1914</td>
<td>.5 of 1</td>
</tr>
<tr>
<td>1915</td>
<td>.6 of 1</td>
</tr>
</tbody>
</table>

TABLE IV.

<table>
<thead>
<tr>
<th>Year</th>
<th>Linear Feet of Motion Picture Films Exported, Not Exposed</th>
<th>Linear Feet of Motion Picture Films Exported, Exposed</th>
<th>Total Linear Feet of Motion Picture Films Exported</th>
<th>Value of All Exported Motion Picture Films, Exported, Dollars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1913</td>
<td>41,500,000</td>
<td>32,132,018</td>
<td>73,632,018</td>
<td>4,092,562</td>
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<tr>
<td>1914</td>
<td>155,250,500</td>
<td>122,630,104</td>
<td>248,280,604</td>
<td>6,542,546</td>
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<tr>
<td>1915</td>
<td>115,067,424</td>
<td>92,268,450</td>
<td>207,335,874</td>
<td>5,085,548</td>
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<tr>
<td>1916</td>
<td>72,936,992</td>
<td>58,151,504</td>
<td>131,088,496</td>
<td>3,597,776</td>
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<tr>
<td>1917</td>
<td>49,485,415</td>
<td>38,548,516</td>
<td>88,033,931</td>
<td>1,750,186</td>
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<tr>
<td>1918</td>
<td>57,995,044</td>
<td>48,346,576</td>
<td>106,341,620</td>
<td>6,617,739</td>
</tr>
</tbody>
</table>
WHEN SHALL WE AWAKE?

THE United States Senate is still holding up the Peace Treaty. Meanwhile, the foreign rate of exchange has so far depreciated that our film exports to Europe are being rapidly wiped out. The income we used to get from Europe will have to be made up either by producing cheaper films or increasing the rental fees to Exhibitors or both.

This country is still in a state of war. No peace-time legislation has been enacted. Taxes remain heavy through the enormous waste of maintaining the various departments on a war-time basis. All this most seriously affects the Motion Picture industry in America. It must eventually bring about a financial reaction here that will cause the public to violently retrench. Moving Picture Theatres and amusements of all sorts will be the first to feel the depression. The situation is exceedingly serious.

There can be no remedy until the Senate gets the peace treaty out of its way. Bankers, Financiers and Governments will then know what to expect and be able to move in the daylight in their efforts to restore and stabilize exchange rates. The Congress will be free to work out the problems of peace. Billions of dollars will be saved to the tax-payers by eliminating cumbersome and obsolete war-time machinery. We will be free to go after our European trade again. Pictures need not be cheapened—rentals need not be raised—the box offices need not suffer. The producer can proceed with peace of mind to advance the standard of American-made films—

IF IT IS NOT TOO LATE

It is up to you to let your senator know what you think about it. But action will have to come quickly. Leave politics to those who make money out of it. Be a patriot. Consider the interests of the American public, and your own in particular. Act today.

SIGNED—

CHESTER BEECROFT

CHESTER BEECROFT
501 Fifth Avenue, New York
First Licensed Producers

(Continued from page 1393)

cer's order for a large quantity of film, which he bought from us direct. His previous purchases had all been through London, which was the biggest export center at that time. Later on, he was joined by his friend J. D. Williams, who started operations in Australia and bought the bulk of American films direct in this market.

B. Nichols an Export Pioneer.

During 1910 we finally arranged with B. Nichols of the M. P. Sales Agency Inc., of London, owned and controlled by Mr. Nichols, a good old-fashioned Vermont Yankee, to handle our film in England and Continental Europe. Mr. Nichols bought at a flat price per foot. The invoices and documents were presented to the bank in New York that financed his purchase, and payment was made within three days. This grew to be a very large and profitable business, and in the early years of our business with Mr. Nichols he also handled exclusively the film of Selig, Biograph and Essanay.

At that time the American pictures were building the popularity in London and Europe that is today so well developed and universal. Mr. Nichols did a big business in opposition to the Continental production centers. He undoubtedly reaped a large fortune from this source. While American film was thus growing in favor in Europe it also advanced in popularity in the Latin-American countries and gradually very largely replaced the European product.

Some of the Early Handicaps.

At one time, however, for a short space, Cuban importers brought in a line of European subjects that would not have been permitted a showing in the United States. This reduced their business to "Men Only" shows. Eventually all more enterprising men got control of the field and this condition was remedied and Cuba again become a fertile field for American productions.

Early experiences with Japan were not entirely satisfactory. The shrewd Oriental would buy one print of a subject, duplicate it and make ten or a dozen prints, thus defrauding the American exporter out of a profit of nine or ten prints. This condition was extremely aggravating, not to say unprofitable, and we met it firmly in the end by refusing to sell to Japanese accounts and maintained this position for quite a time until eventually legitimate Japanese importers took hold of the business and relations were resumed that were satisfactory and maintained for years.

Our exports to China largely consisted of junk film and that in limited quantities, for until the last few years there were no picture theatres, except in the European centers.

London Buys 140 Single Reel Prints.

From 1910 on the export business increased in leaps and bounds and I would say, beginning in 1912 until 1917, the profits on export trade equaled and often surpassed the money made on domestic business. To illustrate this I remember a single reel picture that King made in Ireland directed by Deaky Olcott and put out under the title of, "The Lad from Old Ireland." In London alone was sold 140 prints of this subject, and I think up to that time it was the largest sale of any single subject in England. This is reckoned exclusive of the sales of Mr. Nichols made on the Continent.

The American producers were thus making great inroads on the European markets of some of the Continental producers, as you may see. It became quite a favorable situation for these latter producers and they sought to counter it by imitating our product. An instance of their feeble and really laughable attempts to do this was the making of cowboy pictures in Italy. One of these particular subjects was a scream. The cowboys wore derby hats with a feather stuck to the ribbon band. All their horses had bobbed tails. It is easy to conclude that this type of production did not stem the American advance and that we soon gave up the idea of trying to make American pictures in American style.

In conclusion I will venture to predict that the export market will continue to grow even beyond what it is now as soon as conditions steady themselves "over there" and the rates of exchange become more stable.

Coming Year Will Be One of Opportunity as Well as Endurance Owing to Exchange

By JOHN CECIL GRAHAM,
General Foreign Representative Famous Players-Lasky Corporation

T

he year 1920, in my opinion, is to be a year of great opportunity as well as a test of endurance for the American exporter of film. Unnatural conditions, brought about by the exchange situation, have complicated matters greatly, but there is no reason why the company producing pictures which will meet the high standards set by English and European theatres generally should not do a thriving business.

Because he must pay so much more for his pictures, owing to adverse exchange conditions, the European importer is going to be a more particular individual when he buys productions from America. The acid test will be applied to these productions, and the company which finds itself unable to maintain the high standard established by a few of the leading producers will find itself on troubled seas, insofar as its export business is concerned, it seems to me. The old rule of the survival of the fittest will undoubtedly become an important consideration in the film export business, if present conditions are to be accepted as a criterion.

Europe Hungry for Good Films.

Europe is hungry for high grade American productions, and the company which maintains this standard will be least affected by the adverse exchange rates. The British and Continental exchange authorities are willing to pay well for American pictures, provided they meet the exacting demands of the present day. The revival of theatre construction work in Great Britain, now well started, and which will be followed shortly by the inauguration of similar work in France and other progressive European nations, will be of great benefit to the American producer of the best motion pictures.

Both Great Britain and France have urgent need for at least 1,000 new high-class theatres, and as soon as building and labor conditions for this kind of work are improved work will be begun on many motion picture palaces.

The year 1919 was the most prosperous in the history of the European business of the Famous Players-Lasky Corporation. Everywhere Paramount-Artcraft pictures are holding high place in the exhibition of the public and there is the keenest interest in these productions undoubtedly will serve to make 1920 another record breaking year for the foreign department of the Famous Players-Lasky Corporation.

Film Exports Increasing.

Monthly exports of moving picture films are rapidly approaching the million dollar mark, according to figures compiled by the bureau of foreign and domestic commerce of the Department of Commerce. Our exports during December, it is declared, totaled more than $925,000, 3,853,050 linear feet of exposed film valued at $109,704, and 20,727,450 feet of exposed film, valued at $865,919, being shipped abroad.

Our most important customers for positive films, of course, were England and Canada which together took more than half of the total shipments of exposed films. Our best markets for unexposed film, however, is not England, as would be supposed, but Japan and Spain.
Vitagraph Productions

There are many territories still available for Vitagraph Pictures on an exclusive basis for a definite number of productions to be purchased during the year.

In many other markets in which Vitagraph Pictures are at present being exploited there are reasons (which we cannot now make public) why we are able to consider competitive offers for the productions for the year 1920-1921. In some cases present contracts are about to expire; in others, concessionaires are failing to take a maximum amount of the material offered.

We are frank in stating that we wish to sell as much material as we possibly can in the market-places of the world from the great variety of productions at present being produced by Vitagraph. Inquiries and competitive offers will be kept in strictest confidence by Mr. L. H. Allen in all cases, and acted upon in the interests of all concerned. If interested, please get in touch with Mr. Allen promptly.

Foreign Markets Distributing Corporation also acts as confidential buying agent for any responsible foreign concern. This work will be transacted under the personal supervision of Mr. L. H. Allen, whose chief concern will always be for the foreign buyer. Inquiries and buying assignments will always be treated in the strictest confidence.

Foreign Markets Distributing Corporation

L. H. Allen, President

130 West 46th Street

New York, N. Y.
Motion Pictures in China Competing with Vaudeville and Traveling Shows

By F. MARSHALL SANDERSON

Shanghai

Denly having your interest shattered by the display of a slide announcing a perfect cure for an ailment not discussed in mixed gatherings or of some other patent dope, and remember that about thirty of such atrocities are inflicted upon you during the course of one evening's entertainment. If the offering is a ten-reel production, then look out for a repetition, and so the game goes on.

Shanghai Expect Good Season.

The winter season here seems to have opened with some promise. The Victoria Theatre, Shanghai, is presenting quite an attractive bill for the coming month, and advance bookings show that some really good features will be presented at this theatre during the next few months. The Apollo Theatre, which has by no means been left behind, and is making a strong bid for popular favor, and some very good productions are booked for this theatre, to surpass anything previously attempted.

China Theatres, Ltd., of Tientsin and Peking, a company that operates the Empire at Paramount and the Pavilion at Peking, is steadily forging ahead. The company relies more or less on Metro and Paramount productions, and has been practically monopolizing the movie business in North China, and, equipped as it is with handsome theatres it has a somewhat easier task to make good than exhibitors elsewhere in China, where competition is more keen.

But this monopoly is only for a season, and developments are, I understand, well under way, for a very strong competitor of the Empire Theatre has a handsome ballroom attached and as this has recently been enlarged and its capacity doubled, it should be able to meet the requirements of any showmanship of good productions and provide an added attraction for theatrical business.

Exchange Rate Hurting Business.

Exchange at its present rate is not helping the amusement business generally. It is a sort of fixed idea with many people that when they pay a dollar for admission they are paying more than a dollar American, and this is, of course, actually true, and the same applies to sterling. When residents in China can buy £1 for considerably less than $4 mex, and a gold dollar for less than a Mexican dollar, the price of a dollar seat in any theatre seems greatly magnified and the question is therefore presented shall we pay the dollar to go to a movie or save it and buy gold.

While much of this heavy charge due to largely expensive productions as "Intolerance" and "Hearts of the World" are presented. It has recently been my pleasure to organize and handle first run pictures throughout China, and in order to make anything like a satisfactory return on the capital invested it was necessary to raise the prices of admission.

Protest at Admission Prices.

Immediately a howl of protest was raised, letters appeared in the local papers, exhibitors went on a strike and the results were seen here in North China with headquarters in Tientsin. During these nine years there has been no close to the practical showmanship field in the Oriental republic, has written advertising and exploitation and has a keen insight into Chinese psychology. His house organ, edited by him when he was with China Theatre, was highly regarded by several cities, was of a higher editorial character than any similar publication in this country. Consequently, when Mr. Sanderson speaks of the "exhibiting field" in China, you may rest assured he knows his ground.

The moving picture industry in China is Keeping pace with the trend of the times, and business, on the part of the exhibitors, is satisfactory. In fact, one might go further and say that the "movies" are more than holding their own with the public, in many cases, and the shows have been good in many instances, but the picture shows have suffered very little where the offering has been anything at all attractive.

It is a noticeable feature that most of the screen theatres in China have considerably brightened up of late, and improvements in construction and decoration, to say nothing of added comfort, are now conspicuous features. Shanghai, in particular, is paying more attention to these matters of this kind, profitably because patrons are demanding the best and are becoming more exacting in their requirements, and while it may be difficult for the present, other exhibitors, if they choose to appreciate it, is a fact, nevertheless that audiences in the Far East are becoming critical in their likes and dislikes of what is presented on the screen, and not less so in the manner of its presentation.

One Projector the Rule.

All this does not infer, however, that China in particular has yet reached anything like a state of perfection. Most theatres, in fact one might say all, are still using only one projection machine, with the inevitable result that between every reel of a feature there is that abominable display of advertising slides crowded in, causing an irritating delay, and oftentimes marred what would otherwise be a pleasing picture. Probably some day the exhibitors will wake up to the fact that the few dollars obtained as a result of such screen advertisements is not in any way commensurate with the effect it has upon an audience, especially when one sees night after night the same old slide advertising somebody's corsets or toilet soaps. Imagine the effect, if you can, of sudden
OBTAIN THESE PRODUCTIONS FROM THE FOLLOWING:

ENGLAND: Vitagraph Exchanges

FRANCE and BELGIUM: M. Petit, 37 Rue de Trevise, Paris, France

SCANDINAVIA: M. Gunderson, 5 Raadhushdaden, Copenhagen, Denmark

AUSTRALIA: Australasian Films, Ltd., Sydney, Australia

SOUTH AFRICA: International Variety Theatres Assn., Johannesburg

ARGENTINA: New York Film Exchange, Buenos Aires

CHILE and PERU: Cia. Italo-Chilena (Cinematografica Sud - Americana), Santiago, Chile
Empresa de Teatros y Cinemas, Lima, Peru

SPAIN: Salm, Limited, New York and Barcelona

CUBA: Blanco & Martinez, Havana

BRAZIL: Cia. Cinematografica Brazileira, Rio de Janiero

PORTO RICO: Mundial Film Co., San Juan
Arceley Film Co., Caguas

MEXICO: International Pictures Co., El Paso, Texas, U. S. A.

PHILIPPINE ISLANDS: Wise & Co., Manila

VITAGRAPH CO., U. S. A.
This is UNIVERSAL CITY, California — property of the Universal Film Mfg Company. In these studios are made more pictures and better pictures than in any other similar establishment in the world.

Here have been constructed the largest and best equipped stages ever used—here will be found the best directional brains which the industry has produced—and here has been assembled a vast company of talented, experienced players whose names are known the whole world 'round.

The product of the Universal Film Mfg Company completely covers the entire field of moving pictures. In addition to producing the most successful of all dramatic feature-pictures this Company is the acknowledged leader in one-reel and two-reel pictures of every nature—Serials, Novelties, Comedies, Educational, Industrials, Wild Animal Features and Two-Reel Action-Westerns. You can never do any better than to show a Universal picture.

LARGEST FILM MANUFACTURING COMPANY IN THE UNIVERSE

Carl Laemmle, President

Universal Film Mfg Company

1600 Broadway, New York, U. S. A.
Motion Pictures in China
(Continued from page 1397)
I was talking to a well-known Chinaman the other day, and in the course of our conversation he casually mentioned that he had entered the moving picture business. Seeing the surprised look on my face, he explained that a broken promise somewhere in the United States had sent him circulars from time to time offering great bargains in films, one in particular that was a sure money-maker.

One Chinese Who Was Imposed Upon.
It was an eight-reel production and the sum required for this was near $4,000. Convinced that he had struck something that would net him a fortune overnight, he entered the film business, and this poor Chinaman has about as much chance to make money out of it as I have to become President of the United States. No exhibitor will look at it, and the best he can do is to rent it to a few cheap Chinese shows at $10 a run.

The "Get-Rich-Quick" Desire.
Need I say the attitude of my Chinese friend to this rascally broker is nothing short of murder? And yet it is becoming quite a common thing for films to be offered to firms who have no relation or interest whatever in the movie business, and who are led to believe that all that is necessary is to purchase a film for a few thousand dollars and make a fortune out of it in a month. A few have nibbled at the bait and got caught, but I have yet to learn of any single case where money has been so expended and a return made of a satisfactory nature. It is not a savory state of affairs, and certainly a practice that does not add dignity to the motion picture business.

I am writing this on Christmas day, and not for many years have I seen a more festive spirit abroad in China. The theatres are offering extra attractions, but the Christmas season is not good for business out here, strange as it may seem to you. People entertain largely and have the stay-at-home habit, while dancing at the numerous cafes and cabarets are strong competitors. The Victoria is screening "Aladdin and His Wonderful Lamp." The Apollo is featuring Jackie Saunders in "The Wild Cat," while the Olympic is showing "Joan the Woman," with Geraldine Farrar in the leading role. The Isis has "The Tycoon of the Pacific," "Kongo," and "Exposure" and is doing a good business. As a Christmas attraction Tientsin is screening Charlie Chaplin in "Sunny Side."

China's New Year, which commences this year on February 19, and generally last four days at least, is a much better time for business.

American Producers Directly Affected by Export Situation, Declares Howells

THERE is trouble and severe financial loss ahead for American producers, with a backlash that will hit the pocket book of every exhibitor in the United States, if immediate action is not taken to relieve conditions affecting the world export of American productions, in the opinion of David P. Howells, executive head of David P. Howells, Inc., who has given to Moving Picture World a statement of discoveries made on his recent tour of Europe.

"Your estimates of your foreign income are being put in jeopardy," declared Mr. Howells. "American producers and distributors realize the absolute seriousness of the situation affecting the foreign sale of their outputs," declares Mr. Howells. "The deplorable condition of foreign exchanges is the natural responsibility, but instead of devising means for countering the havoc and menacing effects of this are great majority of our producers and distributors have ignored the prophetic phases of the merited attempts foreign buyers have made to negotiate here under easier terms and with less stringent financial considerations."

"Unless heed is given to this the American producers and distributors within the next few weeks, the task of making American exhibitors assume the responsibility of paying increased rentals to offset the deficit that will follow when foreign markets are closed to them by the increased production, which even now is a fact in England, France and Italy," said Mr. Howells.

"European producers are fast realizing the opportunity before them. The foreign buyers today are paying as much for rights in one, two or three countries to American productions as it would cost an English, French or Italian producer to make a feature picture, on which production costs could be recovered, with a profit, from distribution only in the country of its origin, thereby leaving to the producer and his distributors the world rights, including South America, the United States, Canada and the Orient, as additional sources of profit.

"The great question abroad now is that of the kind of production talent capable of making pictures which will hold a market among American exhibitors. The solution is not so much a matter of serious study and investigation as it is one of time. Foreign producers know now that the most accurate knowledge of the requirements of the American market is to be had from capable studio attaches in this country. And it is only a question of time before many of them will be offered exceptional opportunities to affiliate with foreign producing companies to provide the technical genius needed to inject more of the American characteristics into European-made film."

Clarifying "No Building for Four Years.
"Theory and exaggeration may be charged against me by American producers for this statement, but I will stand pat on developments to evidence the correctness of what my observations abroad demonstrated to me. The average American exporter is imposing upon the foreign buyers today the conditions and terms which prevailed when rates of exchange were normal, and when general economic factors had not been shattered by the impositions of war-time restrictions."

"There has been practically no theatre construction in England for a period of four years. When Great Britain declared war the Government prohibited the export of materials for theatre building. Consequently, the British film market is sadly limited. It is true, although al-

(Continued on page 1403)
PETER H. WHITE CO.
NEW YORK CITY, U. S. A.

Confidential Buying Agents

Oldest Buying and Selling Institution
In New York City
Established since 1910

We offer our services as confidential buyers and advisers to the importers in foreign countries of American films.

We have been acting as exclusive representatives for various foreign concerns for several years, whom we keep constantly in touch, by cable and correspondence, with all material of American production suitable for their respective territories.

Our long experience has proved our efficiency to judge just what is required for the different countries abroad.

All inquiries, whether by cable or letter, will receive our prompt attention. We personally supervise all orders, which are handled with prompt dispatch, from our own shipping department.

We stand on our ability

Address All Communications to
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1107-1109 Leavitt Building
130 West 46th Street
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Cable Address: "PETERWHITE," NEW YORK

Codes: A B C 5TH EDITION,
BENTLEY'S,
WESTERN UNION
ROBERTSON-COLE, with its unlimited capital—its prestiges, and its unfailing reputation for square dealing, it is enabled to carry out its policy of presenting to the world market only those productions that come up to its high standard of quality.

That ROBERTSON-COLE has succeeded is best shown in the fact that barely twelve months have elapsed since its first feature was offered to the buyers, but in that short period every country under the sun has received and accepted them at their true value and they have won an enviable reputation of universal merit.

ROBERTSON-COLE with its world-wide organization, its knowledge of conditions and shipping facilities is enabled to offer buyers SERVICE in addition to QUALITY in its dealing with the buyer. Dependable service extends down to the most minute detail and ROBERTSON-COLE has the reputation of never making a promise that it cannot keep.
To follow the successes of the past year Robertson-Cole promise the buyers of the world even greater excellence and magnificence of production in the series of pictures made with these internationally famous stars:—

SESSUE HAYAKAWA :: BESSIE BARRISCALE  
“CHIC” SALE :: LEW CODY :: H. B. WARNER

and others of even greater fame to be shortly announced. In addition, from time to time there will be offered certain specials of ever increasing power to follow such features as:

“THE FORTUNE TELLER”  “THE BROKEN BUTTERFLY”
“THE BELOVED CHEATER”  “WHO’S-YOUR SERVANT?”

The reputation of the various Robertson-Cole shorter subjects such as “SUPREME COMEDIES” AND “ADVENTURE SCENES” is fast increasing. They are far above the class of the usual picture of this length. In fact, those who are showing them have found them to be equal or superior to most features in drawing power.

THE ROBERTSON-COLE REPUTATION IS BEHIND EVERY RELEASE

Coming GEORGES CARPENTIER in big Robertson-Cole Special
February 28, 1920

THE MOVING PICTURE WORLD

1403

(Continued from page 1401)

itors there for not less than eighteen months a month and it will be two or more years before the foreign buyers or renters will receive, in rentals, the amounts they are paying out in cash for American-made releases. Let the American producer and distributor do a little table-cloth matematics for a moment, and estimate the tremendous holiday in terms of which foreign buyers must make to fulfill the obligations of their contracts here. There are very few American film men who, if placed in the position of the buyers abroad, would not take active steps to seek relief in one form or another.

Handicaps of Foreign Buyers.

"And still this country persists in its utter disregard of consequences and of the certainties that will follow if remedial measures are not generally granted. The foreign buyer today looks at a cost statement for film to be shipped to him from this country, and he translates it into terms of his own national currency. With the pound sterling down to $3.18, it means that a picture which an American exporter sells to him for $10,000 costs him, in English funds, $13,760 without import duty. And the money he pays out is gone forever, not to be recouped interest, and without means of realizing an equivalent value excepting through rentals to exhibitors.

"The same example applies to France and to other countries. France has no new theatres, not by governmental restriction, but because of lack of building capital and were more in evidence just what it was four years ago. Prices for American made productions have increased, and the number of them exported has increased. This makes for an excessive supply applied to a restricted demand.

Seeking American Technical Aid.

"Foreign producers have an exceptional supply of practical screen material. There are hundreds of books, novels and plays available to them. They can overcome many natural handicaps of climatic conditions. Whatever may lack in technical knowledge of American studio achievements can be supplied by employing our competent directors, cameramen, scenarists, lighting experts and laboratory superintendents. They are not immune to offers from abroad. At the moment representatives of several European producers are in this country to transact able departmental workers from our studios and laboratories.

"These producers have abundant financial backing. And they are determined to elevate the domestic market price for technical ability so that they can take advantage of the opportunity for profit and progress which foreign exchange literally thrusts at them.

"They are keenly alive to the extreme difficulties attending the affairs of foreign buyers of American films, and they propose to alleviate these exigencies by not increasing, and are endeavoring to definitely reduce, the amount of payment they are required to make for films, and to produce a quality of subject matter and production as to favorably compare with American output, and which will have a definite value in our domestic market.

Foreign Producers Have Advantages.

"Few American producers and exporters realize that a film made in England costs at least five times as much money as it costs a renderer in either of those countries to buy local national rights to one American made film will gross as much revenue in the country of its origin as will the American product. This, then, leaves the foreign producer the world field in which to seek a satisfactory profit.

"I have originated none of these statements. They are but repetitions of things said to me in all seriousness, and with the conviction of an ambition to make them true by foreign producers and buyers whom I met on my trip. From the American point of view the outstanding fact is that an utter disregard of conditions in the markets to which they look for from 20 to 40 per cent. of their revenue per picture is the price they have paid for the lack of understanding by foreign customers to do no more than feel the necessity for speeding home production to save them from the menas of overinvestment at excessive rates of exchange.

"An identical concession will have to be granted by others, or the American exhibitor soon will find our producers and distributors raising 20, 30 and 40 percent increases in rentals with the cry that we have lost our foreign market and we've got to get the money somewhere, and you are our only alternative."}

Signs of the Times Indicate That

This Is the Era of Film Importing

Export is a most highly specialized phase of business as conducted today. Its most intensive development in the United States has been within the past two to three years. Prior to that time all those who undertook as their tasks the exploitation of American films by placing them in profitable contact with foreign releasing and distributing agencies, were looked upon as idealists. They were considered to be men who somehow missed the big opportunities of the motion picture industry, and were condemned to dabble in a small and almost unremunerative end of the business.

Among these so-called "idealists" was one Ben Blumenthal, today popularly known throughout the world, on both sides of the Atlantic and Pacific—who then had that same foresight and grasp of the future as he possesses today. Nor was he an "idealistic," as times have since justified.

Blumenthal Among Pioneers.

It is now five years since Ben Blumenthal and the writer, having acquired the Metro productions by purchase, took their ideas and arguments to the Continent. We then persuaded

By LOUIS AUERBACH
President Export and Import Company

the nations that comprise Central Europe that instead of the sporadic buying of American made film, a little from this producer, a little from that one, that there was a better way.

Their total purchases from the North American studios did not exceed 5 per cent. of all films they turned out. The balance was second hand films of doubtful authenticity and in most cases irrespective of the development in quality that the studios in California and the East were achieving.

It is fair to say that the European markets then either knew nothing about American films or looked upon them with disfavor. Yet Mr. Blumenthal had a genuine idea and succeeded in convincing the territories mentioned that the movies were good, could be handled profitably, providing current releasing methods were to be "scrapped" or so adapted as to popularize a series of films, and to advertise them under their "brand" name.

Putting American Pictures "Over."

So it happened that France, Belgium, Holland, Germany, Switzerland, Denmark, Austria, Hungary and European Russia got their initial taste of first fifty-two Metros and later fifty-two World Film productions per year. This taste more than broke the ice and then the bitter conflict that raged throughout the whole of Europe proved psychological for American productions by eliminating competition from France, Italy, England, Germany and even neutral Spain and Scandinavia.

By 1917 the success of the American film was world-acknowledged. By 1918 buyers from every exhibiting territory of the globe had representatives in New York buying Uncle Sam's output for their native screens.

In the meantime the larger manufacturers had revised their estimates on the matter of export. Their foreign revenues had greatly increased their scope of activity.

Yankee Circulation World Wide.

Thus we see the Yankee film production registering practically one hundred per cent. sales and distribution efficiency throughout the day. But there are new and mighty factors

(Continued on page 1405)
The House of Serials and Superproductions
For the Foreign Markets of the World

THE WHIRLWIND
15 Episodes of two reels each
Featuring
CHARLES HUTCHINSON
Directed by
JOSEPH A. GOLDEN

THE FATAL SIGN
15 Episodes of two reels each
CLAIRE ANDERSON, HARRY CARTER
and JOSEPH GIRARD
STUART PATON
Director and Author

THE MYSTERY MIND
15 Episodes of two reels each
Featuring
J. R. PAULINE
The World’s Greatest Mesmerist
Directed by
JOHN W. GREY and ARTHUR B. REEVES

THE EVIL EYE
15 Episodes of two reels each
Featuring
BENNY LEONARD
Champion Lightweight pugilist of the World
Directed by WALLY VAN
Story by ROY McCARDELL

Schomer-Ross Productions

THE SACRED FLAME
(6 parts)
Starring
EMILY STEVENS
Author and Director
ABRAHAM S. SCHOMER

THE HIDDEN LIGHT
(6 parts)
Starring
DOLORES CASSINELLI
Director and Author
ABRAHAM S. SCHOMER

E. S. MANHEIMER
130 WEST 46TH STREET
NEW YORK, U. S. A.

Cable Address
“MANFILMEX” NEW YORK
Great Undeveloped Territory Awaits Enterprise of American Picture Men

By EMIL E. SHAUER,
Assistant Treasurer and in Charge of the Foreign Department of the Famous Players-Lasky Corporation

No greater industrial romance can be found in American business life today than that of the whirlwind development of the motion picture industry, the greatest industry in the world. Within a period of five years the business of producing and exhibiting motion pictures developed from an infant of more or less uncertain possibilities to the rank of a billion dollar industry. Today we see in the motion picture screen the most powerful instrument for molding public opinion to be found in American business life. It has become such an intimate, such a vital part of the every-day life of the nation's millions, that the impairment of its efficiency or future development would be catalogued as a public calamity.

All of this is more or less preliminary to the world position occupied by the American motion picture industry today. Another five years, it seems to me, will bring about a period of expansion in our export trade which will duplicate the enormous growth of the industry at home. American motion pictures have demonstrated their superiority against the keenest sort of competition from the other producing nations of the world, having long since attained world leadership. Despite this success, however, vast fields are awaiting development, and it is this period of expansion and development that we have before us today.

Wide Fields Opening Up.

Central Europe, which has been closed to American films for more than five years; Russia, which some day may emerge from its present turmoil; Africa, with its vast undeveloped territory; the Orient, practically virgin territory; coming nearer home, Central and South America, present an inviting field which will command the earnest endeavors and dreams of the Alexanders of the American film world for years to come.

There is room in all these territories and some day there will be need of thousands of high grade motion picture theatres for the entertainment of the amusement hungry millions who have not been fed upon the motion picture diet made available to the people of America, England and the more fortunate nations of the world. To capture their share of this potential business the American producer will have to enter into sharp competition with the foreign producers and exporters of England, France, Italy, Scandinavia and Germany, who are beginning to get on their feet again after the ravages of the world war.

Heavy Increase in Exports.

The Famous Players-Lasky Corporation began its preparation for the development of its foreign business long before the end of the war, in conformity with its usual policy of anticipating coming events. Although the war had a heavy hand upon the film export business, the corporation's income from foreign sales increased approximately 300 per cent in the year 1919. The year 1920 was the most prosperous twelve months in the history of the corporation, the foreign business showing an increase of nearly 100 per cent. over the preceding year.

On the threshold of 1920 the exchange problem is the most important issue confronting the foreign film business. There is no question but that the terrific slump in the buying power of European money is having an adverse effect upon the exportation of films.

Foreign Exchange Vital Factor.

The foreign buyer, for instance, must pay from 200 to 400 per cent. more for his film today than he did before the war. This is due in a measure to the increase in the cost of producing film and to the heavy drop in the value of the franc. It is apparent, therefore, that his buying power has decreased in proportion to the increase in the cost of films. This condition is true of practically every European country, varying in the degree in which the value of the country's money has slumped in the world exchange markets.

As baffling as the exchange situation is today there is every reason to believe that the leaders of the world will shortly work out a scheme which will bring to bear a corrective and helpful

(Continued on page 1409)
The foreign rights to the super serial in
15 EPISODES

VANISHING TRAILS

Produced by

WM. N. SELIG

featuring

Franklyn Farnum and Mary Anderson

Scenario by
William E. Wing

Directed by
Leon de La Mothe

Have been acquired from
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This is a

SELIG

SERIAL

WM. N. SELIG

himself says of it:

"I think without a doubt that 'Vanishing Trails' is one of the best serials that has ever been made."

Signed

WM. N. SELIG
INDIA, BURMA AND CEYLON

Messrs. N. & H. WOOLF
178 CHARING CROSS ROAD
LONDON

Hereby give notice that they have purchased the sole and exclusive rights for the undermentioned serial films for the territories known as India, Burma and Ceylon.

“MYSTERY OF 13”
(Produced by Louis Burston featuring Francis Ford)

“LIGHTNING BRYCE”
(Produced by National Film Corp. of America, featuring Ann Little and Jack Hoxie)

“HAWK’S TRAIL”
Produced by Louis Burston featuring King Baggot

“LURKING PERIL”
(Produced by Wistaria Film Corp. featuring George Larkin and Ann Luther)

They further give notice that the rights for showing these films have been vested with Messrs. The Ivy Film Service of 240 Merchant Street, Rangoon, Burma, and that any person, firm, company or corporation who export, import, show, or cause to be shown, any copy of these films in these territories will be infringing the copyright and immediate action will be taken to hold him or them responsible for any loss that may be suffered in consequence of the said exportation or importation or exhibition or through any attempts toward same.
Developing Untold Territory
(Continued from page 1495)
ful influence. The tried and tested recuperative powers of such nations as Great Britain, France, Belgium, Italy, etc., will not fail them in the present crisis. As a result, the film industry can look forward to the future with every confidence that time will remedy the present situation. Meanwhile...

Prospects Good for Business Abroad.
The prospects for the foreign business of the Famous Players-Lasky Corporation were never better. Contracts signed to date and the process of working out give every indication that the year 1920 will be a record breaker in the foreign field. Reports received from American producers and distributing agencies with which we are doing business indicate a greatly increased demand for Paramount-Arcafit productions, which will be reflected in the year's income from foreign sales.

The people of the world are hungry for high grade motion pictures, and the Famous Players-Lasky Corporation is constantly enlarging its producing and distributing units to care for this increased demand. By far the most important event of the year, from a production standpoint will be the inauguration of producing activities in the London studios of the Famous Players-Lasky British Producers, Ltd., the three million dollar addition for last year for the production of Paramount-Arcafit pictures in Great Britain and Continental Europe.

Delays caused by the difficulty of obtaining labor and materials have postponed the official opening of the studios for motion pictures, but I have been informed by Milton E. Hoffman, the production department's representative abroad, that work will begin on the first picture early in the new year. The early completion of production work abroad will be of vast importance in the future development of the foreign business of the Famous Players-Lasky Corporation.

At the present time, the principal aim will be to produce pictures which will have an international flavor and which will cater to kindred tastes for amusement in all corners of the world.

While American technical men and other experts were taken abroad last year to open the new studio in London, Britain, it is being watched to be sure that the Famous Players-Lasky British Producers, Ltd., to develop and use British talent wherever possible. American methods and improvements will be utilized, but within a short time they will be carried out by experts more closely in touch with British and European tastes in the film world.

5,000 Houses in Central Europe.
Plans now under consideration call for great expansion in the worldwide distributing activities of the Famous Players-Lasky Corporation. Just as soon as the ban on the importation of film into Germany is removed the Dan-

ish-American Film Company, of Copenhagen, will begin the work of carrying out its contract for the distribution of Paramount-Arcafit productions in Central Europe. It is expected that this contract will be operative sometime during the year. Approximately one hundred pictures for the year are included in this huge territory, which is ripe for the fullest possible exploitation of American pictures.

Arrangements are being perfected here and abroad for the opening of new houses in Great Britain, France, Germany, Italy, Spain, and other countries. Undoubtedly, where new building has been restricted for more than five years, Great Britain alone has urgent need for 1,000 new theatres, and the same is true of France. Reports from Germany indicate that the resumption of theatre building operations in that territory, and the Scandinavian countries are already turning their attention to the matter of relieving the world-wide shortage of theatres for the presentation of high-grade motion pictures.

With thousands of new theatres required to supply the demand for motion picture entertainment, there seems to be no reason why American products will be by far the most prosperous in the history of the industry. Much history will be made in the export field in the coming months, and I feel certain that the American exporter will be equal to the emergencies that may confront him.

Demand Heavy for New Theatres.
The year 1920 will undoubtedly witness a revival in the construction of motion picture houses in Great Britain, France, Germany, Italy, Spain, and other countries, where new building has been restricted for more than five years. Great Britain alone has urgent need for 1,000 new theatres, and the same is true of France. Reports from Germany indicate that the resumption of theatre building operations in that territory, and the Scandinavian countries are already turning their attention to the matter of relieving the world-wide shortage of theatres for the presentation of high-grade motion pictures.

Rothacker Plans to Photograph Big South American Expositions
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HE Rothacker Film Manufacturing Company of Chicago has just been appointed the official cinematographer of the exposition of United States manufactured articles in Buenos Aires, which will be held next November. American manufacturers will not be content with merely exhibiting their products at this exposition, as they have made arrangements for them to be displayed with the screening of films showing where and how their products have been made. Some American firms will use for this purpose films which the Rothacker Company has made for them in the past, while quite a number will have new pictures produced for the occasion.

Mr. Rothacker will send skilled cameramen to picture all the important sights at the Buenos Aires exhibition, and to attend the exhibition to be held in Rio de Janeiro, in the spring of 1921. These pictures will not only help to show Americans at home what Uncle Sam's commercial representatives are accomplishing in South America, but they will also be shown in other important South American cities.

To Have United States Week.
It has been planned that American manufacturers attending the expositions will be given an opportunity to show their wares at home, one group returning by the Pacific Coast and the other by the Atlantic. It has also been planned to observe a United States week in each of the other chief cities of South America, where, by showing pictures of the exhibits at Rio de Janeiro and Buenos Aires, those expositions can be extended to all of them.

"American manufacturers are awak- ened to the possibilities of using motion pictures to open the way for the United States merchant marine," says Mr. Rothacker. American manufacturers this spring will stage their display of industrial pictures on a tour of the world. These pictures will show in other lands just what England's industries have to offer.

"The decisive battle for the South American trade probably will be fought within the next two years—maybe sooner. The year 1922 will unquestionably see some nation the acknowledged victor in that sector of the 'war after the war.' The leading shippers of this country are determined that America shall be the victor. The right kind of industrial film can accomplish a great deal towards this end, and I feel certain that the American exporter will be equal to the emergencies that may confront him.

British Try Worldwide Advertising of Home Products by Use of Screen

MOVING picture advertising of British products is soon to be undertaken in all parts of the world. Pictures showing the produc-

tion of many English commodities taken by the Moving Picture Exhibition of British Industries, Ltd., a concern organized in 1914, will shortly be sent out, according to representa-

tives who will explain the pictures to audiences in various countries.

Organized just before the outbreak of the war, it has been impossible the carrying out the scheme for showing the world how British industries manufactured goods and it has only recently been possible to resume the work.

The scope of the project is most complete, according to reports just received by the Department of Commerce at Washington, D. C., from London. While

its ultimate purpose is to widen the markets for British products throughout the world, it will put distant buyers in direct touch with the actual working of those products which they most need. Foreign buyers will be able personally to see the production of British goods of all kinds—textiles, metal ware, etc.

Three Routes for Films.
Accompanying the pictures will be explanatory titles in four languages, English, French, Spanish and Portuguese, and the films will be explained by representatives who are competent linguists in the native language of the country in which they are being shown.

For the first tour the world will be divided into three routes, and other count

ies in the world will be added as the project proceeds. Films will go to Latin America, an-

(Continued on page 1411)
Apollo Trading Corporation

Exclusively owns the Foreign rights on the collection of choice productions listed here below and in consequence take pleasure in offering them to the attention of the film buyers throughout the world.

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featuring

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And an All-Star Cast

including

Florence Billings and
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in

"BLUE PEARL"

Five More to Follow

World Film Production

entitled

"THE POISONED PEN"

featuring

JUNE ELVIDGE

Gale Henry Comedies

Twenty-Two Two-Reel Comedies

One Hallmark Production

entitled

"LOVE, HONOR AND . . . ?"

featuring

STUART HOLMES and
ELLEN CASSIDY

World Film Production

entitled

"ME AND CAPTAIN KID"

featuring

EVELYN GREELEY

A New Serial Featuring

BEN WILSON

and

NEVA GERBER

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In 15 Episodes—2 Reels Each

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"The Lone Wolf’s Daughter"

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THE MOVING PICTURE WORLD

February 28, 1920

(Continued from page 1409) other to South Africa, Australia and the Far East, and the third to Western Europe, Canada, and the United States. During the next year the film industry in America will be shown in ninety-seven of the world’s leading cities.

The first films to be put out, it is declared, do not possess the historical or dramatic value of the motion picture photographer’s art. Inasmuch as the different manufacturers who combined to defray the expenses of production and the showing of the films throughout the world naturally want to have as much space as possible given them on the film, there is considerable duplication of processes, which becomes rather tiresome.

Show Sheffield Industries.

Also, the interior lighting of many of the plants was never intended for the making of pictures, while so closely is the process of manufacturing followed that the audience is likely to lose interest. To care for this last defect, it has been suggested that some attempt be made in future films to show something of the historical development of the industry being depicted.

The first films are those showing the cutlery and steel industries of Sheffield. In the near future pictures will be taken to show the textile and other industries of Birmingham, Glasgow, London and Liverpool.

Fine Market for Serious and Comic Subjects in China’s Vast Interior

Major St. P. Rudiger de Rodyanko has been a resident of China and of other countries of the Far East for a considerable number of years, and is known as the author of several books on eastern conditions. He is an ethnographer and specialist in the history and culture of various races and nations, a painter of some note and master of various languages. He is about to publish a book on the American Film producing concerns in the capacity of adviser on natural touch and local color.

HAVING left China but recently, he finds that the changes are evidently great. Shanghai and other places I wonder why China and the Far East have not been exploited by American film producers to a greater extent. I am not merely dealing with treaty ports, with a large foreign population like Peking, Shanghai, Canton, Tientsin, etc., but with the interior of China with its seething hundreds of millions of inhabitants.

There are, for instance, at Shanghai about six movie theatres, owned by foreigners, which cater both to foreigners and Chinese; in addition there is a considerable number of exclusively Chinese movie shows, intended for the poorer classes of the natives. These establishments are receiving their supplies of films mostly from the Pathe Exchange at Shanghai, and some exporters and importers who carry films as a sideline. Films of American, British, French, Italian, Danish, German and Japanese prominence were shown various five-reelers as well as slap-stick comedies. The unanimous statement of the movie owners is that they were "doing fine.”

Fine Market in Interior.

The interior of China is a splendid market for films, comical ones as well as serious ones, on account of the fact that the percentage of movies among the Chinese is far greater than among white people—with the exception of Latin nations perhaps. This important fact eliminates preliminary and preparatory work. There should not be any serious difficulties in establishing exchanges throughout the interior of China, where the towns possess electric lighting plants to supply electric current for the projectors, and in the absence of such, acetylene could and has been used to great advantage in some instances known to the writer.

Japanese Meet Strong Opposition.

There are, however, two items of importance: (1) Japanese competition, (2) Translation of titles.

The Japanese, in the course of the last five years or so, have made various attempts to swamp China with their good-natured films. Their success, however, is small in comparison, for the Chinese have a sound and very justified hatred for the Japanese and everything pertaining to Japan, which even the low prices of Japanese goods cannot overcome—proofs are the numerous boycotting of Japanese goods.

Concerning Title Translations.

The second difficulty, the translating of titles, is almost ludicrous in its smallness. However, during six years I had for the war, the Germans would have gained a pretty good place in the movie market in China, for, in addition to the ability to understand the picture, the Orientals and especially the Chinese, are exceedingly fond of ingenious names, and show great appreciation for any endeavor of foreigners to attempt to use the language of the Orientals.

It is a deplorable fact that American producers neglect to go to the trouble of such a small courtesy toward foreign markets which could be exploited to a tremendous extent.

It is important to mention that the Chinese, contrary to the general opinion are possessed of a brilliant sense of humor and appreciative of histrionic art, whether on the screen or on the stage. This mistake is caused by the reserved habits of the Chinese, who reveal their feelings very rarely toward foreigners, fearing ridicule.

Chinese Are Born Actors.

I have lived with and among Chinese and am in a position to know, for I have seen. It is not only slap-stick stuff the Chinese appreciate but pictures as well. The Chinese is a born actor and has in the average a greater understanding for art than the white man, irrespective of whether the art is foreign or native.

Chinese actors "register" expressions just as well as their American colleagues and are very studious when it comes to imitate popular American artists. I remember when a well-known Chinese actor at Shanghai, W. T. Pang, of the Sin Wo Tai Theatre, scored a great success by an extremely clever imitation of Charlie Chaplin.

I hope that the few remarks I have made on China will help American producers of the excellent and prepared market for their pictures which is waiting for them in the Far East, and that the small difficulties, which are almost ridiculous to mention will be overcome by them in the near future. The Chinese Government, modern and progressive as it is, would be only too willing to extend a helping hand to any enterprising American who would take up the business of making America and its products and its art still more popular in China. It is an undeniable fact that the Chinese have a "warm spot" in their hearts for America, which even the events of the recent war and foreign propaganda cannot eliminate, and it is to be hoped that American film producers will take advantage of this splendid opportunity.

By ST. P. RUDIGER DE RODYANKO

Major, Chinese Military Forces, Retired LateAttaché of the Governor of Shanghai

Major St. P. Rudiger de Rodyanko, former aide of Governor of Shanghai.
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WE are in a position to offer our Independent foreign friends a number of Features as well as many Short Reel Subjects and at prices that will overcome to a large extent the low rate of exchange prevailing at the present time.

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THIS Company has many big features offering for the entire world, and features that are especially suitable for the foreign markets.

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We can secure for Foreign Buyers just what they want, and solicit correspondence in this connection.

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4 Louis Joseph Vance
6 Augustus Thomas
8 Great Authors
2 Zane Grey
4 Jack London

In 1919 our organization set the pace among film exporters in every market of the world.

For 1920 our plans are even more progressive, our output more select and of the highest quality.

We shall repeat our unparallelable record again. Our stories are the established best sellers in the literary market, by the best known popular authors. Our directors have no peers. Our casts are selected to fit types so as to make each book live genuinely on the screen.

Our output of productions is steady in release, prompt in shipment and ever qualitudinous.

We shall be pleased to enter into correspondence regarding our production output.
Exchange of Films Will Improve British-American Understanding

O. P. A. BROWN, chairman of the Walturdaw Company, Ltd., London, has long established English supply house for many years. Colonial Brunwolcke's Projector in the United Kingdom, is in New York and has furnished information about trade and general conditions in his country, which he believes will be of great interest to those connected with the American film industry. Colonel Browne has been chairman of the Walturdaw Company, Ltd., since 1910, and as this position corresponds with the presidency of an American corporation his comments are proportionately authoritative.

Walturdaw Company, Ltd., has been in business for over twenty-two years. This firm was the pioneer in many important developments of the film industry.

Colonel Browne spoke of the natural bond of brotherhood that existed between the English and the two new nations. He expressed the hope that strong commercial relations might be established which would be of lasting benefit to both nations, without doing injustice to any of the other great countries.

The Exchange Stumbling Block.

Just at the present time the depreciation in exchange is seriously interfering with export trade, and if not soon controlled may temporarily halt purchases of all American goods except those which were vitally necessary. Colonel Browne referred to the possibility of commercial relations between the United States and European countries becoming a matter of actual barter. But in an American way this would be a matter of swapping goods for goods, but such a condition could not last long if the various countries interested could agree to measures to rectify the present unfortunate conditions.

Regarding the sale of American films in England, Col. Browne says that the market is glutted at the present time. He then explained the reasons for this condition.

Theatre Building at a Standstill.

No new cinemas have been built for over five years and none can be built for two more years, as they are classified as "luxury buildings." The shortage of homes is worse in England than in the United States, and in a practical effort to overcome this serious condition all construction not regarded as vitally important is forbidden by law until the necessary number of dwellings have been erected.

This method of building four thousand cinemas in England as against something like sixteen thousand in the United States. Every week there are between three hundred and thirty films released in England comprising films made in England, Italy, France, Denmark and the United States.

It is obvious that all these productions cannot prove profitable under the circumstances. Good films are successful, and bring fair prices, but of course competition is everywhere. Colonel Browne said: "Although no new cinemas are being constructed, one of my objects in coming to the United States is to arrange for an increased supply of projectors. The order I have placed is, I believe, one of the largest ever given to a manufacturer of projectors."

Projection Machines War-Worn.

"Power's machines have a splendid reputation in England. I believe I am safe in stating that fifty per cent. of the cinemas in the United Kingdom have installed Power's machines."

During the war, cinemas were, of course, very short of experienced help. Women and every variety of mechanically incompetent operators were employed, and it was easy to realize the machines received very hard usage.

"The popularity of films has increased in England four or five hundred per cent during the past few years. The houses now operating will have to replace much of their equipment."

As in America, motion pictures are no longer available as a cheap digestive for the masses, and are patronized by members of the royal family and leaders in every branch of the social and industrial world in England.

An Eleven Year Association.

"Walturdaw Company, Ltd., has had eleven years of uninterrupted and pleasant relations with the Nicholas Power Company, and I am inclined to believe this is something of a record in the film industry."

"During the war Power's machines were used by the British Army and Navy, the Air Force, the Y. M. C. A., and Red Cross."

"We are the oldest and largest cinema supply house in England and we look upon our connection with the Nicholas Power Company with great satisfaction. It is just this kind of confidence and loyal business relations that can be established in England at the present time, and American and British firms who are able to overcome the existing abnormal conditions will have won a mutual good will that money cannot purchase when the financial ship again rides on an even keel."

Commends English Films.

"In regard to English films they are as yet perhaps technically inferior to American films, but possess certain natural qualities of their own, and some day I hope to see them more popular in the United States. The film industry in England was shut down during the period of the war, and in those four years American films have made such strides that they undoubtedly have captured the film market."

"Apart from their technical merit American films are extremely popular in England because they so frequently depict scenes which have a life and vigor that make a strong appeal to English people especially of the younger generation. In view of the fact, however, that English romances have been so popular in the United States, it seems to me that English plays enacted in their natural surroundings possess an atmosphere which cannot be duplicated by mere technique or stage craft."

Suggests Film Reciprocity.

"If there is any way that good English films can be made popular in the United States, I believe it will serve to make your people as well acquainted with English life as Englishmen are with American films. All this will help to cement the friendly relations between the two nations.

"In addition to this, such reciprocal arrangements are a good thing for the trade of the two countries. They serve to stabilize exchange and prevent the repetition of the financial crisis such as now exists."

"The Walturdaw Company, Ltd., some year and a half ago entered into contractive relations with one of your youngest and most progressive film organizations, the Courtenay Ex-citors circuit. The result of this alliance will be an increased popularity of the artists and directors whose films are distributed by the First National organization."

Why Comparisons Are Unjust.

In concluding his statement Colonel Browne said: "American film manufacturers must remember that it was impossible, owing to post-belgium restrictions, to compete in the market out of the war, for the English exhibitor to keep pace with his American cousins in the matter of increasing the prices paid for their films. Because a film in the United States passed a million dollars, it would not gross a proportionate amount in the British Isles."

"Generally speaking, English films made by such well known firms as Broadwest, Hepworth and Samuelson would command much higher rentals than American films. I make this statement merely to illustrate the point that as a rule home-made films are of much greater relative value in the country of their origin, so that films, unlike prophets, have honor in their own country."

Colonel Browne will be in the United States for some time. He will shortly leave for a trip to the Coast.

Bulgarian Wants Film Agency.

A merchant in Bulgaria desires to secure an agency for films and machines. Quotations should be given c. i. f. Bourges on the Black Sea. Payment in American dollars. "See 'Exhibitor's Service Reports' of February 9. Refer to article 3199 on page 816.
OUR first OLIVE TELL feature produced by B. A. Rolfe for Jans Productions, Inc., is now ready for screening for resident and visiting film buyers for the foreign markets.

THEN too, our first great foreign-made production for the American market will be ready within a few weeks as we have perfected arrangements whereby we shall receive a steady flow of the best super-productions that the foreign producers can supply.
Foreign Market Buyer Must Have
International Perspective of Values

By GUS SCHLESINGER
Manager, Department of Foreign Sales

Our clients on the suitableness of American film productions, and the fact that we are still doing business with our oldest customers shows that we have not only preached this doctrine but have successfully carried it out in practice.

H eretofore, foreign buyers visiting New York lost very valuable time through lack of knowledge of our language and customs, methods of doing business and facilities for short cuts known to Americans only. At Inter-Ocean Building, however, the foreign buyer will find himself conducting his business with the same ease as if he were in his native country. A place is set aside for his exclusive use during his stay in America, and to that desk will be harnessed the co-operation of Inter-Ocean's force of experts.

Conveniences for Visitors.

We have at our building competent translators and interpreters who are able to speak the language of every foreign buyer. And, besides, we have what is regarded as one of the most thoroughly equipped projection rooms in the world—all at the visiting buyer's disposal. We realize that great importance is attached to the maintenance of such a service gratis to the foreign buyer, but we are also appreciative of the reward it brings in good-will and sales.

In London, where Inter-Ocean Film Corporation occupies the entire building at 104 Wardour street, the same service that one can find at Inter-Ocean Building, New York, is evident there. The London offices were established a few years ago, and its growth under President Paul H. Crowell's personal supervision has been nothing short of sensational.

In London our offices handle the product of Inter-Ocean for Great Britain and her colonial possessions, Horace G. Harper, who is at present in London will doubtless be in full charge of the London offices. Mr. Harper is a film man of broad experience.

Jean Rosen, Paris representative of Inter-Ocean, is a man well-versed with the European film market. His handling of our French business has been a credit to the film business as well as a credit to us.

Ricardo Castro, representative of Inter-Ocean in Central America, is another member of our sales staff who we are proud to have associated with us.

Foreign Buyers Want the Best Pictures

Even as Americans, Says Robertson-Cole

OBERTSON-COLE productions are now playing in every country in the world today. This announcement was made by the foreign department of Robertson-Cole, after statistics were compiled showing the export of films during the year 1919. Plans are now being made to double the output of Robertson-Cole films in foreign lands during the present year. A staff of specially trained advertising writers versed in the conditions of the various countries are now planning an advertising and exploitation campaign.

Robertson-Cole has inaugurated a policy which for any foreigner who handles its films will continue to do the indefinable and that the home office will not attempt to arrange exchange business outside of its control.

The special campaign has been arranged for Japan, India, Dutch East Indies, Australasia, Mexico, Africa, Spain. (Continued on page 1419)
ACTION

ADVENTURE

THRILLS

Miraculous Escapes

Railroad Wrecks

Hair Raising Stunts

There is not a dull moment in any foot of

THE ADVENTURES OF HELEN

20 Episodes of 2 reels each

(Adapted from "The Hazards of Helen")

Starring

HELEN HOLMES

The Original

DAREDEVIL

A few territories still open. Make application to

AYWON FILM CORPORATION, 729 Seventh Ave., New York

Bookings may be had at the following exchanges:

AYWON FILM CORPORATION
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FAMOUS PICTURES SALES CO.
Buffalo, N. Y.

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PREMIER FILM CORP.
Atlanta, Ga.

EDUCATIONAL FILM CO.
Minneapolis, Minn.

Foreign rights sold to

PENN IMPORT and EXPORT CO., 15 Park Row, New York, N. Y.

Cable Address: "PENNIMPORT," New York. All Codes
Cannibals Astounded as Peerless
Flashes on Martin Johnson Films

GIVING cannibals of the South Seas a thrill surpassing that of "Mission to La Man" has been the pleasant work pursued by Martin Johnson during his present sojourn in the islands of the Southern Pacific. When he married his wife left New York last summer to film the savages of Malekula, they promised to show to Chief Nagapate and his wild men the pictures they had taken of him two years previous.

With the aid of the Pathoscope Peerless projector Mr. Johnson was able to fulfill his promise. The following letter from Mr. Johnson to Willard B. Cook, president of the Pathoscope Company, describes his experiences in showing the savages to the wild men themselves. The letter is a fine tribute to the field work of the Peerless and is an entertaining account of Mr. Johnson's work in filming the Quiet People, to be called "Wild Men of Malekula."

The letter, written from Sydney, N. S. W., is as follows:

We have been six months among the most savage people on earth, among cannibals and head hunters, and the greatest pleasure we have was the nights we would hear the exclamations of surprise and wonder as the savages saw the moving pictures. It was just as I had made when I showed them moving pictures of myself and my companions that I had made two years ago.

I had made and showed them at night of the savages looking at themselves on the screen—and the negative has developed up fine.

Movies of the "Shawn."

We first landed at Malekula—where the savages (and Chief Nagapate in particular) tried to hold us two years ago. Under an armed guard we showed them the pictures on the beach and the next day I was treated like royalty. To think that anyone could make devil-devil magic and make their own faces move about on a white screen was too much for their simple nature and it opened Malekula for me.

I was much in demand, and through the story of my work, taken from tribe to tribe in the mountains I was sent for and offered safety in the way of whole armies of savages. Nagapate himself found great pride in guiding us—and probably behind our backs he would take credit for bringing us.

For months we traveled from tribe to tribe—just Mrs. Johnson and myself—and every night in the way it would have done you good to see it and the generator going over mountains and into valleys, on the backs of savages, and at night to have seen hundreds of cannibals squatting around the devil-devil grounds, watching the wonderful things they never dreamed of before. Many a time the trees and houses would be full of human heads—dried—all about us.

We turned the handles of the generating outfit so much that they both twisted off (they

*The Moving Picture World*, February 28, 1920

(Continued from page 1417)

Germany, Argentina, West Indies, Scandinavia, France, Chile, Italy and Brazil. The various trade journals dealing with foreign purchases will be used in advertising exploitation and publicity. It is this fact that has given the trade-markers a well known as any manufacturer sending the necessities of life to various parts of the world.

"I am sure of the rush for American productions," said the head of Robertson-Cole's export department, "buyers for foreign countries are indeed particular as to the quality of productions sent abroad. Prior to the war foreign motion picture fans were educated to accept any kind of film as long as it was amusing. Now they have turned with this group, and, like Americans, want only the best.

"The day of the bunk picture shipped to other lands is over. Those who are in charge of purchasing film for European countries demand that they receive the same calibre of productions as are given to America. This is conclusive proof that the motion picture world has been revolutionized and that only the best will be accepted in any country."

"Robertson-Cole in selling its features for other lands have followed in detail the American policy of the concern; close exhibitor-producer combination. To do this it was necessary to give the foreign exhibitor as many hints and aids as we have been giving to the local exhibitor."

**Foto Player and Robert Morton Organs**

Amaze the Critical Foreign Visitors

CONSISTENT with the demand for American merchandise, the American Photo Company is receiving inquiries for the Foto Player and Robert Morton Orchestral Organs, not only from foreign exhibitors, but is also booking orders over the seven seas.

Previous to the recent war Australia was a very fruitful territory for Fotooplayer products, the Pianola Company, Ltd., of Australia having represented the American Photo Player Company for a number of years, and was successful in distributing the Fotooplayer in both the closed and open air theatres, assembling on it. Another remarkable thing about the Peerless and the generator in that when we showed among the cannibals away up in the mountains the picture was as clear and sharp as any I have ever seen in a picture show, of course slightly smaller, but the light was perfect and the picture showed as clear and steady as any you ever saw.

**To Go Up Fly River.**

The Peerless will be a part of every expedition I make—my next trip is among the tree dwellers, six hundred miles up the Fly River in New Guinea.

Sincerely yours.

MARTIN JOHNSON.

Will send you photographs of the Peerless in use among the savages. I feel that I owe the Peerless credit for most of the fine pictures I have made on this expedition. As I said before, it opened a safe road to savage tribes, which I never could have reached otherwise.

M. J.

*The Moving Picture World*, February 28, 1920

(Continued on page 1123)

"Huh! Heap Knotty Problem"—or Whatever South Sea Islanders Say

Natives of Malekula, filmed by Martin Johnson, marvel at Peerless projector used by Mr. Johnson to show pictures of savages taken two years previous.
ALEX HAGUE
AGENT FOR
PATHE CINEMA
and
PATHE EXCHANGE, Inc.
(FRANCE)
(AMERICA)
in INDIA, BURMA and CEYLON

wishes to announce to the trade that he is now operating for his own account the largest motion picture distributing organization in the Far East and can handle in addition to the product already contracted for a few special productions, features, serials and comedies of exceptional merit.

Producers will please communicate with

PATHE EXCHANGE, Inc.
EXPORT DEPARTMENT
25 West 45th Street
New York
THE MOVING PICTURE WORLD

February 28, 1920

THERE is much argument as to which trade paper “covers the field.” There is NO argument as to which distributing organization best covers the field throughout the entire world—

PATHE

Export Agents for

Blanche Sweet Productions
H. B. Warner Productions
Albert Cappelani Productions
Edgar Lewis Productions
Edwin Carewe Productions
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Bringing Up Father Comedies (Christie)
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PATHE EXCHANGE, Inc.
EXPORT DEPARTMENT
25 West 45th Street
New York
Dependable Music

The faithful Service and Willingness to Perform at all times makes Exhibitors believe

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

is the best organ in the World -
The wonderful steadiness and habitual response under any condition appeals to the organist and The sympathetic variety of tone to musically describe screen situation proclaims The Robert-Morton

The Dominant Organ.

We have a representative in your territory who will give you our – Partial Payment Plan

Write us

RIALTO THEATER. DES MOINES, IOWA

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY 62 WEST 45 STREET
CHICAGO, ILL 64 JACKSON BLVD
SAN FRANCISCO CAL. 109 GOLDEN GATE AVE
Photo Player Abroad
(Continued from page 1419)
ment of these people have always been characteristic of the best in the arts.

Constantly Entertaining Delegates.
Following the cessation of European hostilities, exhibitors from the Scandinavian peninsula and the British Isles have written and sent over representa-tives to investigate the moving picture industry, particularly the popularity of the organ not only because of the solo possibilities, but the ability of this in-strument in augmenting an orchestra. The American Photo Player Company headquarters are constantly entertain-ing delegates, not only from these counTRIES, but the far East, who are touring the continent and stop off at headquarters to listen to a demonstration or to be shown actual installations of the Fotoplayer and Robert-Morton organs.
It is the policy of the Photo Player Company to design the instrument for installations particularly adapted to the characteristic tonal requirements of the various countries to which the organs are sent, and the number of specifications for these various instruments has already required a special assistant for the foreign department.
It is particularly noticeable that Eu-ropean countries demand a more refined quality of voicing than is characteristic of this country, which is possibly due to their greater knowledge of classical music and more general popularity of this subject among the masses.

European Is Amazed.
The European, however, is amazed at the ingenuity displayed by the American manufacturer, the popularity of the touch system, the swift shutter action and the absolute control of a wealth of orchestral stops, has opened the eyes of not only exhibit-ors, but international audiences because investi-gated modern pipe organs. The Robert-Morton type of organ, from a point of view of power and versatility, is as an approach to the reproduction of a symphony orchestra and has already achieved a remarkable recognition from the motion picture industry in foreign fields.

English, French and Italian Films Will Reduce American Exportation

By A. GEORGE SMITH
Foreign Representative Goldwyn
I first arrived in New York, I was dis-cussing prices with an export manager for certain territories. One particular territory he advised me was sold, and I asked about an adjoining territory. At first he said this was open, but upon thinking the matter over, he recalled that the party who made the contract for the first territory had asked him to include the other without extra royalty, which he agreed to do. Judge of his great surprise when he learned from me that the second territory he had thrown

TODAY the export position is one of the most interesting features in the motion picture business. There are now so many different angles that it is increasingly difficult to diagnose the situation or forecast the future.

Since the armistice and the truce papers have discussed at great length the relative positions of London and New York as centers for the export trade, but there is not much to indicate that London will again become the leading export center of the world overlook the altered conditions in New York, brought about during the war and during the war.

Prior to and during the early period of the war the export of pictures was mainly conducted through London. American producing firms either had branches or agencies in London, and the custom was that as soon as possible after the necessary prints had been made for export to the United States the negative was dispatched to the London office. Returns on the sale of rights from that center were in the majority of cases far less than the small percentage of returns received from the same territory during the last three years. They did not reckon on foreign sales returning a third proportion of negative costs as they do today.

Advance the Date of Foreign Showings.
In addition the custom of release for foreign countries is becoming reversed, so that instead of foreign countries getting a picture twelve months after its showing in the United States it is now not unusual to have a picture exhibited abroad before it has been released in this country.

When the shipping question became acute and foreign buyers not only found difficulty themselves in getting to this land, but even in shipping the goods they bought, they were compelled to come to New York to purchase their require-ments. This immediately opened up a new phase of export conditions and values to the American producing com-pagnies.

Only the larger concerns maintained export departments, the bulk of the sales being made through agents, but even the special export departments had little knowledge of territorial definitions or values.

For instance, in the fall of 1917, when

The moving Picture World
February 28, 1920
THE MOVING PICTURE WORLD

Decline in Export Predicted.
In regard to the volume of export trade as distinct from values no man of judgment will deny that for various reasons this year must show a con-siderable decrease over the two previous years.
In 1918 and 1919 picture production in other countries was spasmodic owing to the war. Now England, France and Italy are planning to produce on a big scale, and the additional output will seriously curtail the exportation of American pictures, especially when we take into consideration the present for-eign exchange rates, which apparently are going from bad to worse every day.

Notwithstanding this American pro-dcers are asking more money for their product instead of assisting their own industry by carrying a part of the bur-dens imposed on foreign buyers by the low exchange.

Take the British Colonies, for instance. Is it not natural to assume that as soon as they can fill their require-ments in London they will do so, and save a loss of 30 per cent. on exchange?

Many Pictures Barred from Export.
Does the American producer realize that hundreds of pictures will be made here during the next twelve months that cannot possibly meet the demand and Europe generally? Quality, not quantity, must obviously be the keynote of every one who has the interest of the trade at heart.

The American picture will, in my opinion, continue to have preference over the English or French pictures for some little time to come. They appeal to international audiences because they are created in the international atmos-phere of this country by groups of men of cosmopolitan origin and outlook, who unselfishly reflect in their produc-tions the art and temperament of their countries of origin. The result is the

(Continued on page 1427)
THERE ARE A FEW CHOICE TERRITORIES STILL AVAILABLE FOR THE FOLLOWING PRODUCTIONS

WHEN BEARCAT WENT DRY!

The production that startled America! Written by Charles Neville Buck, one of America's greatest writers of fiction. A super-feature that embodies all that is best in plot, direction and cast.

THE LONG ARM OF MANNISTER

A big vital drama that beats true to the pulse of life, starring Henry B. Walthall, America's foremost emotional actor. Based on the famous novel of romance, revenge and forgiveness by E. Phillips Oppenheim.

AN ADVENTURESS

Julian Eltinge, internationally known as the most celebrated male impersonator of female characterizations, is here shown in a production that is new in theme, unusual in treatment and startling in development. Julian Eltinge is at present making a tour of the world, and "An Adventuress" should prove a ten-strike to the foreign buyer who is shrewd enough to capitalize on the extensive publicity that will precede and trail this famous star's personal appearance.

For Information Communicate At Once With

INTER-OCEAN FILM

CITY CORPORA 

215 W. 42-ST.
Quality Accessory Products

**Master Projectors**
The MASTER PROJECTOR is the most recent product of an organization that already enjoys a notable reputation. The mechanical principles embodied in this machine are new, original and exclusive. By the elimination of numerous gears found in the ordinary projector, the MASTER PROJECTOR runs noiselessly. The shutter is driven from the cam shaft, while the take-up is driven by a shaft connected direct to the mechanism. There is absolutely no friction disc similar to the take-up devices used in other projectors.

**Smith Portable Projection Machines**
This new portable projector is easily the leader of all makes of portable projectors on the market today. Its chief strength is that every detail of its mechanism and operation has been worked out on the basis of its availability for use in the hands of non-experts. The Smith Portable Projector is equipped with a water-condensed cooler. The light is steady and causes no flicker upon the screen.

**Speer Carbons**
Why has the SPEER the largest international sale of any projector carbon? Why does every purchaser of this carbon re-order? Why do the discriminating film accessory dealers of the world swear by SPEER? Because the SPEER is constantly improving—each year finds a newer and better SPEER. 1920 introduces the SPEER DIRECTO CARBONS, which actually runs more reels per inch of carbon than any other carbon on the market today.

**Fulco Accessories**
The FULCO list of every necessary accessory product in motion pictures numbers 300 articles, every one a time-saver in one or more directions. It would be physically impossible to present the list of products here, but we invite you to write us for it. Until you have this list, you have no idea of how accessory standards have improved the past year. Everything from re-winds to carbon holders is manufactured by FULCO.

**Our Textbook on Projection**
Inter-Ocean has taken over for distribution “An Elementary Text Book” in motion picture projection. It is written by JAMES R. CAMERON, Instructor of Projection in the Red Cross Institute for Crippled and Disabled Men, and it tells all that there is to tell about projection. The author has kept his eye upon simplicity in language, and as a result the book can be understood by a beginner. The book is reliable and informative. For sale by the Inter-Ocean Film Corporation. Price $2.50 in American currency.

For Information Communicate At Once With

**INTER-OCEAN FILM CORPORATION**
218 W. 42nd St.
NEW YORK CITY
UNITED THEATRE EQUIPMENT CORPORATION

POSSesses THE GREATEST AND MOST EXPERIENCED FORCE OF

Projection Experts in the World

OUR SERVICE BEGINS WITH THE PLANS FOR YOUR THEATRE AND NEVER STOPS

We Know How to Equip M. P. Theatres
We Do Not Experiment at Your Expense

WE HAVE SELECTED ONLY THE BEST APPARATUS AND SUPPLIES
WE GUARANTEE RESULTS. TRY US.

HALLBERG MOTOR GENERATOR—The Light Producer
POWER'S CAMERAGRAPH—The Projector
MINUSA GOLD FIBRE SCREEN—The Projection Surface
NATIONAL and SPEER CARBONS—The Whitest Light Producers
EDISON MAZDA “C” LAMP—The Efficient Illuminant
HALLBERG PORTABLE PROJECTOR and “FEATHERWEIGHT” ELECTRIC
LIGHT PLANT—The Most Satisfactory Small Projector.

Lenses, Condensers, Film Cement, Film Splicers, Rewinders,
Reels, Supplies, HALLBERG A. C. ECONOMIZERS,
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“Everything for the M. P. Theatre Except the Film”

BRANCH STORES:

NEW YORK, N. Y.—729 Seventh Ave.
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KANSAS CITY MACHINE & SUPPLY CO., Inc., 813 Walnut St., Kansas City, Mo.

United Theatre Equipment Corporation

H. T. EDWARDS, President

EXECUTIVE OFFICE: 1604 BROADWAY, NEW YORK
Export an Interesting Game

(Continued from page 1428)

popularity of American productions in foreign markets. The condition which will require serious consideration during this year is that of reciprocity. It should be made clear that the antagonism said to exist in the motion picture business is due to foreign productions is not because they are foreign, but for the most part because they are inferior productions.

Screen and Theatrical Interests
Merge to Control Australian Houses

THE gradual evolution of the motion picture theatre from the nickelodeon to an ever rising standard of presentation will receive great impetus by the amalgamation of certain interests of Australasian Films, Ltd., and the leading theatrical production, J. & Williamson Ltd., as it is the intention of the directors to immediately set about the construction of a million-dollar theatre and motion picture house in Sydney, Australia. The houses will bring the capital cities into line with Broadway and enable the new organization to lift the standards of show production up to the same plane as the legitimate. The Williamson division of film controls the Goldwyn productions, while Australasian Films, Ltd., ranks among the World's biggest film importing firms. It has the sole rights for First National, Greater Vitagraph, Select, Robertson-Cole, Jewel and Pathé productions, and they are buyers on the open market. It will be readily seen, then, what an enormous organization the amalgamation of these two firms has brought about. There are whispers in film circles that the capital of the new company will run to ten figures.

Musgrove Now "On His Own."

Harry Musgrove, one of the leading motion picture personalities in Australia and the man mainly instrumental in the amalgamation of the companies which resulted in the formation of Australasian Films, Ltd., has resigned his position as general manager of that organization to exploit the world of entertainment on his own behalf. He has had an interesting career, having risen from the position of secretary of one of the concerns which merged into the original association of companies to the top rung of the ladder.

It is possible that he will leave soon for the United States, where he is intimately known, to give effect to the plans he has formulated for the future.

Wilfred Lucas has finished the "Man from Kangaroo," which was shown at the Lyceum and Lyric on January 24th. They are now cutting his second picture, "Shadow of Lightnin' Ridge," to be released in February. They are highly pleased here with the work he has so far done, and he returns to Los Angeles in February to wind up his affairs to return and make more pictures. Mr. Longford is in charge during his absence. Two of the American company he brought with him, Miss Brownie Verhon and Mr. Wells, have sailed for America.

The "Selsnick boys" are showing the "Perfect Lover" at the Strand. This is their first release here, and they have been lucky enough to get into the game quickly, having made arrangements with Union Theatres for six different pictures for the same number of consecutive weeks.

I did not know the "Dear Old World" when I saw the last copy (November). Well, if it is not too late, strikes are right in fashion in this country. The musicians' strike is over and has signalized the end of the bitter dispute. The picture houses got help outside the union, and a number of professional musicians are playing in street bands for a living. This, together with returned

Superior Pictures Sells Anywhere.

My own experience is that the superior picture has no difficulty in selling, no matter on which side of the Atlantic it is made. If it is made absolutely superior, of course it is not only a critical; and certain producers, who for years have been making the so-called program features, have found it necessary to discontinue programs and instead produce fewer and better pictures. This being the case it is unreasonable on the part of the foreign producer to expect a market here for what are really program features. As soon, however, as he produces a picture that will compare favorably with the American picture (and he most assuredly will) the whole position will have to be reconsidered because made for the picture on the programs of the American exhibitors. Otherwise the foreign producer's grievance will become a real instead of an imaginary grievance.

soldiers' bands, has given us a surfeit of street music and has made the police take notice of the many complaints of fire keepers at congested parts of the city.

Have just received a copy of the Tribune of November 30 in which there is a discussion as to whether Le Prince or Edison was the real pioneer of the motion picture on flexible film. To settle the argument I should say neither. This is due acknowledgement of the great impetus that Edison has given in this direction.

The late Dr. MAREY, scientist of the "College de France" in Paris, to my mind was the real pioneer. He experimented for years with the assistance of the French government, first with glass plates. I personally saw in the fall of

(Continued on page 1429)

Industrial Pictures, Which Chinese Like, Will Develop Market for U.S.

"China likes to 'see the wheels go round.' China wants industrial and commercial pictures of all kinds." Such was the film thought uppermost in the mind of Julean Arnold, attaché of the United States Chamber of Commerce in China.

When a man has been "at" something for eighteen years, particularly if he has been on the payroll of the government, it may be taken for granted that he knows what he is talking about.

"I do not mean to say that the Chinese do not like the program picture," said Mr. Arnold to the Moving Picture World man when interviewed in the China House, "but I do produce on the lines of story of America's great industries, the details of manufacturing the articles they use, the social welfare activities in our big commercial organizations.

China Wants to Learn.

"China is vast and growing. It wants to see and learn. The picture theatres are competing strongly with the 'legitimate' show in China, for the Chinese have always been theatregoers.

"Industrial pictures from this country will not only show China how things are done on a big, efficient scale, but they will help tremendously to boost American commercial products there. I should like to arrange with either the producers of industrial films or the companies for whom they are made to give them distribution in China for the advancement of American commerce. I have already shown a number of such pictures, but the supply is far from sufficient."

Promoting American trade through the motion picture is just one of the many ways in which Mr. Arnold develops the consumption of Yankee products in the Orient. He is the connecting link—the suggestion-box—between the producer in America and the consumer across the Pacific. Now in this country, his work will take him into the office of the railroad president, the oil magnate, the tobacco king, the mine owner, the big manufacturer—to suggest ways and means of developing the Chinese market for America.

"China would make a beautiful background for pictures made by our American film men," concluded Mr. Arnold. "The Chinese would like to see pictures dealing with their own social customs. The Chinaman is interested in plays. Every Chinaman is an actor, and a casting director would find no trouble at all in getting 'local talent' for his pictures."

Well, Mr. Producer and Mr. Maker of Industrial Pictures, are you going after China?
At Your Service—

Always—

MOTIOGRAPH DE LUXE

Wherever a motion picture projector is to be operated, thousands of miles away from its place of manufacture, unquestionably the biggest argument in its favor is its dependability under all conditions of service.

If it costs ten dollars to have a projector break down in New York, it will cost one hundred dollars to have a projector break down in Melbourne. New York is near the center of manufacturing distribution. Melbourne is thousands of miles away.

The Motiograph, across many years, has established an enviable reputation for being “always on the job.” It is built like a battleship whose working parts are staunch and true. It can’t go wrong.

In hundreds of theatres throughout the United States it is providing that faultless projection which has done so much toward elevating the motion picture industry to its present high plane.

For a space of many years the Enterprise Optical Company has had an earned reputation for reliability and square dealing.

For “Motiograph” Descriptive Matter

address

The Enterprise Optical Mfg. Co.

564 West Randolph Street

Chicago, Illinois
1892, shown to a large audience in the lecture hall of the "Music des Arts et Metiers" (the Museum of Arts and Trades) Paris, the first motion picture taken from one point of view on flexible film.

It was a mammoth head of a Frenchman saying, of course in French, that French was a beautiful language. This was, I believe, the first public exhibition in France. The film was taken by Dr. J. Prosperity, directors, Arts is shown in London in "Music des Arts et Metiers". Theodore Griffith, film. 1892, is "Music des Arts et Metiers.

The Executive head of Guy Croswell Smith, Ltd.

by Guy Croswell Smith, Ltd., through its directors, Messrs. J. J. McCarthy, Theodore Mitchell, Guy Croswell Smith and George Bowles as the thing that is going to have a far greater effect in keeping a large bulk of the American money in Europe and France and other European countries than any present agitation which has been raised to check the heavy flow of American material.

Guy Croswell Smith, Ltd., is an American corporation which has been meeting with success in the foreign field by elimination and distribution of special feature subjects like the D. W. Griffith big specials such as "Broken Blossoms," "The Birth of a Nation," "In tolerance" and material of this distinct quality and stamp. Their relations are such, as explained by Mr. Smith, president of the company, that they can finance their affairs in Europe.

Prices of Film Are Prohibitive.

Marey's camera, and the projection by the electrician, Moltoni. The world will find reference to this in Talbot's Practical Cinematography.

Suggests Experimental Laboratory.

What would be the matter in having an experimental national laboratory in America similar to the Marey Institute? I certainly think the film trade is able to subscribe to such an institute, where operators in all branches of the business could get in touch with all developments in electrical, photographic and practical matters of interest.

As in Paris, it should contain a library, lecture hall, work-rooms and even living rooms for visiting students. It might be called "The Edison National Institute" in compliment to the man who certainly did a great deal for the advancement of present day cinematography.

S. M. JACOBI.

a continuation of this prosperity during the coming months. The relief from the strain of the war is already making itself felt in film circles, and another twelve months should see a great forward move in Scandinavia.

The demand for Paramount-Artcraft productions has grown enormously throughout Northern Europe in the last few years, and any improvement in the exchange situation will be the signal for a much greater increase in business in the future. The darkest days of the adverse exchange situation will soon be a matter of history, in the opinion of Scandinavian business men, and the film business is preparing itself for a record-breaking business.

High grade motion pictures are extremely popular. There is a great need of more high-class theatres, and this building movement has assumed considerable proportions, especially in Sweden, which already has approximately 700 theatres exhibiting motion pictures. The difficulty of obtaining licenses for the erection of theatres is one obstacle in the way of building theatres, but this difficulty is passing.

Clarke Gets Valentine.

Horace T. Clarke, the traveling representative for David P. Howells, Inc., who traverses Australia, the Far East, and the Orient in behalf of Howells' picture productions and accessories, received a six and one-half pound son as a valentine last Sunday, February 14. Both wife and baby are doing very well. Mr. Clarke starts off on his next swing to the Pacific Archipelago in April.
PEERLESS STANDARD
PORTABLE PROJECTOR

Price as shown $275.
Also made with enclosing magazines.

READ WHAT MARTIN JOHNSON WRITES FROM THE SOUTH SEA ISLANDS:

For months we traveled from tribe to tribe—just Mrs. Johnson and myself—and the Peerless opened the way for us. It would have done you good to see it and the Generator going over mountains and into valleys, on the backs of savages, and at night to have seen hundreds of cannibals squatting around the devil-devil grounds, watching the wonderful things they never dreamed of before. Many a time the trees and houses would be full of human heads—dried—all about us.

I have the Peerless set up here in the house and will do all my cutting and assembling on it.

Another remarkable thing about the Peerless and the Generator is that when we showed among the cannibals—away up in the mountains, the picture was as clear and sharp as any I have ever seen in a picture show, of course slightly smaller, but the light was perfect and the picture showed as clear and steady as any you ever saw.

The Peerless will be a part of every expedition I make—my next trip is among the tree dwellers six hundred miles up the Fly River in New Guinea.

I feel that I owe the Peerless credit for most of the fine pictures I have made on this expedition. As I have said before, it opened a safe road to savage tribes where I never could have reached otherwise.

M. J.

PEERLESS PROJECTOR COMPANY
32 West 43rd Street New York City

Also Sold by Pathe Cinema, Ltd., Bombay, India; Pathe-Phono-Cinema-China, Shanghai, Hong Kong and Tientsin, China

Responsible Representatives Wanted in All Parts of the World

The unanimous choice of the expert projectionists, because it combines the most advanced ideas in design with unique convenience in operation.

Motor (or hand) drive and rewind at any speed.

Film threads easily, runs in a straight line without twists or turns and where you can see it. Studios and directors use it to cut and edit film as easily as on a rewind table.

Less flicker at three-quarter speed than any other projector at normal speed.

Its skillful design and superior mechanical construction are a revelation to users of ordinary portable projectors.

Triple, meniscus, bi-convex, French condenser lenses.

Monoplane Mazda Lamps.

Frame and supports all of aluminum.

Widefaced, helical-cut, bronze on steel noiseless gears.

Oil-less bearings throughout. Westinghouse universal motor.

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!

Peerless Hand Driven Electric Generator—Simple, practical, fool-proof. In use with universal satisfaction all over the world. Ball-bearing dynamo. Folding stand. Weston voltmeter. Boxed for Export, 12"x15"x33". Weight, 50 pounds. Price, $175. (Cannot be used with other projectors having the old style optical systems.)
Finally, a representative of the owners of the Palais Theatre was sent to France for Powers’ projector. This was selected. This strongly indicates the care taken by European exhibitors in the selection of their projectors and demonstrates the high regard in which American machinery is held. The extent of this European demand is shown by the statement made by a representative of the Wurlitzer Company. Ltd., that it was believed upwards of 4,000 Powers’ projectors have been installed in the United Kingdom.

President Earl recently announced that the Fox Film Corporation had taken the agency for Powers’ projectors in France, Belgium and Switzerland. This completed a chain of great concerns representing this American corporation in all parts of the world.

A single order was recently received by the Nicholas Power Company for fifty machines for Australia. Another order came for a single machine for a town in New South Wales, on the Postmaster of New York could give no information.

South America’s Lively Market.

South America has always been a heavy purchaser of the Powers machine and recent orders from China show that this will some day be a big field for American films and motion picture equipment. It was a pioneer in the foreign field as well as in this country, and the development of this great demand for American projectors is to a considerable extent the result of the aggressive export policy of President Earl. Under normal conditions the export trade is an excellent thing for American exhibitors as it enables American manufacturers to sell larger quantities of their products, keeps the factory busy in dull periods and serves to keep down overhead charges. The result of this means lower prices for American as well as foreign users of moving picture machines and its general effect is to promote the advancement of the film industry.

President Earl Figures Ahead.

Large manufacturing concerns such as the Nicholas Power Company, of course, anticipate the effect of their efforts to develop the export market and have provided additional manufacturing facilities. The Nicholas Power Company supplied nearly 1,800 new machines to the Y. M. C. A., the K. of C., and various departments of the United States Government during the war, and much of this business was actually of an export nature.

The Nicholas Power Company, therefore, has ample facilities for the export business and will be able to take care of a very large foreign demand without, in any way, inconveniencing American exhibitors. There is no reason to believe that the demand for Powers’ projectors and other American motion picture equipment will be very heavy for the foreign international business and will avoid all disappointment by “coming early to avoid the rush.” This is the important lesson of the present export situation.

Solving Problems in Studio Lightings

Sun Light Arc Pinch-Hits for Old Sol

To get an immediate valuation on Sun Light Arc and to see at once how much the new artistic interests are opening up in the picture production through the use of Sun Light Arc’s possibilities in creating lighting effects which it is impossible to duplicate by the production of “On With the Dance” is cited by J. Justice Harmer as embodying all the requisites of skilled lighting. Mr. Harmer declares that the Mae Murray production is an ideal exposition of artifice in studio illuminations.

Because it is a release of current interest “On With the Dance” is cited; but there have been scores of other photoplays in which Sun Light Arc has been used by famous Players-Lesly, Selznick, Norma Talmadge, Bray Pictures, Pathé, Educational Films, Metro, Fox, Goldwyn, Syndicate, Chapman, Marshall Neilan, Hub-kinson, United Pictures, Johnson-Hopkins, Vitagraph, Guy Empey, Reaart, Tourneur, Lois Weber, Mayflower, Master Films, Allah Ryan, Universal, Mary Pickford, Fairbanks, Brunton, Erbograph, Blackton, Novagraf, King Cole Comedies and many others.

Mr. Harmer declares that Sun Light Arc is capable of commercial as well as artistic uses and he is every day finding new fields for it. Perhaps the Song of the South, is the best instance.

The apparatus may be secured for a day, a week, a month or a year for any purpose the owner desires, the distributing stations having been established in the principal cities in the United States and Canada.

Sun Light Arc’s equipment weighs 764 pounds—1,200 boxed for domestic shipping. Its candle power is 100,000 and the lamp and burner on direct current only at a voltage of between 95 and 145 and consume 150 amperes at the arc.

Mirrors Carry Light Afar.

Height of lamp 8 feet to center of arc but it has a worm lifting mechanism that can be elevated to 10 feet on the tripod and by a mechanism of a chain hanging therefrom, can be tilted or elevated to any desired angle. In fact, this light can be manipulated the same as a camera box on top of a tripod.

Excellent photographic results have been obtained with the light one-half a mile away through projection of the light by the parabolic mirror. For flood light-

(Continued on page 113)
The G-E Compensarc
Makes Pictures Steady

The G-E Compensarc is a device that provides and maintains proper arc voltage and current resulting in the steady projection of any sized picture on any line current.

Compensarcues are made in two general types. The transformer type is used on alternating current to produce an alternating current arc. The motor generator type is used on direct current to produce direct current or for use on alternating current to produce direct current.

Compensarcues are economical, efficient, safe, reliable and easy to operate.

G-E offices or distributors everywhere for quick delivery and service.

General Electric Company
General Office
Schenectady, N.Y.

Sales Offices in all large cities
THE MOVING PICTURE WORLD

February 28, 1920

(Continued from page 1431.)

ing in a hall 80 by 100 and 60 feet in height, the Sun Light Arc will light up this space equal to a beautiful sunlight.

Mr. Harmer declares the actinic value of Sun Light Arc is 100 per cent, with that of the sun. It is declared to be perfectly in definition of color, having the true spectrum.

The light is supplied with an iris shutter. In using the iris shutter without the parabolic mirror a beautiful spot light of wonderful photographic value can be projected to any part of the studio in any direction so that the spot would illuminate the desired object; and in this case nothing of the surroundings are photographed other than that covered by the beam of light.

Lends Multiplicity of Effects.

There is no end to the odd effects that can be obtained through the use of the parabolic mirror, iris shutter and diffusing lens; and many spot lights for a series of headless spots can be had from this one lamp, whereby spot lights of photographic value can be directed on four, five or six different objects in the set. The spot light can be varied in intensity by altering the iris diaphragm.

Reflected lighting, back lighting and high intensity spot lighting and particularly for back lighting the Sun Light Arc lends equal. While this is true of the odd effects that can be obtained through this most wonderful light, it also has the value for general illumination.

President Harmer, of Sun Light Arc, whose knowledge of colors made the art of studio lighting come so near perfection in his invention, is one of the pioneer experts in the art of reproduction. He has for forty years been engaged solely in the graphic arts.

Preparing Further Innovations.

"The day is coming," declares Mr. Harmer, "when our corporation will have three powerful generator sets mounted on trucks carrying several thousand feet of cables. This will be a great step forward in the production of motion pictures because of the fact that these trucks can go anywhere in the country regardless of conditions. Each set will carry three of these immense Sun Light Arcs which mean an illumination of 300,000 candle power in open flood light or a combination of 12,000,000 candle power by the use of the parabolic mirror.

One of the most conspicuous successes, of more recent record, was the use of Sun Light Arcs in illuminating Madison Square Garden during the Caddock-Stecher wrestling match. So brilliant was the illumination that the newspapers commented upon it and the photographic cameras were able to get every move in the match from "close-ups" to long shots without missing a detail.

"Necessary to Extend Credit to Foreign Buyers," Says Shallenberger

W. E. SHALLENBERGER, as president of the Arrow Film Corporation, has recently arranged with a number of independent producers to handle their productions for the entire world. For years the Arrow company has concentrated upon building up the independent market in the United States permitting their productions to be handled abroad by outsiders.

Having decided to expand and handle their various productions throughout the entire world, Mr. Shallenberger proceeded to establish connections abroad that would enable the Arrow to expand rapidly and in the right direction. This is in view of the fact that a number of big productions that are especially suitable for the foreign trade. For the United Kingdom, Arrow has secured as its representative Montague Cohen, who has opened offices under the firm name of Film Rights, Ltd., at 33 Soho Square, London. For Continental European buyers, Arrow has arranged with J. Rosen, with offices at 43 Rue Labryere, Paris, France. At both of these offices, Arrow connections can be secured and negotiations conducted.

Future Depends on Right Prices.

In an interview with the Moving Picture World, President Shallenberger stated: "The future of American productions abroad depends on the selling at reasonable figures. At the present rate of exchange it is impossible for the foreign buyer to purchase productions and pay the proportionate share of the cost of said productions. Until conditions change it is absolutely necessary to extend credit to foreign buyers and assist the foreign buyers by giving them an advantage in price.

"The Arrow company does not care to make money in its foreign business at this time with the low rate of exchange so decidedly detrimental to the foreign buyers, but if we can assist the foreign buyer in maintaining his business in American productions we are satisfied, and "Specialization," framed in a judiciously prominent place.

L. H. Allen believes in specialization, but he doesn't advertise it by office placard-bromides. He advertises it by salesmanship. As president of the Foreign Markets Distributing Corporation he maintains an unbreakable hold upon his buyers by service.

Middleman Dominates.

"In America the producer dominates the field," said Mr. Allen to the Moving Picture World representative. "But in the foreign market, the exporter or the middleman dominates. The exporter's buyers must depend upon him absolutely for a square deal, and it is up to him to give dependable service.

"And since this is an era of specialization, naturally exporters are specialized agents. One man knows Scandinavia better than anybody else because he specializes in this territory. Another specializes on Australia, another South America, and so on."

And before we let Mr. Allen get any further along in his story, let us interrupt long enough to say that specializing in South America is to him like doing the popular act of rolling off a chair. Mr. Allen talks of the possibilities of the Latin-American field in such a favorable light that he influ-
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"THE LIGHT THAT NEVER FAILS"

SUN-LIGHT is the only light that would satisfy everybody, were it available at all times.

Joshua is said to have stopped the sun in its course. Were he alive today he would have to also stop the earth.

You don’t have to stop the earth to get constant and steady SUN-LIGHT.

We do not claim to have put the sun into a bottle but we do say we have SUN-LIGHT in our ARC

Modern films are made to suit the more discriminating public, and the best modern films are made with light derived from the rays of the SUN-LIGHT ARC.

If you need SUN-LIGHT and must use artificial light, in the studio or outside, use the lamps which alone give 100,000 candle power of pure photographic light, at a price approximately eighty per cent below the cost of other sources of light necessary to obtain the same results.
THIS IS IT

SUN-LIGHT ARC CORPORATION

Can be purchased or rented by day, week, month or year.

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1735 Highland Avenue
Hollywood, California

WILLIAM SANDOZ
Rio de Janeiro, Brazil
This Issue of the Moving Picture World

WILL REACH THE NOOKS AND CRANNIES AS WELL AS THE METROPOLITAN CENTERS OF THE ENGLISH-SPEAKING EXPORT WORLD—WHEREVER THE KING'S LANGUAGE IS USED FOR CLOSING DEALS.

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516 FIFTH AVENUE Phone: Murray Hill 1610
NEW YORK CITY
American Films Dominate World, But
Producers Must Nourish Exchange

By ARTHUR E. ROUSSEAU
Export Manager, Pathé Exchange, Inc.

At the beginning of the war the American product, already favorably considered in the foreign markets, did not take long to establish some kind of a monopoly in all countries where it was introduced, and until long after the armistice no change was in sight.

An American producer, finding a ready outlet for his product everywhere and consequently the wherewith to make good pictures, took advantage of all the facilities at his disposal and his inventive genius developed motion picture productions, which, the foreign producers admitted, surpassed their own best efforts. Before long the foreign market became a real source of revenue, giving our producers a larger latitude in making elaborate productions and largely contributing to the high standard we have reached these days.

Foreign Countries Not Self-Sufficient.

American films had established themselves firmly in foreign territories and were not going to be eliminated so soon. Home productions started slowly, as though afraid to tackle the proposition. The producers realized perfectly well that their pictures would not attract from the standpoint of quality, rather from that of curiosity, sympathy or patriotism. The foreign producer also realized that this curiosity or sympathy would not extend far beyond his home market and therefore hesitated as to whether he should invest the necessary amount of money to bring his productions up to the required standard. It is an admitted fact that, with a successful film in America, the producer can break even aided by the exploitation in this country, whereas few other countries afford sufficient opportunity for a picture to earn back its investment in home territory.

Must Supply Market.

It looked as though we were going to enjoy prosperity for a long time to come, when within a comparatively short time the rate of exchange with European countries rendered all export business impracticable. This decrease in value of European currency was not the effect of heavy purchases during a few months, but the effect of the leveling of a rate of exchange which had been held up artificially for several years; and the wise ones believe that it will take several years before European currency will be stabilized.

America cannot afford to keep away its product from Europe until the rate of exchange is stabilized, but must continue to supply the European market and take the depreciated European exchange rate into consideration. It should go so far as to give its product at the cost price of the positive, in countries where the local money has hardly any value compared to the dollar, this merely for the purpose of keeping American films before the public and to prevent foreign producers from seizing the market, which in their own currency might represent a fair return for their product.

The main object of the American producer must, therefore, be to maintain the demand for his product. In cases where the foreign currency is depleted considerably, since the producer is not waiting for this money to continue his business, he should either grant the purchaser a long credit or leave the money derived from the sale in banks in the respective countries, thereby creating working capital for those countries which will help it to improve conditions, tend to increase the rate of exchange and increase the value obtained for his pictures.

By so giving the European countries working capital the American producer will not only have the possibility of the improved rate of exchange later on, but he will help to the improvement of the situation in general in these countries and allow them to construct new theatres, sorely needed to satisfy the demand of the public, which during the last few years has developed a tremendous appreciation of good motion picture shows. This will mean increased possibilities for each picture and allow the distributing organizations to pay the producers higher prices for their product.

Penn Import and Export
Opens a Film Department

The Penn Import and Export Company, of 15 Park Row, New York, a firm of long standing in the export and import business, has recently entered the field. It has established a cinema department under the direction of a well-known film export man.
Columbia Projector Carbons

Columbia White A.C. Special Carbons, for Silence, Steadiness, and Brilliance on Alternating Current

Columbia Silvertip Combination Carbons for Long Arc and Rich Color Values on Direct Current

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Saturday, February 28, 1920

American Films Abroad

This issue of the Moving Picture World marks its last appearance in the page size adopted by its founder, James P. Chalmers, only a week less than thirteen years ago, the initial number having appeared on March 9, 1907. Many things have happened in the film world in the intervening years—in fact, practically everything pertaining to motion pictures as we know them today has developed within that period.

We believe another factor also marks the present issue. We believe our readers will agree with us in the assertion that never before has there appeared in any motion picture trade journal a section treating so comprehensively of the growing importance of American film abroad; that never before have the conclusions of so many men competent to speak with authority on this great subject been brought together within two covers of a trade publication. The story of film export is well told, from the beginnings in 1910 as outlined by William Wright to the summary of the latest official figures by Samuel Goldwyn.

Mr. Wright tells us of the indifference of the American producers in the early days to the possibilities of selling films abroad. That feeling perhaps may have been due to the ascendency at that time of the work of French and other European producers.

One of the topics under general discussion is the matter of the world's trade center. A. George Smith in his informing article touches interestingly upon this not unimportant question. Mr. Smith is an Englishman who for many years lived in South Africa, who has been in New York for two years and now has returned to London as the representative of an American company. He may be said to look upon the subject with an open mind. His conclusions are that partisans of London as the coming or returned center of the world's film trade overlook the altered conditions now prevailing as a result of the war. While the English capital may be the better center for certain territory, South America, the Orient, the Far East, Australia and Africa may be sold from New York with equal facility.

According to the figures compiled by Mr. Lachenbruch the United States exported in 1916, 231,000,000 linear feet of film, of which 158,000,000 were of finished pictures. Mr. Lachenbruch estimates that at the present time almost 300,000,000 linear feet of motion pictures are made in this country annually.

Showing the growth of the export trade we may quote from these tables the figures showing that Norway in 1915 imported from this country pictures to the value of $5,666; in 1918 the sum was $220,886. Mexico in 1914 bought of us films valued at $6,614; in 1918 the amount was $65,727, and this in spite of the lively German propaganda under full swing in that country. Australia jumped from purchases of $118,553 in 1913 to $682,091 in 1918. Coming to larger figures while Europe's bill in 1914 was but $949,980, in 1916 the peak was established at $4,851,866, the amount declining to $1,991,351 in 1918. Not all figures are dry, and there are many more in the tables from which these statistics were gathered that will well repay perusal.

Mr. Goldwyn points out that the United States with 15,000 motion picture houses has only 2,500 less than all the rest of the world. His description of the motion picture of America as the Yankee salesman abroad fits in with the remarks of returning travelers. The statement, too, that the advertisement "Made in America" is one the exporter cannot afford to neglect, that the American film is a psychological advance agent, has sound business force.

Mr. Shauer sees an expansion abroad during the coming five years that will equal the one through which the trade in this country has passed recently. He sees thousands of theatres under construction in the near future throughout the world to provide entertainment for amusement-hungry peoples. He predicts the financial leaders will work out a solution of the exchange problem, so that there will come a marked change in the situation compelling the foreign buyer to pay from two to four hundred per cent. more for film today than he did before the war.

The exchange situation naturally is uppermost in the minds of many of the contributors. Guy Crosswell Smith expresses the opinion that the present unsettled state of foreign exchange and the fluctuations of European money value will have far greater effect in keeping the large bulk of American motion pictures out of England, France and other countries than will any agitation which has been raised to check the
heavy flow of American material which poured into
that field during the war. He says there are not
enough picture houses in these countries to absord this
great additional expense, and that naturally the for-
eign market will depend upon less expensive produc-
tions.
Mr. Howells calls attention to the same angle of
the export situation as that of which Mr. Powers talked
in our issue of last week—i.e., that the reduction of
foreign demand for American pictures will throw
added burdens upon the producers and exhibitors here.
Mr. Howells' statement that foreign buyers today are
paying as much for rights in one, two or three coun-
tries to American productions as it would cost an Eng-
lish, French or Italian producer to make a picture may
cause concern. He pleads for easier terms for the
foreign buyer.
Colonel Browne speaks with authority from the
viewpoint of the English distributor. He tells us of the
battle being fought in the country, which is even more
serious there than here, he says; that no new cinemas
have been built for over five years and that none can
be for two more, as they are classified as "luxury build-
ings." Every week, he says, between twenty-five and thirty productions are released in England,
and consequently all can't make money. As one rea-
son, and a sound one, too, the Walturdaw chairman
urges that, as English romances are so popular in the
United States, English plays enacted in natural sur-
rroundings possess atmosphere that cannot be dupli-
cated by the arts of technique or stagecraft.
Major De Rodynko wonders why China, with its
hundreds of millions of inhabitants, has not been
more exploited by American film. He feels it
not alone to the treaty ports, but to the interior, which
he declares is a splendid market. The major says pro-
ducers should cater to the native pride of race and
translate the sub-titles, explaining that the Oriental
and Chinese display great appreciation for any effort
in that direction. He adds that the Chinese govern-
ment will help the producers. Mr. Arnold, an attaché
of the United States as Major De Rodynko was of
the governor of Shanghai, says the Chinese are en-
thusiastic over industrial and commercial subjects.

The year 1920 undoubtedly will show a lessening in
European demand for American film. Several reasons
account for this readily will occur to the mind. An
temporary change from the exchange factor there is the growing
number of releases by foreign producers. The lull
will be temporary. With the restoration of normal
conditions and the building of many theatres through-
out the world and the consequent addition of millions
upon millions to the number of screen followers the
makers and exporters of American pictures will find
ample opportunities for the expansion of their business.

GEORGE BLAISDELL.

Speakers at Northcliffe Luncheon Urge
Better Anglo-American Film Relations

A t the invitation of Arthur Levey fourscore representatives of the
financial world, the press and motion
pictures gathered at a luncheon
tendered at the Hotel Astor February
17 to W. G. Faulkner, visiting the United
States on behalf of the Bildt Northcliffe,
the English publisher. The object of the
gathering aurally was to discuss
ways and means of bettering the rela-
tions between England and the United
States, with the employment especially of
motion pictures as a means to that end.

Present were many of the producers and distributors of motion pictures.
Melville E. Stone, head of the Asso-
ciated Press, presided. At his left was
William A. Brady, president of The
Association of the Motion Pic-
ture Industry, and at his right Mr.
Faulkner. The speakers were the two
just mentioned and Walter W. Irwin
and Louis Tracy.

"The educational value of the picture
is almost limitless," declared the presid-
ing officer, "and the great and respon-
sible work the picture men conduct. The
manner in which they carry it on may
make for the welfare or the injury of the
world in the largest measure.

Mr. Stone read a message from Lord
Northcliffe, in part as follows:

Pleads for Better Understanding.

"In asking my friend Faulkner to
cross the Atlantic I had in my mind the
creation of a better understanding
in the minds of the film world of our
country and yours. My personal interest in films is
frankly educational—not in the dull
sense, but largely in the sense of ac-
curacy of detail.

"Some American films, beautiful in
conception, that include reels depicting
English life, are occasionally spoiled by
little but damaging mistakes which
make the public disregard the fine crea-
tive and accurate portion of such films.
Such errors hurt filmland as badly as
false news hurts newspaper. They
make people doubt the accuracy of all
films.

"A good understanding between the
film makers of our countries is the more
essential because the development of
cheap private producers will produce
such an increase in the manufacture of
films and the release of them that for
every film put on the screen to-day I
venture to predict that there will be
a hundred produced in ten years time.

England Not Awake to Possibilities.

"I find that my own private projector
has increased the desire of my house-
hold and circle of friends to go to all
the neighboring picture theatres.

"This new development has infinite
possibilities. In Great Britain we are
not sufficiently awake to the fact that
the moving picture is absolutely the
greatest instrument of recreation and
education that the world has ever
known.

"In the United States I found during
my residence there two years ago that
there were plenty of people even in
that country, which is the home of the
film, who did not realize the possibilities
of 1925 in filmland

"My friend Faulkner goes to you
with a message of good-will from all
of us here, and especially to say that
any efforts in the direction of accurate
and elevated production will meet with
very warm support: from the Northcliffe
Press, "NORTICLIFFE.
"London, 14th January, 1920."

English Houses Cater to All Classes.

Mr. Faulkner in opening his remarks
expressed his appreciation for the at-
tendance of the prominent representa-
tives of finance, the press and the
motion picture. He described how im-
pressed he had been by one of the sub-
titles in "The Land of Opportunity,"
which he had seen on the evening of
Lincoln's birthday, and which quoted
the Great Emancipator as saying that
"Nations like individuals sometimes
need friends." He predicted for the
picture industry in that country a new
year in its quarter century of history.

"For five years 90 per cent. of the pic-
tures shown on our screens were of
American origin," said Mr. Faulkner.
"Today the picture theatres in our coun-
try are drawing all classes where five
years ago they were drawing practically
only one class. Thirty millions of our
people out of forty-five millions see pic-
tures every week.

"A year ago in London the average
newspaper gave two columns a week to
motion picture news. Lord Northcliffe
gave some 12,000 words. Now all of the
London press prints 30,000 words weekly, a record
which has not been approached by any other
industry in our country."

The luncheon ended with the adop-
tion of a resolution which Lord North-
cliffe referred to as a co-operate in the plan to promote
good-will between the people of Great
Britain and the United States along the
lines suggested by Lord Northcliffe.

A bill has been introduced in the Na-
tional House prohibiting the sale of
movies in any theses, unless there are available corresponding
seats. Forfeiture of license is to be im-
posed for a third offense.
Sunday Closing Bill Is Introduced Friday the Thirteenth in Congress

A SUNDAY-CLOSING bill for the District of Columbia has been introduced in the House of Representatives. The author, or the sponsor, of the Columbia Representative Henry Wilson Temple, Republican of Washington, Pa. It is a sure-enough closing bill, and although Dr. Temple does not agree, it would preclude the sale of all kinds of merchandise, even down to bread, milk, cigars, Sunday papers and whatnot.

This bill has been in the air for some time, so that its appearance on Friday, February 13, a day that may be ominous for or against it, was nothing of a surprise. Dr. Temple is one of the ablest members of the House of Representatives. He is a native of Ohio and graduated from Geneva College in 1883, and from Covenanter Theological Seminary at Allegheny in 1887. Later he became pastor of churches in Butler, Lebanon, and Washington, Pa. In 1898 he became adjunct professor of political science and history and political science in Washington and Jefferson College, where he remained until his election to Congress. This is his fourth term in the House.

Wants Full Expression of Opinion.

Asked regarding his bill, Dr. Temple stated he wanted to bring the proposal before the people for full discussion and expression of opinion.

"There is agitation in a good many places, both for Sunday closing and for Sunday opening legislation, and I believe it will be wholesome to have a full expression of public opinion on the subject," he told the Moving Picture World correspondent, adding that for the most part the people in the places where the amusements were denied them the activity was for Sunday opening. "The purpose of the measure is to give every man who works an opportunity to rest one day in seven and to protect those who wish to spend that day in religious observance."

The text of the bill is as follows:

That from and after the passage of this act it shall be unlawful in the District of Columbia on the Lord's Day, commonly called Sunday, for any person to labor or employ any person to labor or to pursue any trade or secular business, work of necessity or charity always excepted; provided, that persons who recognize as a day of rest any other day in the week than Sunday shall not be held to have violated the provisions of this section if they observe as a day of rest one day in each as hereinafter provided.

That from and after the passage of this act it shall be unlawful in the District of Columbia on the Lord's Day, commonly called Sunday, to keep open and use for secular purposes any dancing saloon, theatre, bowling alley, or place of public assembly or amusement where sports are carried on for such purposes.

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shunted through Congress with little or no delay or obstruction. In view of the trouble brought about by the adoption of the eighteenth amendment, Congress is "going slow" in adopting reforms. No one can be said to be a slave to the "screen habit"; no one is prevented from attending church, if they want to go; the motion picture theatres are not noise producers and cannot be said to form a nuisance; there is only one thing against them, and that is they form keen competition for the churches, and the ministers, finding their attendance dwindling, seek assistance through the passage of laws of a subsidizing nature.

The members of Congress are aware of these things, and they are not going to stir up any more unrest than will normally come about. Further, they see pending requests for legislation that will prohibit the use of tobacco. The women of Kentucky are planning to memorialize Congress for legislation that will regulate women's dress. If Congress wants to close up shop, all it will have to do will be to levy a few more taxes and make a few more regulations restricting personal liberties and Congress will be successful.

CLARENCE L. LINZ.

Evans Manages the Garden.

Bert Evans, formerly manager of the Royal, Flint, is now in charge of the Garden that city, Howard Dean, treasurer of the Bijou Theatre, Battle Creek, Mich., succeeds Mr. Evans. Both theatres are a part of the Butterfield circuit.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.
Censors Invite Clergy to See Condemned Reels

The pot is boiling in Winnipeg because the Manitoba Board of Moving Picture Censors invited members of the Winnipeg Ministerial Association to see a private screening of condemned portions of moving pictures which had been examined by the censors. Objection was taken to this stunt by the local exhibitors on the ground that such an exhibition would tend to increase the prejudice on the part of some preachers against moving pictures as a whole.

The opinion has been expressed that the presentation of deleted sections of pictures without continuity or context would undoubtedly convey the wrong impression. The censors have also been asked why the objectionable film should be shown to the preachers and not to other people.

The Manitoba censors also recently notified two Winnipeg exhibitors that the continued use of "strong" newspaper advertising would lead to the cancellation of their theatre licenses. The theatre managers assert that the censors have no real authority in the matter and that the board is attempting to extend its own powers. A couple of local managers have submitted newspaper advertising to the censors for approval but the majority claim that the censor board has no jurisdiction.

One Winnipeg exhibitor recently "enjoyed" the distinction of having three comedies condemned in a row so that he was unable to show his complete program for three weeks as booked.

Pep and Punch Presented

The slag liquor said, "There is an opportunity that may be given the residents in the neighborhood and property holders near this site to be heard. Plans for this theatre have been drawn up by Oliver B. Wight, architect, Munsey Building, Baltimore, who designed the Parkway and McHenry theatres, and the theatre company is the Drury Theatre Company, which recently filed a certificate of incorporation. The capital stock of the company is $500,000 and the incorporators are Charles H. Knapp, Robert B. Ennis and Leo H. Miller. The offices of the company are at 1515 Fidelity Building. According to the plans the theatre will measure 64 by 171 feet, will be two stories on the front and will be constructed of reinforced concrete and marble with a slag or composition roof.

The seating capacity will be 1,500 and the cost of construction will be approximately $150,000. A dance hall on the roof of the theatre will alter those plans to measure 64 by 75 feet, will cost probably over $50,000.

Government Gives Figures on Rental and Seat Taxes

Rentals of moving picture films netted the Government $362,506.66 in taxes during the month of November, according to a report from the Commissioner of Internal Revenue. In addition, the seating tax resulted in a revenue of $39,364.76 for the month, an increase of $41,831.32 over the collections of November, 1918, while the tax on admissions totaled $5,877,692.43, an increase of $3,891,249.27 over the sums collected during the same month of the preceding year.

Total collections during the month were $163,736,297.48. This was an increase of $15,000,000 over the amount collected during November, 1918, despite the fact that the Government lost $40,000,000 in liquor taxes through the operation of the war-time prohibition act.

Collections in which the moving picture industry is interested were freight, $9,714.92; personal transportation, $7,514,603.74; seats, $889,474.61; long distance telephone and telegraph messages, $1,217,991.77.

Exonerate Indiana Man of Sabbath Desecration

Charles M. Walker, proprietor of two motion picture theatres at Plymouth, Ind., who was arrested on December 28 charged with desecrating the Sabbath, has been recently exonerated of the charge by a jury in the federal circuit court and has been released.

Walker were brought by the Plymouth Ministerial Association.

The evidence in the case was very brief and the defense was so confident of acquittal that they were willing to submit the case to the jury without argument. Eighty-five men were examined before the jury was finally selected.

Walker, however, was not the only Indiana exhibitor to be tried for violation of the Sunday closing law. Two weeks ago for operating their show on Sunday, were discharged by a jury in the Wayne County court, a motion picture of Sharon who was arrested two weeks ago for operating their show on Sunday, were discharged by a jury in the Wayne County court. The contention was that the show was given for charitable purposes and that a percentage of the proceeds was given to a charity fund.

The case of the state against Dolly Spurr, who operates the Lyric, Indiana and Royal-Grand theatres at Marion and who is charged with violating the Sunday closing law, will be tried in the Grant county circuit court on Wednesday, February 18. There are four separatists who will be tried for operating their theatres on Sunday.

Compares Censorship to Devil Screens in China

UPERT HUGHES, one of the Eminent Authors associated with Goldwyn in the production of pictures, such as "The Cup of Fury," had some pertinent remarks to make on censorship at the annual luncheon of the National Board of Review of Motion Pictures. He considers censorship very much like the devil screens in use in China. The National Board of Review does not believe in devils and that is why Rupert Hughes loves it.

"In China," says Mr. Hughes, "they erect devil screens in front of the houses on the theory that when the devils approach the house in a straight line they hit the screens, much like the devil screens in use in China."

Mr. Hughes suggested this as a test of the alleged evil influence of the moving picture, "take a community, he said, that never has had a moving picture theatre-in Italy, Spain or the heart of Africa-do girls go wrong there? Are some of the crimes and delinquencies to be found there which some people in the United States are fond of ascribing to the motion picture?"

"Consider what Bradford said in his history of New England," said Mr. Hughes. "After relating how pure and religious were the motives from which the colony was founded, by a group of people who left the old world with a spirit of Old World and sought in the wilderness to establish a state free from corrupting influences, he plaintively confessed the result—that crimes had multiplied in this new haven to an extent so far exceeding their number in the places they had left that this condition could be accounted for only by the extra effort of Satan."

And the Pilgrims, as Mr. Hughes pointed out, were not subjected to the cursed practice of fine and trots and motion pictures.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.
Here's the Very Latest in Exhibitor Taxation

THE theatre managers of Sherbrooke, Quebec, are taxed by the local municipality a "commission" of $1 on every reel of 2000 admission tickets sold in each box office of a theatre. Because of this requirement, a tax is paid on admission tickets used at the local theatres in two different ways: the tax is the admission tax which is paid by patrons and the other is the special additional tax which is collected on each reel of tickets used.

R. L. Valley, proprietor of the Casino Theatre, Sherbrooke, has complained vigorously against the new tax and has asked for advice from exhibitors in other cities in Canada. Mr. Valley has been getting it hot and heavy for more than a year because of prosecutions over the holding of Sunday performances in the Casino. The charge of violating the Lord's Day Act against him has been hanging fire for a year, but a final trial is expected shortly as Justice Alfred Desy of the Court of King's Bench has promised an early judgment.

$250,000 Theatre for Knoxville

The construction of a new motion picture theatre, which will exploit First National productions at Knoxville, Tenn., has been announced by Frank H. Lasky, Jr., secretary and manager of the Signal Amusement Company. Work on the new playhouse, which will cost approximately $250,000, will begin about May 1, according to plans. It will have a total seating capacity of 2,500 nearly 1,800 of which will be arranged on the main floor. Special heating and cooling systems will be installed. A twenty piece orchestra and a $30,000 organ will provide elaborate musical program.

The Signal Amusement Company has obtained a sixty year lease on the site for the theatre, which will probably be called the Rivoli.

Police Captain Aided New York Exhibitors

T HE thanks of every exhibitor as well as of the general public of Greater New York are due Captain James Cooper, chief of the telegraph bureau of the police department, for the transportation of film during the recent crisis which the combined forces of influenza and the big snow storm precipitated.

Mayor Hylan's order restricting the use of trucks except for carry-away fuel and food resulted in film delivery trucks being held up by the police while on their way from the exchanges to the theatres. T. H. Buxby, manager of Famous Players-Lasky's New York exchange, appreciating that this was the time when nothing should be left undone to avoid the possible loss of the shows scheduled for the opening, telegraphed up the station house in his district and was referred to Captain Cooper at headquarters.

When the matter was explained to him, Captain Cooper said that in case the police officers continued to hold up the film trucks the drivers should refer the officers to himself. This was communicated to the various film exchanges and there was no further trouble.

Sidney Cohen Addresses Directors.

At the regular meeting of the Motion Picture Directors' Association, Sidney S. Cohen outlined a method whereby a closer co-operation between the exhibitor and the director would work out to the ultimate advantage of both the producer, the man who directs the picture and the exhibitor.

The address included many excellent suggestions as to how the plan outlined could be put into action, which were enthusiastically applauded. Many of the members, after the meeting, sought further information.

Goossen Becomes Art Director.

Stephen Goossen, nationally known as an architect, has been engaged as art director by Harry Rapf, West Coast production manager for the Selznick interests. In 1911, he was awarded the scholarship by the New York Association of Architects from competitors from the United States, Canada and England.

More recently Mr. Goossen has specialized in the designing of expensive homes. One of his recent assignments was the executing of plans for the home of a well-known automobile manufacturer which will cost $1,500,000 to build.

Byron Morgen Signs Contract.

Byron Morgen, popular fiction writer of Saturday Evening Post fame, has just signed a long term contract as a member of the scenario staff at the West Coast studio of Famous Players-Lasky, according to an announcement made by Charles F. Eyton, general manager of the corporation's producing activities in the West.

Mr. Morgen has been at work on the adaptation of 'The Hipopotamata Parade,' the first motor truck story in fiction. Wallace Reid will start in the picture under the direction of Sam Wood as soon as 'Sick Aled' is completed.

Some Theatres Close in Southern Michigan

INFLUENZA and pneumonia have hit some of the smaller towns in southern Michigan hard and the result has been that quite a number of the theatres in that section of the state are closed. In Detroit the flu has reached its peak and the number of cases is now on the downward grade.

At no time, however, during the epidemic there was any effort made by local or state officials to close the motion picture houses.

All theatres have for some time been showing a slide in co-operation with the Board of Health and the number of cases is now on the downward grade.

Adler Goes to Indianapolis

Bert Adler, recently connected with the publicity department of Reart, is now resident in Indianapolis, associated with S. Barret McCormick as publicity director of the Circle Theatre, "the shrine of the silent art."
"Captain Swift" Being Completed.

Early Williams' last scene, for his next Vitagraph production, "Captain Swift," are now being completed by Director Chester Bennett at the Hollywood studios and on location near San Diego. Another ideal location for Australian exteriors has been found at Palmdale, Cal., in the Mojave desert, and many scenes particularly fitted to this back ground will be taken at this point. Kangaroos and other typically Australian animals have been obtained for the scenes. Only the prologue for "Captain Swift" is being made at Vitagraph's West Coast studio.

Ince Arrives February 21; to Speak at Columbia

THOMAS H. INCE, who arrives in New York Saturday, February 21, has been invited by the faculty of Columbia University to address the Photoplay Class on Monday evening, February 23. The occasion will mark the first time this compliment has ever been extended to a motion picture producer. Its advantages to students of photoplay technique will be of the greatest value for they will hear every angle of the scenario question discussed by a veteran producer.

The subject of Mr. Ince's talk will be the "Great Opportunity Confronting Screen Authors." It is his intention to give his audience first hand information such as could only come from intimate contact with the subject and with his hearers as well.

Mr. Ince purposes to tell precisely what the writer must furnish to please the public and wherein the original story, if it answers the requirements of the producer, answers more satisfactorily the question of what the public wants than the picturization of a novel or stage play.

Preparations are being made to accommodate several times the number of students in the class, Mr. Ince's acceptance of the invitation by wire having awakened interest throughout the University.

"River's End" Has De Luxe Premier Before Canadian Club at Biltmore

MARSHALL NEILAN'S initial independent production, "The River's End," an adaptation from James Oliver Curwood's popular novel of the Canadian Northwest, was given a de luxe premier before 1,000 members of the Canadian Club and friends in the grand ballroom of the Hotel Biltmore, New York, Monday evening, February 16.

A view from the balcony of the ball room offered one of the most auspicious settings ever given the debut of a motion picture. Seated at as many tables as could be crowded into the immense hall, men in evening dress and women in beautiful gowns offered a striking color contrast to the gold and grey appointments of the ball room, with its mirrored walls reflecting a thousand times the splendor of the gathering.

In view of the fact that the entire plot of "The River's End" is laid in Canada and involves the Royal Mounted Police, it was particularly appropriate that this premier should take place before the members of the Canadian Club, comprising on its membership roster the names of many prominent persons in civic and social affairs of New York and throughout Canada.

Has Special Musical Score.

Preceding the showing a sumptuous dinner was served. At 9.30 o'clock with the sound of a bugle call the lights were slowly dimmed as the orchestra took up the opening prelude to the presentation. Featured in the musical prelude was the rendition of the song, "The River's End," inspired by the picture and sung by Harold Hoch, the author. From a balcony, Grace Hansen, a beautiful and talented artist, took up the theme of the song with the accompaniment of a violinist, and enhanced by various lighting effects.

With the conclusion of the prelude a leader was run off disclosing telegrams from Mr. Neilan and Mr. Curwood in which they expressed their regrets at not being able to attend and voiced their pleasure over the fact that the picture was receiving its premier before the Canadian Club.

The picture was then shown, accompanied by a special musical score, which accepted the merits of the film, as did the excellent projection under the supervision of Thomas G. Wiley and Will C. Smith, of the Nicholas Power Company.

Wire Neilan Congratulations.

Immediately following the presentation various prominent Canadians dispatched telegrams to Mr. Neilan, congratulating him on the great success of the picture on this occasion and predicting a particularly bright future for it.

Arthur Knowlson, president of the club, wired Mr. Neilan as follows: "Premier of "The River's End" before Canadian Club tremendous success. Everyone immensely pleased with your wonderful production, which will surely prove a triumph for the motion picture art. You are to be congratulated on this achievement which thoroughly warranted the ovation given it here tonight by the assembled members and guests."

Arrangements for the affair were handled by Peter Gridley Smith of the Neilan organization, in conjunction with the entertainment committee of the Canadian Club. Among the motion picture people present were: Mr. and Mrs. Millard Johnston, Australia; E. B. Johnson, Turner & Dahken; Mr. and Mrs. R. H. Clark; Mr. and Mrs. J. Klein, Ernest Shipman, Mr. and Mrs. David Hovells, Louella O. Parsons, J. M. McCaffery, Lilian W. Brennan, Joseph Dannenberg, Mr. and Mrs. George Blass-dell, James Beecroft, Lawrence Reid, Tom Terris, Mr. and Mrs. Thomas Wiley, Mr. and Mrs. F. Rothenberg.
Charles Ray Soon to Start Work on
“Forty-Five Minutes from Broadway”

Forty-Five Minutes From Broadway,” the famous George M. Cohan play that made a name and a fortune for its producer, has been purchased by Charles Ray as the vehicle for Ray’s initial First National attraction.

Negotiations were concluded last week by the producing company for the screen rights to the famous stage success, and Ray will begin work on his first independent film as soon as he returns from a short vacation in the California hills.

“Forty-Five Minutes from Broadway” is a name to conjure with among famous stage plays that have become American theatrical institutions. In securing for Charles Ray a title that is known everywhere because of its brilliant stage associations, the Kane corporation is fulfilling the promise made at its inception to present Ray in unbeatable combinations—one of the greatest stars of the day plus big vehicles and great stories—as the introductory contribution to the industry.

Fits Ray’s Personality.

“Charles Ray is due for a home run,” was the comment of President Kane following the announcement that Ray’s first production for First National distribution. “If there’s a story that better fits Ray’s lovable and appealing personality than that George M. Cohan made famous up and down the country, we have given up hope of coming across it.”

“Forty-Five Minutes from Broadway” is as bright as gold dollars fresh from the mint. It simply sparkles and there isn’t any doubt that if the play was a classic on the stage it’s going to be immortal on the screen. Ray has been seeking just such an opportunity for a long time, to put a national favorite of this type on the screen, and the fact that he has ample room with this story to do something really big and lasting.

Just mention this piece of news to Charlie Ray in ‘Forty-five Minutes From Broadway’—see the result. Ray is going to create a screen character that will live. This First National picture will make playhouse history.

Play Had Spectacular Career.

One hundred thousand dollars was the profit to the producers for the George M. Cohan play in the first nine months, alone of a spectacular stage career that extended over five seasons and made it an immediate necessity to send out road companies to the western, central and eastern parts of the country.

Cohan stage production, which played a solid year at the New Amsterdam Theatre in New York, was credited with being a money maker. In recent theatrical history, the unusual attraction being associated with the box office, the variety and laughter and all the genuine situations that go to make up real life.

The reputation of the play, built up season after season by companies which continued to stage it in cities from coast to coast, is an unusually valuable advertising asset today, in the opinion of First National officials. Such was the impression made by the play during its extensive run over five seasons that public interest and производed in the nature of a continuance of a definite reputation that is permanently associated with the title, “Forty-five Minutes from Broadway.”

To Benefit by Past Publicity.

The additional value that comes with Charles Ray’s determination to do the story adequately for the screen makes the news of the production of strong interest to those everywhere who are of the opinion that publicity is the key of success. This is the winning screen character with which the industry has come to associate his name, but he is also anxious to give Ray’s new play the added benefits of a well-known story vehicle, such as the forthcoming First National picture will be.

The selection of George M. Cohan’s play for Ray’s first offering under his new affiliation is causing favorable comment as being an especially fine vehicle for the star’s honest-to-goodness personality.

British Army Barracks
Reproduced in Detail

British army barracks in the city of Peshawur, the strongest fort in India, have been reproduced in exact scale by Metro technicians for “The Hope,” the Australian melodrama now being picturized by Screen Classics, Inc., at the Metro studios in Hollywood.

Second only in size to the Pekin street of “The Red Lantern,” this East Indian cantonment is one of the largest of its kind ever constructed by Metro. It is five hundred feet long and one hundred and fifty feet wide. There are seven barracks buildings, each fifty feet high. The gateway to Peshawur from the Khyber Pass road is also part of the setting. The cantonment was built at the old Universal ranch under the supervision of A. W. Alley. He was assisted by R. M. Maddock and, as a British soldier, for some time housed in these Peshawur barracks.

Director Herbert Blache will take scenes showing the return of British soldiers after a victory over Afghan troops. The battle was photographed in Santa Susanna Pass several weeks ago. Scenes on a street of Peshawur were recently photographed.

Tarnished Reputations” Is
Dolores Cassinelli’s Next

Dolores Cassinelli’s next film in Farnsworth are: “The Web of Deceit,” “The Right to Lie,” and “The Virtuous Model,” which makes her next appearance under the Pathé banner, in a Leonce Perret production, “Tarnished Reputations,” which has been set for release on March 14. Mme Alice Blache directed. She has handled this story of a woman’s struggle written by Mr. Perret himself in a manner that brings out most convincingly the woman’s angle.

A small but select cast assists Miss Cassinelli. Albert Roscoe, George Deneubourg and Ned Burton comprise the support. As is the case in a Leonce Perret production, the settings when the occasion presents, are lavish and highly artistic. The lighting effects are beyond the ordinary. Particularly effective are the artist’s studio scenes. An entire street was built in the Perret studio in order that the director might obtain the proper lighting effects for some night pictures.

“In Old Kentucky” Breaks Record.

“The exhibitor gleaning in the motion picture business often amounts to as much as the initial harvesting,” says L. R. Downs, manager of the Knickerbocker Theatre, Cleveland, Ohio. Mr. Downs referred to his recent experience with “In Old Kentucky,” starring Anita Stewart and distributed by First National Exhibitors’ Circuit. After the Strand, Metropolitan and Orpheum Theatres had run this attractive feature simultaneously, Mr. Downs applied to the First National Exchange for a booking.

“You can’t play a big picture out in a week,” said Mr. Downs. “Why, the advertising I’ll get from word-of-mouth sources will enable me to attract crowds.”

His philosophy proved correct. “In Old Kentucky,” broke every record in the history of his house.
Associated Producers May Market Own Product, Says Director Read

Coincident with the announcement by wire from Los Angeles of the appointment of J. Parzer Read Jr., as general business representative of the Associated Producers, Mr. Read telegraphed a special statement to Moving Picture World in response to its query relative to the distribution plans of the "Big Six."

The naming of Mr. Read for the important post of business manager is the first definite step taken by the Associated Producers toward formulating plans for a releasing scheme that will operate for the interests of the producing directors who compose that organization—an organization whose activities, incidentally, have been watched with perhaps greater interest than any other motion picture development of the hour.

In company with Thomas H. Ince and Marshall Neilan Mr. Read left Los Angeles on Tuesday morning, February 17. The trio were to arrive in New York on Saturday morning for the conference of the "Big Six" that is to determine their future policies, and which will eventually in the announcement of a combined system of distribution.

May Distribute Themselves.

"Whatever the plan for the marketing of the Associated Producers' pictures will be," wires Mr. Read, "it will be decided upon in New York. Despite rumors and reports to the contrary, nothing has been done as yet and no new contracts have been signed."

"Of course, the Associated Producers have received offers from every important distributing corporation in the industry—and, it goes without saying, from many of the smaller companies as well."

"Present indications are, however, that the producers will form their own exclusive system of distribution and will market their productions direct to the exhibitor. This is not definite, on the other hand, and the meeting in New York may develop an entirely different attitude on the part of the members of the organization."

Mr. Read stated, also, that actual detail organization will follow immediately upon the conference of the "Big Six," which is composed of Thomas H. Ince, president; Mack Sennett, treasurer; Allan Dwan, Marshall Neilan, Maurice Tourneur and George Loane Tucker.

Allan Dwan already is in New York with Mark Larkin, his representative George Loane Tucker is here also.

Mr. Read brings with him from the West Coast a print of "Sex," Miss Louise Glunami's third super-film in seven reels, directed by Fred Niblo and with an all-star supporting cast that is said to rival that of "The Lone Wolf's Daughter."

Reservations have been made at the Claridge for the "Big Six."

Pictures Via Simplex Entertained President

Recent newspaper articles touching on President Wilson's condition speak particularly of his great interest in viewing motion pictures that are shown him in the East Room of the White House. Always an ardent patron of the theatre, the President feels that the amusement afforded by the screen does much toward aiding his condition during the convalescing period, and the showing of entertaining dramatic and news weekly subjects are a part of the program in the President's household.

The President, who was interested in motion pictures while going back and forth to the Peace Conference in Paris on the U. S. S. George Washington, which had three Simplex projectors, has been using a Simplex during his convalescence at his official home. The installation was made under the personal supervision of Edwin S. Porter, vice president of the Precision Machine Company.

In order that nothing should mar the tile floor nor the furnishing of the East Room where the presidential showings take place, a special truck was devised, equipped with rubber-tired wheels upon which is mounted a battleship-grey, nickel-trimmed Type "S" motor-driven Simplex. This truck, when the machine is not in use, is kept in one of the White House storerooms.

Advertisers Vote to Aid Americanization Work

The Associated Motion Picture Advertisers, of New York, at its weekly luncheon on February 11, voted unanimously to co-operate actively with Secretary of the Interior Franklin K. Lane, in the Americanization campaign. This was decided upon after C. C. Pettijohn had outlined the situation with regard to motion pictures and Americanization.

After the vote had been taken, Chairman Paul Gulick announced that a committee composed of members of the A. M. P. A. would meet at noon on February 17 at the Claridge to discuss the appointment of a special A. M. P. A. committee on Americanization to handle all trailers and other motion picture propaganda for the furtherance of Americanism.

"We have 250,000 feet of these trailers," said Mr. Pettijohn. "These will have to be assembled and others prepared. It is my belief that this matter should be handled by a committee from the A. M. P. A."

The A. M. P. A. voted to communicate with Harriette Underhill, who is ill at Lake Saranac, and express the hope that she soon would return to her post as motion picture critic for the New York Tribune.

Buffalo Managers Elect

The annual election of officers of the Buffalo Motion Picture Exchange Managers Association was held on Friday, February 13. The new officers of the ensuing year are: J. E. Kimberly, manager of the Republic office, president; Henry W. Kahn, Metro exchange manager, vice president; P. H. Smith, manager of the First National office, treasurer; C. A. Taylor, Pathe booster, secretary, and Warner Bates, executive secretary.

A committee was appointed to investigate film thefts and alleged abuses, such as keeping films overtime, subletting, etc. This committee is composed of Henry W. Kahn, C. A. Taylor, W. P. Allen, Vitagraph; and D. Lawlor, Halmark.

Those Who Haven't Believed It Heretofore Will Hafs It Now.

What? Why, that "Black Is White," which is the title of Dorothy Dalton's current Paramount.
Metro to Build Big Studios in East; 
To Get More Stars and Scenarists

EXPANSION plans involving among other things the immediate construction of new studios in the East and the West Coast are announced by Metro Pictures Corporation with the return of its president, Richard A. Rowland, from California to New York.

Additions and improvements to the Metro studios in Hollywood, already under way, will call for the expenditure of a quarter of a million dollars. The proposed erection of a complete production plant in the neighborhood of New York's will run to a figure far in excess of the amount spent in the West.

Metro further announces that its scenario department is to be trebled in size and made more important in person by the acquisition of several playwrights of national reputation. Moreover, the company is about to add a number of successful stage plays and noteworthy material it has acquired for screen production.

New stars also are to be added to Metro's tax list by the very near future; so that viewed from every angle, the recent Western trip of the organization's president, in company with Marcus Loew, head of Loew's, Inc., has been fruitful of large results.

Karger in New York.

Returning from Los Angeles with Mr. Rowland was Maxwell Karger, director general for Metro and Screen Classics, Inc. Mr. Karger, who for more than a year had been in sole charge of all production activities on the West Coast, is now permanently located in New York. He will reopen Metro's present New York office at 326 West Forty-first street, just off Columbus Circle, within the ensuing fortnight as supervisor of several important screen productions.

Three or four titles are now under consideration for the new studio to be erected near New York. Selection of one has not as yet been definitely decided upon. The choice arrived at will be made public as soon as full title is acquired, and building work will start immediately thereafter. Metro officials make it known that wherever, that parcels of land on Long Island and also in New York's state, along the Hudson, have been looked over and are being compared with a view to greatest accessibility and surroundings.

Buys More Land on Coast.

On the West Coast Metro has just acquired title to Rose Hill Park, a tract of sixty-three acres on the outskirts of Los Angeles City. This heavy wooded park, with an open space of six acres, will be utilized for panoramic exteriors and for the putting up of special outdoor settings, such as temples, streets and sometimes even complete villages.

A third dark stage is being built at the Hollywood studios and additional office building are going up to house the increasing executive and clerical staff.

Bayard Veiller, the successful dramatist, author of "Within the Law," "The Thirteenth Chair," and "The Fight," has been engaged by Metro as contributing member of its scenario staff. He will write original screen dramas as well as contract continuity. Other well-known playwrights are to be added.

The identity of Metro's new stars will be made public within a short while. With its enlarged studios in Hollywood able to accommodate from twelve to fifteen companies at one time and the two studios in the East with equal facilities, Metro is making its plans to be able to produce from twenty-five to thirty special productions at once.

Rowland Pleaded with Conditions.

"I found everything running smoothly," said Mr. Rowland in speaking about Metro's prospects. "The entire organization is imbued with a spirit of zeal and confidence that promises big things for Metro. The enthusiasm that was everywhere apparent made an instant impression upon Mr. Loew when we went through the plant. He was astonished and pleased by his first view of our large motion picture producing establishment in full operation.

"Mr. Loew likened the Metro studios to be a beehive. It certainly is a busy place, where every effort is bent upon a consistently conscientious endeavor to turn out better and better pictures."

Marcus Loew remained on the Coast after the departure of Mr. Rowland. Mr. Loew went to San Francisco to look after some of his theatre interests in the Bay City, which are taken care of by Ackerman & Harris. Maxwell Karger and his family accompanied the Metro president on his return trip.

Staulcup Supervises Changes.

Meanwhile M. P. Staulcup, supervisor of art interiors, came on to New York in advance of Mr. Karger to prepare the sixty-first street studios for him and make the necessary changes.

Mr. Karger did not say what will be his first production in the East. This will be announced after he has had an opportunity to look things over.

Among the early productions, however, will be "Polly with a Past," starring Ina Claire.

Final arrangements for the production of "The Four Horsemen of the Apocalypse," Metro's picturization of the big novel by Senor Vicente Blasco Ibanez, are still somewhat unsettled, owing, among other things, to the recent illness of the novelist, who is to give his personal co-operation to the making of the picture.

William E. Atkinson, Metro general manager, will remain at the studios in Hollywood for perhaps a fortnight longer, when he will return to New York, leaving Joseph W. Engel, treasurer, in charge.

William Worthington Is Now Allied with Hawthor

WILLIAM WORTHINGTON, organizer of the Hawthor Picture Corporation, who directed many of the most striking successes of Sessue Hayakawa, Japanese star, noted his post- war's two last plays, "The Tongman" and "The Beggar Prince," and who is also director of Bryant Washburn feature pictures for Pathé and Mae Marsh pictures for Goldwyn, has resigned his connections on the West Coast to fulfill a contract with Gibraltar Pictures, of which Arthur F. Beck is president. By the terms of the contract he will direct the new series of pictures from Louis Tracey novels to be produced by the Louis Tracey Productions, the newest Gibraltar producing unit.

The Tracey series with an all-star cast will open with "The Silent Barrier," noted as one of the best action stories Mr. Tracey has written. Production has been commenced at the Leah Baird studios, Cliffside, N. J. Virgil Miller, Mr. Worthington's chief cameraman in all his work on the Pacific Coast, has also joined the organization.


"The Law Bringers" Changes Cast.

Two players in the cast of "The Law Bringers," the current Ralph Ince production, have been switched in parts, according to D. L'Estrange, casting director at the Selznick studios.

P. C. Hartigan, who had the role of "Robinson," has now been assigned the part of "Ducane," and Southard is assigned the role of Robinson, after originally having been cast as Ducane.
Three Anti-Outlaw Measures in Congress
Stand Slim Chance of Being Considered

The Washington Bureau of the Moving Picture World, following the appearance in the newspapers of a press service report that Congress had enacted additional legislation dealing with motion pictures, received a large number of inquiries from interested exhibitors, exchange managers and producers, anxious to learn of the authenticity of the report.

The story was to the effect that the Senate was considering and the House had passed a bill "prohibiting the bringing into the United States and the carrying and transporting therein, from one state, territory, or district, to another state, territory, or district, of pictures, films, moving picture film or films, purporting to show or to simulate the acts and conduct of ex-convicts desperadoes, bandits, train robbers, bank robbers or outlaws, in the commission or attempted commission of crime or acts of violence, and to prohibit the use of the mails in carrying communications relating to the same, and providing punishment therefor."

Little Likelihood of Passing.

Three bills of this nature are pending in Congress, two in the House and one in the Senate. There seems very little likelihood of any action being taken on them, according to the best information obtainable at the bureau. In the first place, the Senate and House find themselves confronted with too much far more important legislation to take up a matter of this type.

The bill that did pass the House, and which was really involved in the press report, has been sponsored by Representative Walsh, of Massachusetts. It made motion picture films subject to the same laws as immoral, lewd and lascivious pictures and post cards. This is legislation that was desired by the industry, and had no relation at all to the bill dealing with "Wild West" subjects.

The World bureau is keeping a close watch on legislative developments, and expects to be able to give early advice of any movement in Congress to enact laws having a bearing on the motion picture industry. In connection with the story that caused all this stir, it has ascertained that Subcommittee No. 1, of the House Committee on the Judiciary, to which the bills were referred for consideration, has not taken them up as yet.

"Other Men's Shoes" Has
Warm Welcome in Indiana

While the influenza epidemic was raging in Fort Wayne, Ind., and business was at its most depressed stage, Edgar Lewis's big Pathe special, "Other Men's Shoes," had its premiere public showing in the United States at the Jefferson Theatre, Fort Wayne. In spite of the most adverse conditions, which included one of the worst storms in the annals of Indiana, the production made a great showing and induced W. C. Quimby, managing director of the Jefferson Theatre, to dispatch the following wire to the Pathe home office:

Despite inclement weather and general depression in business due to influenza epidemic, "Other Men's Shoes" played in Jefferson Theatre to enormous business, exceeding all expectations on extended-run booking. Receipts built daily, demonstrating that they were talking about the production. Nothing but highest praise heard. Am delighted with results and tender congratulations to Pathe for having such an excellent attraction. Also my hat off to my friend Edgar Lewis. He has given the theatre a real feature.

Mr. Quimby exploited "Other Men's Shoes" with greater forcefulness than he has backed any picture he has played this year. Conditions were such that he had to have a mighty good attraction to run up his box-office figures, for people of Fort Wayne were shy of theatre-going because of the spread of influenza.

Frisco Critics Praise
"Soldiers of Fortune"

GUILTY of success in the first degree was the unanimous verdict returned recently by a San Francisco newspaper critics in the case of "Soldiers of Fortune," an Allan Dwan production, shown at the Imperial Theatre. The verdict was a popular one. Charged with having broken house records wherever shown and with having broken the peace by causing crowds to collect, the defendant was convicted. The jurors did not even leave their seats.

Writing in the San Francisco Examiner, Buford Bennett stated: "Anyone who has read 'Soldiers of Fortune' is fortunate; anyone who sees 'Soldiers of Fortune' at the Imperial is fortunate; and anyone who reads this review and has then seen the picture is doubly fortunate."

In the San Francisco Chronicle, Thomer W. Bailly observed: "In the following emphatic terms: "Allan Dwan's first big production under the Mayflower and Kealart banners is a filmization of Richard Davis' thrilling story of South American love, romance and驰alvalry. Filmed from the first foot of film to the final frame, every inch of it is a photoplay offering that is bound to suit the movie fan or the booklover.'"

The San Francisco Call, Curran D. Swint wrote: "It was to be expected that Richard Davis' 'Soldiers of Fortune' would make a motion picture far out of the ordinary should its picturization be attempted. It has been attempted—and done—and yesterday at the Imperial Theatre, where it had its first local presentation, the expectation just mentioned was carried to an eminently satisfying conclusion."

George P. Hyde's in the San Francisco Bulletin and George C. Warren, in the Daily News also praised the picture.

Second National Picture
Is Now in Cutting Room

BLIND YOUTH," the second National Theatres production, has been cut and is now being assembled, according to Harry Rapf, West Coast production manager for the Selznick Enterprises. This story was taken from the play by Lou Tellegen and William Mack. The screen version was directed by Edward Sloman.

As announced before all National Pictures productions are featuring excellent casts. As proof of this statement National Pictures offers, this week, a list of the members of the cast of "Blind Youth." The more prominent members are Walter McGrail, Ora Carewe, Leatrice Joy.

Clara Horton, who is in her tenth year in pictures, although she is but sixteen years old, is another member of the cast. The cast also includes Colin Kenny, Buddy Post, Claire McDowell, Joseph Swickard and Leo White.
Penn Import Story
(Continued from page 1447).
and is buying pictures for continental Europe. This firm is specializing in productions suitable for the new Slavic countries and placing releases as fast as community halls have opened up.
At the present time permanent offices are maintained in Stockholm, Copenhagen, Hamburg, Moscow, Riga, Petro-
grad, Bombay, Calcutta, Madras. The firm's financial transactions are through the National City Bank of New York, one of the pillars of finance.
Pending the possibilities of business in Russia, Poland and other Slavic countries, the firm is handling extensive accounts in South America and the Far East. Inquiries should be addressed to the main office at 15 Park Row, New York.

Pathe, in India Since Cradle Days of Films, Now Strongly Intrenched

A

MERCAN motion pictures have gained a hold on the film market in India, according to Alex. Hague, manager of the Pathe motion picture interests in India, who recently arrived in the United States. Mr. Hague makes his headquarters in Bombay, where, to accommodate the ever-increasing business there, Pathe recently erected a three-story building devoted entirely to its motion picture business.
Serials have a strong appeal to the people of India according to Mr. Hague, and one of the reasons for his visit here was to arrange for the exploitation of the new Pathe serials, "The Black Secret," "Bicycle Thieves," and "The Adventures of Ruth." Owing to the limited number of theatres in India, the majority of features released in this country find no outlet; but there, all the good continued plays are very popular.

Bombay "Wonderful Big City."

"Americans have a strange conception of India and Indians," said Mr. Hague. "On my arrival here, I met an American business man, who marveled at the wonderful time people of Bombay must have riding around on elephants, and enjoying other most extraordinary things. We have not seen an elephant in Bombay in years. Why, it is a wonderful, big city, with what the people of England would call skyscrapers, and with a population that is just as metropolitan and cosmopolitan as can be found any place in the world."

It was in 1907 that the French firm, true to their progressive methods, opened a branch in India. In those days the office was situated in Calcutta, with a small branch in Bombay. The venture did not prove very successful and the Calcutta office was closed in 1910.
The firm, however, did not lose heart, and opened again in December of the same year, but transferred their head office to Bombay. In those days, of course, the demand for films was much smaller than it is now and the present manager relates that when he opened the Bombay office the entire outfit consisted of but one projecting machine and about sixty films, which he himself brought from the Singapore office of the firm.

Well Located Now.

From that time the success of the Indian office was never in doubt and spacious premises in Hornby Road were taken over just a year after the first opening. The management early realized that the termination of the war would inevitably cause a greatly increased demand for cinematograph films and machinery, and they therefore determined to erect their own premises. Thus it is that today the film of Pathe

is housed in a handsome building which has been especially constructed for them on the Ballard Estate, within a stone's throw of the new pier and railway station.

Dr. Hespe Urges New Jersey to Support Sunday Opening

R. CHARLES HESPE, president of the New Jersey Exhibitors League, was invited to address the F. I. L. M. Club at their meeting held in the Mecca Building, New York, on Wednesday evening February 18, on the Sunday opening question, in the state of New Jersey. Dr. Hespe stated that Sunday opening is a live and not a dead issue, receiving more attention, editorially, than any other public question.

He deplored the fact that the motion picture industry, as a whole, exhibitors and filmmen generally had "fallen down" on the issue, while the Lord's Day Alliance and kindred associations were waging an active campaign against Sunday movies.

Unless the New Jersey exhibitors awake to concerted action and show their interest in the movement there is little hope of passing a bill favorable to Sunday pictures, according to Dr. Hespe. At the present time fifty per cent of the public are in favor of them and many of the church element will vote for the bill. Dr. Hespe made a strong appeal that the industry get busy, writing their representatives and getting up petitions supporting the bill. He expressed the hope that the industry would attend the hearing on the bill in a body.

After Dr. Hespe had finished his address, the F. I. L. M. men passed a resolution, pledging their full support and co-operation.

Dr. Hespe afterwards said: "I feel very much encouraged by my conference with the F. I. L. M. Club and will work with renewed effort."

Pickford-Wilkening Suit Again.

Mary Pickford lived up to her sobriquet as "America's Sweetheart" by demurring to the suit recently instituted against her in the United States District Court by Mrs. Corn Wilkening to recover $112,625.
Miss Pickford, through her counsel, raises the legal proposition that the plaintiff is foreclosed from pressing her suit having already done so in the Supreme Court, where the popular actress scored a handy victory.
Sad to relate, Judge Knox did not accede to Miss Pickford's idea and consequently she will have to defend the action once more at a trial in the Federal Court.

Makes Comedy with Newspaper Flavor.
The new Kolisch comedy, with "Snub" Pollard, the "pint sized comedian," which will be released by Pathe February 29 is entitled "Find the Girl." "Snub" is assisted by his new leading woman, Marie Mosquini and Eddie Boland. "Sunshine Sambo," the diminutive colored actor, further demonstrates his comedy ability by his antics with a little Chinese kid, who is a new comer to filmdom. Most of the scenes are laid in a newspaper office. The fun that Pollard injects into his role of a reporter shows that the little comedian can get screaming humor out of any situation he is given to handle.

The newsstand price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscibe direct, save $4.90 and miss no issues.

Would You Call This the "Bump" of Superstition.
Mr. and Mrs. Carter de Haven don't believe in signs or dreams in their Paramount comedy, "Hoodooed."
Rambles Round Filmtown

With Walter K. Hill

Watch Your Eye and Not the Sky.
If Your Eye Is Yellow. See the Other Fellow’s.
If Your Eye Is Black It’s Been to the Ants.
If Your Eye Is Blue, Another One’s Due.
If Your Eye Is Green, Don’t Let It Be Seen.
If Your Eye Is Pink, Better Stop and Think.
If Your Eye Is Brown, Don’t Come Down Town.
If Your Eye Is White, Watch the Electric Lights.

Leading the Wide-Awakes.
We are convinced by Fox News that fox snooze is not a sleep.

This “physical distribution” we read about in publicity might be applied to the passing coin in crap games of film-dom.

“Good Progress Made on ‘The Heart of a Child’” is a trade paper headline that indicates that they’re still picking on the understanding.

Now that we have been told Mary Pickford cried at herself on viewing herself in “Pollyanna,” we may expect to hear about:
Frank Keenan applauding himself;
Charlie Chaplin laughing at himself;
Julius Singer singing to himself;
“Wid” Gunning interviewing himself.
Harry Reichenbach boxing with himself;
And Charley Pettijohn breakfast-feeding himself.

Theatre advertising agents did not avoid the temptation of making the film TRADEPAPER PUFTULICY.

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Put the “dime” museum in a reformed Broadway gimmick suggests to Harry Winthrop Sargent that the admission, instead of 25 cents, should be $1.50.

Logically enough the actor who plays the role of a crooked promoter in Guy Empsey’s “Oil” is monickered William Eville.

Getting An Earful.
Walking up Broadway, opposite the Mecca Building:
The Man—“What was the name of that picture that had ‘blind’ in it?”
The Woman—“Guess you mean ‘Universal Blindness.’”

Look out for trouble when:
“The Temperamental Wife”
Asks “The Woman Under Oath”
“What’s Your Husband Doing?”
She may not get “Strictly Confidential.”

Vivian Rich Becomes William Fox Star.
“Would You Forgive?” Her First Vehicle.

Answering this Trade Review headline we’ll say we would.

Pufflisters for Jumping Star.
Balms at Taking the Big Jump
Carlyle Robinson, publicist for “Dong,” was reported to have married. Charley Moyer sent him condolences. Carl replied:
“Flaunt not the guiltlet of matrimony Against my burning cheek, Nor hurl the dart from Cupid’s bow. Aye, through the war of wedded bliss I battled, and I made the seas. The scars I bear now tell me: No! No! NO!”

Another angle of the percentage question. Players of Studio and Stage Plan to End 10 Percenters—Tradepaper Headline.

With “Empty Pockets” and “Empty Arms” used in film titles there still remains “Empty Bottles”—and lots of ’em.

“$30,000” is a Hod inson film title. That many millions would have been more like film business.

“One Million Reward” (Grossman) is more like it!

“A Temperamental Wife” (First National). One with a rotten disposition and the nerve to show it.

“How’s Typhoon Faus?” said to Jim Millikan.
“Oh, breezing along,” said Jim.

Anthony Gablek may be a good director, but his moniker would suit a film peddler.

Seems that most of the clerks in department stores are counter irritants.

Resounding Chorus by Yemies.
We fancy the publicity items (that might as well be kept standing) about the employees of a film firm seeing their own bosses pictures and enthusiasm over them.

Edward L. Klein discovered in the New York Times this headline:
“Mack Sennett Boys Viewed by Women.”
Thus do the Sennett bathing beauties show admiration for their boss.

He careful with exploitation on “Black is White” south of the Mason & Dixon Line.

His search for “Who Is No. 1?” took Jerry Deatty into Famous Players-Lasky’s publicity and advertising department.

Now Jerry is, himself, No. 1.

“Hommer” Is Well Under Way” is a Joanne Parsons headline that might pre-fix to most any publicity story.

With Water as a Chaser.
The Canadian Club viewed “The River’s End” at the Biltmore on invitation of Marshall Nolan. Despite Amendment No. 18 the picture reached.

Notts suggested for wall decoration in the Astor Grill.
“If we can’t be sweethearts, let’s be friends.”

“Love One Another—occasionally.”

According to Sam Palmer, who publicizes Cosmopolitan Productions, a key city is one having a Hearst newspaper.

In the final analysis (phrase beloved of pufflisters) the most desired of all is a whiskey key.

Some Impossible Headlines
For Film Trade Newspapers.

President Wickilton, of St. Lawrence Film Corporation Declares His New Superfeature Will Be a Disappointment to Himself and Everybody Else.

Grant Clayton is Canned from St. Lawrence Film Corporation’s Publicity Department Because He Mentioned the Boss’s Name in Every Item He Wrote.

The Heads of Departments Saw “Gumming the Cards” at the First Projection Room Showing Sales Manager Filmspeil Said It Wouldn’t Get Over.

President Wic’t Tilton Had to Borrow $15 from the Janitor to Pay the Fee to Incorporate his $15,000,000 St. Lawrence Film Corporation.

The Entire Week Passed Without One Single Press Agent Turning in Copy With His Star, Name of Play and Name of Company Written all in CAPITAL LETTERS.

“My Do the Deal Talk?” (Konomy.)

Sheldon Lewis, who will appear in the title role, is making a careful study of the characters of Dr. Jekyll and Mr. Hyde as played by the late Richard Mansfield, and in many respects his impersonation of the dual role will follow that of the great tragedian’s conception of the part.

—Publicity.

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Get Behind "Americanization" With Slides and Trailers on Your Screen

FRANKLIN K. LANE, Secretary of the Interior until March 1, and Chairman of the Americanization Committee of the Motion Picture Industry, has just completed writing the trailers that are to be used in connection with the campaign against Bolshevism. The trailers are all quotations from Lincoln, and Secretary Lane asks that the exhibitors of the country use them on their screens immediately.

The trailers that are being made will be furnished to the various exchange centers and will be attached to feature pictures. Harry M. Crandall, chairman of the Exhibitors' Branch of the General Committee, says: "There is no reason why a large majority of the exhibitors cannot begin immediately the using of these Lincoln quotations.

"Slides can be made without much trouble and should be shown immediately. In all of these slides it is suggested that we use a fac-simile of Lincoln's handwriting."

"This can be found in any Abraham Lincoln book. He usually signed his name 'A. Lincoln.'

"It is essential that each individual exhibitor take upon himself the responsibility of using these quotations either as trailers or as slides. These have been selected after much study by Secretary Lane, and we owe it to our Government to get behind this great movement and to make it a success."

"We have had a good start and the eyes of the whole country are watching us. We cannot fall down at this time if every exhibitor will do his share."

Secretary Lane declared that he was very much pleased at the manner in which the campaign opened on Lincoln's Birthday. The following are the quotations that have been written:

Lincoln on Mob Law
There is no grievance that is a fit subject of redress by mob law.
A. LINCOLN.

Hear What Lincoln Said!
In a democracy, where the majority rules by the ballot through the forms of law, physical rebellions are radically wrong, unconstitutional, and are treason.
A. LINCOLN.

Lincoln on Suspcion
Suspicion and jealousy never did help any man in any situation.
A. LINCOLN.

Lincoln on Women
God bless the women of America.
A. LINCOLN.

Lincoln on Public Opinion
With public sentiment, nothing can fall; without it, nothing can succeed.
A. LINCOLN.

Lincoln's Belief in the People
This country with all its institutions belongs to the people who inhabit it.
A. LINCOLN.

Lincoln's Modesty
Others have been made fools of by the girls, but this can never be said of me; I made a fool of myself.
A. LINCOLN.

Lincoln on Capital and Labor
Capital is only the fruit of labor, and could never have existed if labor had not first existed.
A. LINCOLN.

Lincoln to His Mother
All that I am, or hope to be, I owe to my mother.
A. LINCOLN.

Lincoln's Religion
When any church will inscribe over its altar, as its sole qualification for membership, the Savior's conditioned statement of both law and gospel, that church will I join with all my heart and soul.
A. LINCOLN.

As True Today as Then
If all that has been said by orators and poets since the creation in praise of women were applied to the women of America it would not do them full justice for their conduct during the war.
A. LINCOLN.

Ballots vs. Bullets
Among freemen there can be no successful appeal from the ballot to the bullet.
A. LINCOLN.

Lincoln's Confidence
Why should there not be a patient confidence in the ultimate justice of the people? Is there any better or equal hope in the world?
A. LINCOLN.

Lincoln, Friend of the Poor
It is a cheering thought throughout life, that something can be done to ameliorate the condition of those who have been subjected to the hardships of the world.
A. LINCOLN.

Lincoln's Test
It is not "Can any of them imagine better?" but "Can we do better?"
A. LINCOLN.

Lincoln's Resolution
Many free countries have lost their liberties and ours may lose hers; but, if she shall, be it my proudest boast, not that I was the last to desert, but that I never deserted her.
A. LINCOLN.

In Time of Stress
My advice is to keep cool.
A. LINCOLN.

Lincoln's Method
Answer with facts, not with arguments.
A. LINCOLN.

Lincoln's Faith
...that God who has never forsaken them.
A. LINCOLN.

Lincoln on Bolshevism
We shall sooner have the fowl by hatching the egg than by smashing it.
A. LINCOLN.

Hear What Lincoln Said:
Mercy bears richer rewards than strict justice.
A. LINCOLN.

Kinema of Salt Lake Is a Picture House of Beauty
A new Kinema Theatre, Salt Lake City, was formally opened Saturday afternoon, February 14. The theatre is a vision of beauty; nothing has been overlooked for the accommodation of a discriminating audience. From box office to screen it represents the last word in moving picture theatre construction.

A novel lighting effect forms an important part of the general decorative scheme. The lighting is indirect, no fixtures being in sight. A light is diffused that the screen is unusually clear and free from shadows though the house is at no time in darkness. Two thousand and one hundred electric lamps are used for illumination purposes.

The ventilating system is of the most modern and approved type. During the winter months the smokeladen air is drawn through a huge reverberating reservoir and is thoroughly washed and cleaned before being forced into the building by way of mushroom ventilators under the seats. The same system is pursued in the summer save the heating plenum is converted into a cooling chamber. The air in the auditorium undergoes a complete change every three minutes. William Cutts is the manager of the house.

Hugh Walpole Sees Ince Studios.
Among last week's visitors to the Thomas H. Ince studios was Hugh Walpole, celebrated English novelist and author of scores of books that have enjoyed popularity throughout the universe. Mr. Walpole is on a tour of America, lecturing on literary topics in many principal cities, and during his stay at the Ince plant he took occasion to interview Thomas H. Ince and C. Gardner Sullivan.
National Association Mail Barrage Restains "Flu" Epidemic Hysteria

N spite of the fact that theatres in hundreds of towns throughout the country have been closed on account of the epidemic of influenza, the special committee of the National Association of the Motion Picture Industry, consisting of John C. Flinn, John M. Quinn and Frederick H. Elliott, feels that the situation is now well in hand and that the epidemic of hysteria, which has been even more destructive of public morale than the influenza has been destructive of life and health, has passed its peak.

The national association committee's campaign has been productive of most satisfactory results. Besides providing trailers for all the motion picture news weeklies, the committee sent out complete sets of literature to every exhibitor in the country and to municipal health and school authorities in all the larger cities and villages. This literature urged co-operation all along the line and mapped out a course of procedure in case a movement to close should assume menacing proportions.

Reports Show Many Closed.

Through the medium of hundreds of telegrams sent to exchange managers and film boards of trade, a fairly accurate line on the number of towns already closed was obtained, and in each instance a veritable parcel post barrage was received. Reports from many of the towns affected are to the effect that the authorities have ordered the reopening of the theatres.

In the Charlotte, N. C., territory sixty-eight towns were reported closed on account of the epidemic. The St. Louis Film Board of Trade reported fifty towns closed and the Minneapolis board reported fifteen. Chicago twenty, Denver ten, Kansas City ten, and telegrams from some twenty-five other centers reported from two to ten towns closed in respective territories. Accompanying most of these reports were requests for sets of the committee's literature.

St. John Theatre Still Open.

While there are something over 100 cases of influenza in St. John, N. B., no steps toward the closing of the theatres have been taken as yet. All the published advice has included the warning to stay away from theatres or public places when having a cold, but the epidemic is of a mild type and it seems unlikely that it will be considered necessary to shut up the motion picture houses.

Spokane Houses Close

One Hour an Afternoon

The influenza epidemic has reached such proportions in the Pacific Northwest that over fifty towns have ordered their theatres closed entirely and downtown Spokane has ordered its theatres to close for one hour every afternoon for the complete airing of the houses.

Most of the towns that are closed are small ones in Washington and Idaho in the vicinity of Spokane. Although there are numbers of cases in western Washington, there is practically no closing. The epidemic is now on the decrease in Seattle and no restrictions whatever have been made on the theatres or other gatherings.

There are not so many cases in Oregon as in Washington and no closings have been ordered. It is not thought likely that many more closings will take place, because the tendency among the larger cities has been to take the situation coolly, not to talk about it and not to order closings. The smaller towns will no doubt be guided by their attitude. The largest town now closed is Ellensburg, Washington.

Recurrence of Influenza Closes Many Theatres Along West Coast

CALIFORNIA is undergoing another siege of influenza and theatres in many places are being closed by the health boards. Houses are remaining open in the larger cities of the state, and it is believed that the example that is being set will prevent the wholesale closing of theatres, such as was the case a year ago.

At the commencement of the second week of February, twenty-two towns in the territory served by San Francisco film exchanges had a ban against theatres and public gatherings, as compared with five the preceding week. These were Clovis, Corning, Davis, Escalon, Esparto, Fresno, Gustine, Grafton, Hanford, Lemoore, Los Banos, Mare Island, Madera, Merced, McCloud, Petaluma, Pleasanton, Red Bluff, Sanger, Tulare, Visalia and Woodland.

Berkeley Order Rescinded.

Berkeley theatres were closed for two days when the city council rescinded the order of the health officer. The three leading houses of that city joined in an advertising campaign, advising people to go to theatres to forget the "flu" and get rid of fear. Attention was directed to the fact that these theatres are fumigated twice daily. The city council of Marysville is permitting theatres to remain open, but has ordered that these be fumigated at least once a week.

The board of trustees of Jackson has abolished dancing, but the moving picture house has been permitted to remain open, if fumigated three times a week. The organized theatre men at Fresno have taken legal action against the board of health to prevent the enforcement of the influenza closing order, but in the meantime the houses are closed.

Many Kansas Houses Closed in Influenza Quarantine

A STRICT quarantine was placed on many Kansas towns in the week just closed because of the rapidly spreading influenza. The result is that many of the Kansas City exchanges have had numerous canceled contracts. However, the crest of the epidemic was believed to have been reached the week ending February 14, and film men are hoping that the ban will be lifted speedily.

All of Topeka, Kan., was placed under quarantine February 9. City health authorities have closed all places of amusement at Lawrence, Kan., also. The order did not close the public schools.

Many smaller towns in Kansas and some towns in Missouri also have been placed under the ban, according to reports reaching Kansas City.

The disease seemed to be on the decline in Kansas City, however. Fewer cases were being reported by the health authorities daily, and it was believed that the worst was over. There was no quarantine in Kansas City.

Theodore Williams, formerly Philadelphia manager of the General Film Exchange, and now associated with Reaart, has joined the National Theatre forces, in Philadelphia, under Harvey Day.
Selznick Continues Buying Stories, Planning Big Achievements for 1920

I support of a recent statement made to the trade to the effect that the Selznick organization expected to surpass its former achievements within the coming year, the Selznick offices have made some important announcements which bear out the original statement. In fact, progressiveness and a means to a worthwhile goal are seen in each of the statements which follow.

Among the major announcements of the week from the Selznick offices is the one announcing the purchase by Myron Selznick of five new stories for screen production. Despite the fact that Mr. Selznick has purchased more than a score of good stories since the first of the year, he continues to obtain them with a view of obtaining as many worthwhile stories as possible.

Michael J. Phillips, well-known author, has sold his "Toll of the Wilderness" to Mr. Selznick. It has been given the production title of "The Wilderness Fear." The story originally appeared in Munsey's Magazine and tells of the regeneration of a selfish business man. "Heart of Flame" is the title of another story just purchased from Robert Alexander Wason.

"Poor Margaret Kirby" Secured

Kathleen Norris, who since 1910 has been a consistent contributor to the more popular magazines, is the author of "Poor Margaret Kirby," which Mr. Selznick has purchased. This story was published in the Saturday Evening Post in 1913. "The Way of a Maid," a story by Rex Taylor of Hollywood, has also been purchased.

An original story titled "Daphne, Correspondent," was purchased from Marc Connelly, author of many vaudeville sketches. Mr. Connelly has left for Florida, where he is at work on another scenario, besides preparing a musical comedy for Miss Irene Franklin and Burton Greene.

Jack Costello and Bobby Agnew have been signed for parts in "The Prince of Pines," by Richard L'Estrange, casting director. This is the new Benton George production. Agnew will have the role of Tommy and Costello the part of Jacques. Mary Brennan, child player, attached her signature by making an "X" mark to a contract which gives her the role of Baby Rosemary in the Eugene O'Brien production "A Fool and His Money."

A group of players including Thurstor Hall, William Davidson, Bobby Agnew and Miss Anna Lehr have left for Waterville, N. H., where they will take part in the outdoor lumber camp scenes of the Selznick special production, "The Prince of Pines." The story is by William Mack and the continuity by R. Cecil Smith.

Success Attends Showing of Industrial Picture

The first serious and systematic effort to present a special industrial picture at Toronto moving picture theatres was conducted recently when the Seaman Kent Company, Ltd., 263 Wallace avenue, Toronto, arranged for the showing of a film which depicted the manufacture of a new hardwood flooring.

This reel was booked for three-day runs at seven different Toronto theatres and complimentary tickets were distributed among patrons at the various theatres before the presentation of the picture. Numbered admission cards, which bore details of the product, the name of the company and the theatres at which the picture was scheduled to be screened, were used for the purpose, and the company arranged to pay for the price of admission and ticket tax when the cards were presented. The tickets enabled the user to enjoy the whole performance at the theatre as a "guest" of the company.

The stunt worked out very well for all concerned. The company was enabled to have its film screened at theatres in all parts of the city at a cost that was not out of proportion to the advertising secured. The theatres did not lose because the company paid for the tickets, while the patrons were entertained with an industrial film that was interesting and educational.

Books "The Sagebrusher" for Washington Theatre

That a succession of big pictures made under the same guiding hand build exhibitor confidence and create a heavy volume of business for the next production to come from the same maker, is evidenced by the success of Emerson Hough's "The Sagebrusher," the second Benjamin B. Hampton-Great Authors production. This production, distributed through Hodkinson, is the third winning picture made in California by Benjamin B. Hampton, the previous two having been "The Westerners" and "Desert Gold."

Tom Moore, the Washington, D. C., exhibitor, has booked "The Sagebrusher" for immediate presentation in his biggest first-run house, and A. G. Talbot, Denver exhibitor, has booked it for his America Theatre, where "Desert Gold" and "The Westerners" both played to record business. The Jake Wells houses in Norfolk and Richmond have also made first-run bookings for quick play dates. "The Sagebrusher" has been booked by the following theatres: the Palace, Wichita, Kan.; Rex, Racine, Wis.; Columbia, Peoria, Ill.; Liberty, Davenport, la.; La Salle, La Salle, III.; Majestic, Erie, Pa.; Rialto, Kewanee, Ill.; Gold, Madison Square and Vendome, Chicago; Princess, Terre Haute; Grand, Williamsport, Pa.; Lyric, Fort Collins; Wonderland, Clinton, la.; and by several hundred other theatres tributary to these larger houses in the territory.

February 28, 1920

Riesenfeld Books Pathé Review

Hugo Riesenfeld, managing director of the Rivoli and Bijou theatres, New York, has booked the Pathé Review for an indefinite period.

Mr. Riesenfeld was most anxious to obtain the Pathé Review, because of the wide variety of subjects it contains weekly. He has been particularly impressed by the latest novelty introduced in the Review, Julian O. Goodell's "Spirit of the Dance," in which the foremost dancers of the world will appear. The slow motion demonstration which is featured weekly, was another appealing subject for Dr. Riesenfeld, because of its popularity with motion picture theatre goers.

This is "Blind Youth"; So They Dulled Up a Christmas Tree for the Kiddies

Clara Horton is featured in this National Pictures production, released by Lewis J. Selznick.
North Dakota Exhibitors Prepare to Fight for Repeal of Sunday Law

EXHIBITORS of North Dakota are preparing for one of the bitterest fights in the state, with the repeal of Sunday closing their goal at the referendum election to be conducted throughout the state on March 16.

Representative exhibitors from all over the state gathered at Fargo on February 4 and 5 and completed an organization known as the North Dakota Exhibitors' Association, which has as its avowed object the repeal of the state enactments against Sunday theatrical performances. Samuel P. Cornish, of Fargo, was elected president. The other officers are Gus Windgren, Philip W. Myers and Joseph Isaacs, vice-presidents; Floyd Junkin, Fargo, secretary, and Amos Tweeden, treasurer.

Among the features of the campaign to be waged by the organization are: Showing special slides and trailers in all theatres of the state advocating removal of Sunday restrictions on theatres; printing of a magazine for widespread dissemination of information on Sunday closing laws, throughout the state; distribution in all motion picture houses of the state of thousands of circulars printed by the Independent Legion explaining the injustices of Sunday closing laws; raising of a substantial fund to conduct propaganda against the law.

Independent Legion to Help.

At the meeting last week, the exhibitors made tentative plans for co-operating with the 30,000 members of the Independent Legion in the state to combat the North Dakota Ministerial Association and the Nonpartisan League, which are said to be allied in the fight. The exhibitors will distribute at their theatres all pamphlets, circulars and handbills brought out by the legion.

Many Slides and Trailers.

Hundreds of slides and trailers are now being made to send to the exhibitors over the state. These will contain the message, "Do as you please. Vote to make the state free."

Following the meeting, H. L. Mitchell, secretary of the Exhibitors' Protective League, who, with several of the directors of the league, was present at the organization of the association announced: "The North Dakota Exhibitors' Association has the backing of the Exhibitors' Protective League. We will give them our moral support in their fight against the injustices of Sunday closing and we will help them in every way possible. The two organizations are working in close harmony.

Delete Advertising in Copy.

"The Independent Legion is composed of 30,000 lovers of personal liberty. They are among the most substantial men of the state and are doing all in their power to call a halt to intolerance. The legion is preparing thousands of circulars for general distribution throughout the state. Many of these will be handed out by the exhibitors at their theatres."

Several large pictures now being marketed through the Northwest are being considered by the league officials from their advertising standpoints, Mr. Mitchell said. It is probable that in some instances the exhibitor members will be advised to eliminate part of the film and notify the advertisers that because the producers did not share part of the pay they received for the advertisements they did not appear on the exhibitors' screens, he declared. This action was considered at the last meeting of the league officials in Minneapolis on February 3. The meeting of the officials has been set for May 4, unless an emergency should necessitate a meeting before that date.

Mastbaum Circuit Books

"Lone Wolf's Daughter"

J. PARKER READ, JR.'S Louise Glau's production, "The Lone Wolf's Daughter," the powerful W. W. Hodkinson release, has been contracted for immediate presentation for the entire Mastbaum and Nirdlinger chain of theatres in Philadelphia under contracts made by the Stanley Booking Company.

The production will have a downtown first run in one of the organization's big Market street theatres and full weeks in its big regional first runs in the West Philadelphia, Kensington and Germantown sections of Philadelphia. The Stanley organization and its several chief executives have consistently approved the big productions released through the W. W. Hodkinson organization and have given the majority of the Hodkinson releases widespread bookings in their chain of theatres, beginning with "Sahara," Louise Glau's first big J. Parker Read, Jr., production last summer. "Sahara" is said to have played a larger number of days in Mastbaum and Glau's booked houses than any picture contracted for by that organization in the past two years.

Koplar's St. Louis Chain.

Another big organization which contracted for the Louise Glau production is the Harry Koplar chain of theatres in St. Louis. "The Lone Wolf's Daughter" being contracted for early presentation at eleven Koplar houses, all of which enjoyed profitable runs on "Sahara" in the early fall of 1920.

Many other important first runs elsewhere closed contracts for "The Lone Wolf's Daughter."
Pretty Displays in Small Spaces
Mark Brooklyn Strand Publicity

Edward Hyman has not much space at his command in the Brooklyn newspapers, for even across the river they charge a heavy line rate, but this two-column display, 35 lines deep, is a very good example of what can be done with a little space and brain work. We would like very well as it stands. The big lines are given the proper emphasis both through placement and typography and we agree with him that the panels "Daring in Intensity" and "Boundless in Beauty" helped to sell.

P. T. A.

Kansas Exhibitor Paints His Own
Scenery for Lobby and Features

Herbert J. Thatcher, of the Strand, Salina, Kansas, is more fortunate than most of his brother managers in that he can paint his own scenery when he wants a special lobby or production. His latest stunt was a prologue for "Broken Blossoms," styled "The Yellow Man" in which an Oriental delivered a Confucian sermon from a pseudo-Chinese text. It was something different and put the audience into an appreciative frame of mind since it was calculated to throw interest to the Chinaman in the story. If you have any skill at drawing, you will find painting scenery much easier than it sounds. Look into it some time.

P. T. A.

Benday and Line Effectively Used
in Combination Hippodrome Space

Most of the space from Shea's Hippodrome, Buffalo, are all line work, but now and then Mr. Franklin makes good use of benday for his backgrounds. He does not employ enough to destroy the light effect, but it works well, where not too much is done it makes the space even more effective. We have shown innumerable examples of Mr. Franklin's style, but this four threes for Nazimova is so much above the average that we give it space here. Mr. Franklin has learned that poster proportions give the best layout as a rule and a four threes or a five fours will be much more conspicuous than equivalent space in a narrow measure. The cut above could never have looked so well as a two sixes, for example.

P. T. A.

Sometimes Dignity Is Better Than Jazz in Getting Over Big Features

Sometimes dignity works better than jazz in getting over a subject. It does not always follow that the noisiest display is going to make the most business. C. E. Tipton, of the Orpheum, Huntington, W. Va., felt that he could do more with "The Miracle Man" if he went at it with a dignified approach and he made an appeal to Oscar A. Doob, of the Cincinnati Paramount office. Mr. Doob saw the point and he turned out a series of announcements which were classics of their kind, simple, sincere glorifications of the play which told what it was instead of how great it was supposed to be.

"Great" was the strongest adjective he employed, yet you felt, after reading, that here was a play in a million. People crowded the house in spite of storms and they were there in just the right frame of mind. They went prepared to like it. All of the underworld cuts were thrown out. The only pictorial matter used in the advertising was a set of
Cartoons Seem to be Growing Popular

cuts showing only the figure of the man himself and the strong face and rugged poses harmonized well with the subject matter of the spaces. That man Doob seems to be able to make up the characters from a high hat to a fright wig. He is there forty ways.

—P. T. A.—

Try Your Advertising on Yourself

Some day when you can spare a few hours try your advertising out on yourself. Get a pile of your advertisements and look them over. Try to figure out if the stuff could get your money if you didn’t happen to own the house. See if you are selling or merely using newspaper space. See if you think you are selling up to the limit or barely getting by. If you can do it for yourself you will improve your stuff and make more money.

—P. T. A.—

“Broken Blossoms” and Slapstick

Should Not Show on Same Programs

EVIDENTLY there are still some who consider that a pre-determined number of reels constitute a program, no matter what those reels may be. Here is a cross page of twelve cartoons from the Modern, Providence, which would be better if less crowded. It offers “Broken Blossoms” and

A Cross Page Twelve from Providence.

Fatty Arbuckle in “The Garage” on the same bill. Naturally they played to big business, but we think they will lose in the long run, for the people who came to see the Griffith play will see all the crude comedy and the comedy lovers may not have appreciated the drama.

There are some few plays so well done, so gripping and compelling that they should be regarded as in a class by themselves, and “Broken Blossoms” is one of these. It should either be run alone with or without a prologue, or it should be preceded only by carefully chosen scenes. A news reel can be tolerated, though it is out of place, but a comedy is a decidedly poor book and the better the comedy the greater the offense. When you get a really good play, send your patrons out thinking about that play and not about the Ford car jokes of the comedy. And from another angle the Arbuckle could have been used for a business getter another week, for it is one of the best advertised comedies Arbuckle ever did.

—P. T. A.—

Forty Reasons Boom Benny Leonard

in His Ascher Serial “The Evil Eye”

A SCHER’S ENTERPRISES, INC., is sending out a novel advertising stunt for Benny Leonard in Roy MacCardell’s serial, “The Evil Eye.” It is a mailing package printed “A Pack of Why’s” and below “Forty Units of Reason.” Inside are forty-two slips of white paper, ¾ by 4, the forty reasons, a title and a mailing card asking for further information. Curiosity will probably carry the average recipient through the pack, and the value of the stunt lies in the fact that each argument is separately pre-

—P. T. A.—

Got Out a Special Throwaway Booming

First National Lehman Comedy Film

JOHN L. JOHNSTON, of Milwaukee and St. Paul generally, got out a special throwaway for the first First National Lehman comedy. It was an 8½ by 11 sheet, printed on both sides in a good open type display. The cut shows the pictorial side and the arrangement of the lines. The bulk of the space is given the comedy on

The greatest cast you have ever been offered in motion pictures

CHICKENS

—

Feathered and Powdered

COWS

—

That give milk and some that don’t

BABIES

—

With hard balled eyes and soft balled face

MEN

—

With monochrome to space and some without a bit

HENRY LEHRMAN’S

ATWILIGHT BABY

ALSO

MABEL TALIAFERRO & ROBERT EDESON

RACHEL CROTHERS

“A MITE OF LOVE”

A short Reel Drama Based on a Delightfully Interesting Story and Bringing to the Screen Several Stage Stars for the First Time

A Special Throwaway for a Comedy.

the proposition that if that gets over the feature will also appeal, and apart from the diabolist top line the copy is excellently written. This line is written to match the cows and chickens, but it is a little too strong, and “most unique” would have been better than "greatest." For another house Mr. Johnson got out a fake extra for “The Third Degree.”

—P. T. A.—

Another Idea in Cartoon Displays

Is Used to Work for Harold Lloyd

RECENTLY we showed some cartoon advertisements from S. Barrett McCormick, and among the samples comes another angle of the same idea from the Clemmer Theatre, Seattle. It is not a copy of the McCormick idea, for Dr. Clemmer has been using cartoons off and on for a number

A Cartoon Strip from the Bottom of a Clemmer Advertisement.
Too Much Talk is a Waste of Ad Space

Telling a Bookful in a Single Column Short

Cliff A. Carroll makes one of his infrequent appearances with a batch of stuff from the New Orpheum, Utica, N. Y. The last time he came in, he suggested that he put his displays together without a fixed plan, and he wants to know if we think that he has bettered this fault. He has to some degree, but he gives too even a display for the best results, though his work does show a decided improvement. His spaces are single sevens in one paper and a double three and a half to five in another.

We take it that probably one paper charges for breaking the column rule, which explains the single column space, which seldom, if ever, is as effective as the double space. It is not easy to get a long title well displayed in a single column space, which, at best, is little more than two inches wide, and when he tries to get distinction with twelve point border, his type space is less than the double seven inch. It cannot be worked effectively.

If you will compare the double column space with the left hand display of the trio of singles, you will note that the text is practically the same, but the addition of both displays. The shape of the space makes a wonderful difference in the results, even when you remember that the double column advertisement has been building up as much as the three ones. For example, the “Harry” in “Harry Carey” is much smaller in the single, where the “Carey” is the same size as the three days. The “Harry” could have better displayed in the single had the compositor cut down that “Now ‘tis H F. M.” to let it in. But Miss Barriscale’s name is given a much better display and the lower panel is more than twice as conspicuous. The results are much more effective and it works to break the rules, even if there is a charge for this. But the great trouble with Mr. Carroll’s stuff is that he is trying to do too much with the space around.

You cannot adequately advertise two days in a seven inch space. This is proven in the other single column display where a single day is handled. And here by cutting down the display for that “U-also-C” a greater space could be given the titles. Mr. Carroll has not yet come to work far enough. That left hand single, for example, not only carries four main titles, but it carries a six line underline for the entire week. He had a job too big for the space. Were we in Mr. Carroll’s place we would advertise but one day at a time, and that a double column, getting a distinctive signature to render unnecessary the heavy border.

—P. T. A.—

Used a Bird to Build for a Run-Down House

Harry H. Wendland has moved from Sacramento to Fresno where he is putting the Strand, lately taken over by J. Walter Byrd. The Strand enjoyed a reputation none too good, and it was not easy to get the proper sort of crowd in, but strong advertising did it, and a parrot helped a lot. The parrot was not a steal from Ruffner but was suggested by the owner’s surname.

For a time the Strand was closed for repairs and disinfecting and before the reopening the bird made his appearance with no supporting text. After people began to wonder who was paying the admission rates for the picture the teaser carried the addition of “If the old bird says it’s so and it’s so,” and this broke over into a four fulls signed by Mr. Byrd followed by another signed by Wendland. By this time the entire town was interested and the citizens were informed that other things than murder were now barred at the house. Now the parrot is a combined trademark and mascot.

Mr. Wendland pins his faith to the framed display. For a time he did not expect very good results in the papers, but he knew that if he could get the door to the composing room and was nice to the men who actually set his displays as well as to the foreman and now people can get along without the parrot.

His spaces vary in size and in a threes or twos we think he uses too heavy a frame for the space, but in the larger sizes he works to better advantage, though he does not realize that his hand lettering does not look as well as all type.

This seven elevens (it sounds like the craps “bull”) is built up from a press book cut of Miss Brady, a skyline picture from an old magazine, some stock border and lettered by the house card writer. Outside of the lettering it is good, if rather too black, but Mr. Wendland should hold on some Los Angeles Sunday papers and look at the Grauman ads, which are about the last words in type and picture combinations.

Used All-Type Displays and Put a Feature Over

Although there is an ample supply of excellent cut material to be had for “Blind Husbands,” Frank J. Sheas, of the Palace, Little Rock, Ark., used all type and got his feature over. In default of cut attractors he used the situations from the play, and got interest through appeal to the intelligence instead of through the pictorial side. The better display is a three nines shown here.

The panel at the right gives the high
Too Many Cuts Will Spoil Your Display

points briefly and directly and should get the interest. Set as some compositors might try it, with a mass of heavy type in the display, stuff would not get over, but Mr. Shea uses rather lighter faces, plenty of white space for spacing, and gets a strong effect. Capitals are very sparingly used. Much of the success of the advertisement is due to this moderation. A five sixes is less successful. The shape does not give as good opportunity for display. It gets a broad line for the title, but the all capital bank display shows effective use of half tone for "Behind the Door"; the still of the night scene being cut out and provided with a top drawn to suggest the locale of the story. — P. T. A.

Regular Arrangement Is Against Strong Display

REGULAR arrangement of banks and cuts is almost always against the best display. Stanley Koch, manager of the Novelty, Anthony, Kansas, sends in a couple of three-sixteens which would have been better with less cut material. It is seldom that more than a single cut is needed to get attention, and sometimes more will kill a display. Mr. Koch seems to use all he can get from the exchange.

Take this display for Fairbanks, for example. There are three cuts, each one good for a single advertisement, but not all are needed for a single space.

San Francisco Theatre
Plays to Titles Only

LIKE most of the western exhibitors, Mr. Pioppo, of the California Theatre, San Francisco, trusts largely to title to get his attractions over. The pair of three nines shown are Sunday papers, and show up well, the title is all he seeks to tell. The lightline paneling gives a good effect without making the display too black and heavy the use of black mass, which is better handled in the Bennett announcement than in the double title, and for the Bennett story he has picked up a strong selling situation play up. He does not always use all line, for another the dog sledge should have been omitted to gain white space and the suggestion of open display. Both advertisements are too crowded largely because there are too many cuts.

Riot of Hand Work for "Pollyanna" at Clune's

NOTHING but hand work seems to have been used by Clune's Auditorium, Los Angeles, for "Pollyanna." Even the small spaces at the end of the run are hand lettered where type would have been more effective and in the large displays shown a spindery effect is distressing to the eye. The fact that Miss Pickford is to be seen in "Pollyanna" is apparent, but the mass will be puzzled over by few. From the fact that the four tens uses a press book original design for a basis, we infer that the original was double size, or larger. In this proportion the lettering probably showed up well, but when reduced the letters grew attenuated.

A drawn design will coarsen or re-

Two Poor Examples of Hand Lettering

duce in proportion and stand either change, but a letter which may look all right in the original may reduce to too thin a line in the cut. This is probably the chief trouble with both of these displays, though under no circumstances is there good reason why type should not have been used for the bulk of the argument. Because the press book lettering was too small to work with the reduced window design, the name was specially drawn, though the artist might with profit have followed the press book suggestion in this instance. He would have gained a more attractive letter. The result obtained is by no means happy.

Picture Theatre
Advertising

Will tell you more about Profitable Advertising
Than you ever dreamed about
Send $2 Today for Your Copy
MOVING PICTURE WORLD
516 Fifth Avenue, New York, N. Y.
Wright & Callender Building, Chicago, Ill.
Want to Win a Quart of Real Red Rye?

Press Books Not for Know-It-Alls
But for Men Who Need Assistance

By W. L. Parker

Editor of Selznick Campaign Books.

NOTE.—This is the first of a series of four articles by Mr. Parker on this interesting angle. The second will appear in an early issue.

THER perhaps is no other accessory to the film industry which of recent months has received more frank and thorough discussion than the exhibitor’s campaign book, more generally known as the “press book.” Fact is, there are certain members of the exhibitor field who have singled out this instrument as an object for criticism, fair and otherwise, and in some instances the arrangement has been so severe and unjust as to make the attack ludicrous.

For instance: In a recent issue of a leading trade paper a prominent first-run exhibitor of the Middle West began a signed article with this statement: “I’ve yet to see the press book that was of any use to me.”

Not for Supermen.

All of which is very well, and probably true, for there doubtless are certain few exhibitors whose own creative genius is so great that they not only do not require, but likewise do not desire, the assistance of any instrument or individual in the presentation of his program. But, admitting his superior capabilities in that direction, let us ask how it would be possible for him to intelligently plan his campaign? In order to properly present a photoplay the exhibitor must at least have a working knowledge of the production, and what other medium of communication, other than the plan book, exists between producer and exhibitor? Without the plan book he could not even publish in his program the cast of characters and synopsis of the story, to say nothing of capitalizing all the selling angles contained in every picture. We repeat, all very well for him, but what about the other fellow?

And this brings us down to the very purpose for which the modern campaign book, as viewed by most distributors, is prepared and circulated.

Book Real Help.

These books—the better ones—we believe are probably the most valuable single accessories to the motion picture industry. Not that the press book lays claim to any special greatness; not that it is the high and mighty work of genius; not that it is entirely indispensable to any particular individual, but the complete, up-to-the-minute plan book of today is a might help to the vast majority of exhibitors whose showmanship activities are serious and progressive.

There are plan books and plan books—some good and some bad. And there are exhibitors and exhibitors. Fourteen thousand, we believe, is the estimated total, and of this number it is agreed that less than 10 per cent. of them are in the large, first-run class. Assuming that all those 10 per cent. are so resourceful and self-reliant that “they’ve yet to see the press book that was of any use to them,” let us ask what is to be done about the remaining 90 percent, or approximately 12,600 exhibitors who are unable to maintain the necessary and desired thought to the exploitation of a production? They are the fellows who swear by the press book and they are the ones whom these books benefit most. Also, because they operate in a relatively small way, without publicity men who may at times be “professionally jealous”—they are the ones from whom the least is heard.

Books Represent Thought.

As for the plan books’ value to a certain few, that is of little consequence. But as to their usefulness, there is no doubt. Accepted and used for what they are, the campaign books certainly will aid any exhibitor in obtaining the best of results with a production.

The Selznick book, we believe—and we can speak for only the one—is as complete as it is practical to make it. This book does not contain the “exalted” thoughts of any one individual, but represents the consolidated thoughts of a corps of experienced and capable publicity men scattered throughout every section of this country. Not only that, but this staff—and particularly the home office members—are men not only familiar with photoplay construction, publicity and exploitation work, but also with the exhibitorial end of motion pictures.

These men, whose sole business it is to write publicity material of an acceptable nature, and devise exploitation plans for the succeeding production, literally “live” with each production from the day of its inception and are enabled to give weeks and months of thought to the picture where the average exhibitor would at best be able to give it days or minutes of thought. We do not profess to know all that is best in this work, but we do strive to incorporate in our book enough good material to aid the busy exhibitor, who is pressed for time, in securing the maximum of results with Selznick Pictures.

And this, “Mr. Busy Exhibitor” represents about 90 per cent. of the total.

Quick Watson, the Water Jug!

Here’s a new exploitation idea for Bryant Washburn’s Paramount picture, “The Six Best Cellars” from Oscar A. Doob, Paramount’s Cincinnati exploitation man.

Get an old street sprinkling wagon and banner it with: “Climb aboard the water wagon. Stick on till you see Bryant Washburn in ‘The Six Best Cellars’ at the Family Theatre.” Turn it loose on the main street.

To the exhibitor first using this stunt Mr. Doob will award a quart of 12-year-old stuff, to be delivered when prohibition has been rescinded.

If It Pays to Advertise, Just Look This Over.

How the Hearst newspapers throughout the country are helping to put over “The Cinema Murder” and other Cosmopolitan productions with advertising displays and special write-ups by the staff of sob sisters and critics.
**Can You Say Just What Your Patrons Like?**

**It Isn’t Your Space, Says Stolte,**

**But What You Do with That Space**

Has artistic sentiment a place in motion picture exploitation? Or, is promotion merely a matter of bulk space, with class and attractiveness forgotten in the rush to dominate the display advertising either on billboards or in newspapers?

One answer comes from Arthur C. Stolte, manager of the Des Moines Theatre, Des Moines, Ia., a tributary of the A. H. Blank chain of houses. If there were an organization of exhibitors pledged to elevate the standard of exploitation and bring motion picture promotion into the classification of works of art, this body would certainly have a hearty devotee in Mr. Stolte.

And it is Mr. Stolte’s contention that the maximum effort of exhibitors should be to reach the newspapers. In this contention, he is supported by A. H. Blank to such an extent that in Des Moines, a town of 125,000 people, the total newspaper expense for the Des Moines theatres will average between $4,000 and $5,000 per month.

**Not Space—But Idea.**

“The amount of space you buy is not the big factor in advertising,” says Mr. Stolte, “it is the method by which you use that space. The exhibitor who is under the impression that by brute force and the use of what I call ‘flood’ space he can only put over his attraction is wasting money.”

Mr. Stolte illustrated his theory on the higher class ad work by specimens of his advertising on a number of attractions.

“Take ‘A Twilight Baby,’” he suggested, “Henry Lehrman’s first comedy for First National—the easiest way would have been to brawn-storm the community with the circus come-one-come-all stuff. We didn’t do it. We had a neat cartoon drawing made and used only such word matter the wit of which justified its publication. The comedy distinctive—nothing like it ever shown before—was the way we handled this comedy.”

**How to Handle Comedy.**

As an illustration of the high class way in which a society drama may be exploited artistically, Mr. Stolte pointed out “The Thunderbolt,” starring Katherine MacDonald and released by First National Exhibitors’ Circuit. Standing out of a black background was pertinent word matter that excited curiosity and aroused interest. A flash of lighting ran through this ad which was only two columns by nine inches and yet seemed important because of its makeup.

“I have taken especial care in the preparation of ad copy for Norma and Constance Talmadge in their latest First National productions,” said Mr. Stolte. “In my estimation, few pictures lent themselves to artistic promotion like ‘The Daughter of Two Worlds,’ the Norma Talmadge feature. Naturally in exploiting this subject it was our effort to picture the girl in her two atmospheres. We used no type matter whatever, instructing our artist to hand letter all word matter.

Splendid effect in ad copy was obtained from “A Virtuous Vamp,” starring Constance Talmadge. The hand lettered word matter was the quintessence of neatness and set within a heart suggestion was the word matter: “She vamped ‘em, yes—but she didn’t wanta do it.”

Small photographs of the ad copy are made of the size estimated. A proof of this may in turn be retouched for highlights before engraving takes place. This careful attention to detail distinguishes the advertising matter of the Des Moines house and avoids the use of copy which looks all right in the original but which reduces poorly.

**What Difference Does it Make?**

Here’s a Des Moines exhibitor who works on the plan that a striking cut and something to say beats big space bills.

**Used Red Fire to Sell Out “The World Aflame.”**

Red fire was the chief promotion agent in the campaign of Hippodrome, Portland, Oregon, to put over “The World Aflame” and it worked exceptionally. Manager Ely trusts chiefly to his vaudeville bills to get his show over. His film feature is usually a poor second, but he saw the trade showing of the Portland subject and decided that it would pay to advertise this above the song and dance artists.

He used his litho boards for paper for the film and not only made cut-outs for his entrance, but he also placed these at half a dozen prominent street intersections.

But the red fire was the winning card. He obtained from the authorities permission to burn red fire on his roof, and the first night everyone who was out rushed downtown looking for the conflagration. When they found that it was the world and not the Hippodrome which was not advertised, they were interested and a sight of them went in to see about it.

After that the value of the surprise was gone, but the advertising was none the less strong and it played to standing room.

He made much use of the indorsement of many leading citizens, playing up strongly the approval of the editor of the Labor Press, the labor organ, but the red fire really turned the trick and did a good job, too.

**Women Stars Make Appeal**

**This Manager DisCOVERS.**

That women stars appeal more strongly than men to the bulk of theatregoers is the discovery made by Manager Hanson of the Cresco Theatre, Cresco, Ia. Mr. Hanson, in an effort to discover his audiences, preferences, made a test recently. He displayed in the lobby, eighty-eight portrait lists of players and offered in return a pair of five dollars and a season pass to the first person to name them correctly and tell some of their productions.

He argued that the contestants would recognize their favorites and from the lists he would be able to judge who had made the best impression. The first complete list was turned in just one week after the offer was made, but other complete lists came in so slowly that Mr. Hanson offered a free admission for any list turned in, however incomplete. This brought out hundreds of lists of varying amplitude.

Tabulating the returns Mr. Hanson made this discovery that few of the men were recognized. Almost everyone seemed able to identify Mary Pickford, Marguerite Clark, Katherine MacDonald, Norma and Constance Talmadge and a host of others, but a majority of the lists seemed to stop with Charlie Chaplin and Charlie Ray in identifying the other sex. This is rather surprising, as the bulk of the lists were turned in by women to whom the good looking heroes presumably make the stronger appeal, but the lists tell their own story
If You Dislike Dogs, Shun This Stunt

Here's One Clever Idea which Went Straight to the Dogs, But It Won

SOMETIMES an idea which goes wrong works as well as one which goes through without a hitch. There's Ben Pflaum, for instance. Had he had the slightest idea, he wouldn't have done it, but he did and it went a lot better than he thought it was, and he started in by admitting that it was a whole idea.

Pflaum is the chauffeur of the Majestic, Johnson City, Tenn. Recently he booked in Charley Chaplin in "A Dog's Life." Then the Great Idea came to him. First he smiled and then the smile broadened into a chuckle and so to a big laugh. Johnson City may be getting around to "A Dog's Life" a little later, but it is probable that the couple of years away from "Shoulder Arms," but he figured that he was going to show the big time fellows that even a small town may have a big stunt. The only trouble was that he did not realize at the time how big it was going to be.

**What He Advertised.**

His first move was to hustle over to the newspaper and put in a display advertisement which read:

**WANTED**

50 to 100 Dogs
We will pay cash for every dog you bring to the Majestic Theatre

Saturday Morning at 10:30 O'clock
Boys, bring your dogs, receive pay for them and then see them turned loose.

That was all he said in two fours, but it was plenty to get the entire boy population of Johnson City talking. That "see them turned loose" suggested the possibility of selling the dog and then reclaiming him, a sort of eating your cake and having it, too, which naturally appealed to boy nature. But dark doubts arose. What had gotten into Ben Pflaum that he would be willing to buy dogs and turn them loose? Somehow that did not sound plausible.

**Dark Conjecture.**

Then the infant mind began to look for reasons as to why Pflaum should be willing to pay for a whole eight inches of space just to advertise his benevolent intentions. Someone suggested that he had been appointed dog-catcher and sought to take a quick census of unregistered pups. No kid was willing to risk his pet in the pound even if he did get paid for it, and yet—

Along about ten o'clock the kids began to gather at a safe distance from the theatre. Each boy chaperoned from one to three dogs. Some of them were plain dog and some of infinite variety; a regular hash of pedigrees, but not a dog was there that the apple of his young owner's eye, and they were taking no chances.

A last a small boy turned his dog over to someone and approached the waiting Pflaum. Just what was the big idea? Was it some sort of a skin or did the kids really get the dogs back? As the simplest idea Pflaum took the lad into the theatre. There were a couple of hundred dog blankets each lettered with the house, date and attraction. All Ben wanted was to tie the blankets on the dogs and turn them loose. He offered a dime a dog.

**The Ice is Broken.**

Ten cents for the loan of a dog seemed to be too good to be true. The ambassador scooted around the corner and presently all of the dogs in town were headed toward the Majestic. Every dog in town converged, but one was later than the others. That's what made the trouble.

Pflaum was right on the job with a pocket full of dimes and in no time at all the dogs were blanketed and ready for the grand rush, for it was explained that the dogs were all to be turned loose at the same moment. They were all to be shoed out of the lobby in a pack to pick several ways, and each boy was at liberty to chase after and reclaim his own property.

**Enter the Villain.**

Then came the last dog. He was a very large dog and he was piloted by a very small boy. He was about the size of a furniture van and he looked like a cross between a mastiff and a polar bear. And it was evident that his breakfast had not agreed with him—or perhaps he had not breakfasted at all. In any event he fixed his somewhat bleary eyes upon a bulldog in the crowd and he spoke the unforgivable word in the crowded theatre.

"The bulldog made the retort discourteous and the big fellow waded in. His small master was not even ballast. Let alone anchor, and suddenly go of the leash, wailing that his pet would be killed.

**The Man Behind the Hose.**

It is probable that he would have been, had Pflaum the slightest influence in the matter, but just then Ben was trying to jump on top of the box office, and he did. He does not know even yet how he did it, but there was entirely too much dog in the lobby and the box office was the handiest place. He had no wings, but somehow he got up there and sat on top and helped the boys yell.

Below him was a see of dog. Across the street was an armful of small boys. The boys were yelling, the dogs were snarling and Ben was saying a few things about his bright idea. No one heard him, but he did not need an audience. He was fulfilling his own amusement. Every now and then a pair of scrappers would upset a lobby frame or take a bite out of a hired three sheet instead of another dog, but the big idea seemed to be to bite the handiest dog.

About the time Ben decided to rebuild the box office with a flat roof the janitor appeared on the scene with a hose and eventually he washed the howling, biting mass out of the lobby and down the street, not getting the boss any wetter than he could get. There was not a single blanket left larger than a half dollar, and no one but Pflaum and the boys and the printer ever saw them, but it was a great advertisement for all of that and it got the whole town talking.

That part is all right, but they laughed so long and hard that Pflaum has to look at the box office report to keep smiling. That does the trick, for it worked although not according to schedule.

Swain Doubled Up His Double Decker Pages

D OUBLE Deck tied-up pages are so common as no longer to excite great comment. Now it is the ten page special supplement or nothing, but H. L. Swain, of the Saenger houses in Shreveport, La., has found a new idea in doubling up his double dekers. He used the misspelled word "Everywoman" hook-up, recently described as used in Atlanta, but here he went when the contest was announced and again when the winners were given. Another new angle was the make-up. There were eight spaces and each pair of spaces had inset a stock title cut, forming a strip of titles across the centre of the pages. The double deeker also served to get window displays for the prizes and other windows for the display of cut-outs and one department store went this last one better and faked a series of characters with their wax display figures. This last stunt is worth making a special note of. Put it in your ideas book, if you have one. If you have no such volume, use this wrinkle as a starter.
Postcards and Prohibition Alike Mean Coin

Woman Exhibitor's Model Kitchen Caught Business of Women Fans

Appealing to women with a display dear to the heart of most women was the business-getting stunt Miss Oweka Woodruff used to get business for the Southern Theatre, Bucyrus, Ohio, during the run of Marguerite Clark in "Come Out of the Kitchen."

Miss Woodruff knew that if she could get the women in the men would have to come, and she knew that every normal woman has dreams of a model kitchen whether she employs a servant or not. Model Kitchen display were not new, but she knew the idea did not have to be original to pull. She arranged five window displays, but she centered her energy upon a display in a hardware store in which an entire window was given over to the housekeeping aids every woman longs for whether or not she works in her own kitchen.

It was the sort of a kitchen no woman not hopelessly blind could pass by. She simply had to stop, and whoever was with her had to stop too. Mrs. Woodruff got it started early and the hardware man had no cause to complain of lack of interest. He had put in every housekeeping convenience he could think of. Many of the objects he had had in the window before, and they had attracted some attention, but this time there was the picture of the star to serve as an attractor and the general display was better aimed at the woman by a woman. There was just that little touch of home which had been lacking in the man-built displays.

Repeated in the Lobby.

When showing time came a somewhat similar display was built on one side of the lobby; merely a gas stove, a kitchen cabinet and a few utensils; but it hooked the house up with the hardware display in the minds of the patrons, and a basket of cookies—real cookies—on a table made a conquest of the kiddies. They were not interested in kitchen problems, but they were convinced that any play with such nice looking cookies must be a whopper of a picture, so they were sold on the by-product. Kitchen cabinets conveyed no suggestion to the child mind, but cookies were another matter.

With the women and children sold, Dad did not so much matter. He had to come because the vote was against him.

And a Drug Store.

There was a drug store window available, but Miss Woodruff did not fill the window with dyspepsia remedies. She built an enormous cook book, illustrated with a 22 by 28 colored picture of Miss Clark, and worked the display around that. A Paramount trademark ran where the publisher's imprint would naturally be looked for, and got over that selling point without apparent emphasis, though the trademark was not to be overlooked.

Three other windows were borrowed for this engagement, but the hardware store showing was the big clean-up, and the big point of this window was the feminine appeal of the arrangement. It looked like a kitchen and not like some mere man's assembling of cooking materials.

And it sold tickets and it sold cabinets and a couple of gas stoves and the next time Miss Woodruff wants to borrow the same windows, she will be welcomed. That's the big point. She can play a repeat because the first stunt worked.

Postcards Permanent

House Advertisements

Testing the value of postcard publicity, the Stanley theatre, Philadelphia, recently distributed two thousand postcard portraits of Katherine MacDonald, whose "The Thunderbolt" was underlined. After each performance the house and the street to the intersecting thoroughfares were examined and of the 10,000 cards less than fifty had been thrown away, from which it would appear that the postcard advertisement, if attractive, comes within one-half of the one per cent, of the hundred per cent, efficiency we hear so much about and so seldom see.

Special Pay Day Shows Kill Prohibition Sting

Even before wartime prohibition went into effect it was predicted that the picture theatres would profit by the dry spell and the results have more than justified this belief, but it has remained for Michigan to directly capitalize prohibition for the theatre.

C. C. Turning, of the Pastime, Walkersville, Mich., began it during the peach picking season last year. Walkersville's 350 population is increased many times during the brief fruit season and Mr. Turning made a special drive for business on pay days with a banner reading "An evening of fun that you ever had on pay day. No headache and a full envelope the day after."

The first of these specials offered Chaplin in "A Dog's Life," and he played to 938 people in a town of 350. He followed this with other comedy offerings, varied with the Talamed sisters, some of the Anita Stewart productions and more recently Katherine MacDonald, "Shoulder Arms" played to 1,929 admissions.

The success of the scheme has led to its adoption in the vicinity of the lumber camps and wherever labor is employed in numbers, and the idea is slowly spreading to other States. It is only a question of time when the pay-night shows will be regular features everywhere. In most instances the employers of labor offer every facility to the theatres to advertise these shows, for they realize that it brings the men in with clear heads and full strength. If you have any large labor undertakings in your town, try a pay night drive and see what you can do. Much advertising and a comedy bill are the only requirements.

Send us your ideas

One good exploitation idea deserves another. Send us your's and we'll pass it along.

Come into the Kitchen Then "Come Out of the Kitchen."

Model kitchens in hardware stores and the lobby helped to boost the Marguerite Clark play in Bucyrus. That on the left is the lobby display, while on the right is the window of the chief hardware store in town.
Patrons Grow Weary of Same Old Scenery

Uses Morning Matinees to Promote His Attractions Through the Children

EMPLOYING the morning matinees to sell his attractions to parents through the children is a new idea used by Mr. Myers, of the O. R. B. Williamsport, Pa. He argues that while the morning performances may give a little extra work, they bring in a large return.

The first experiment was tried lately for "A Day's Pleasure," the latest Chaplin comedy. Mr. Myers had this for Thursday to Saturday, and he took plenty of space to tell about the matinees when the kiddies could come in for five cents, the performance consisting of a stem and four reels of comedy in addition.

Two performances were given, starting at 9:15 and 10:45 Saturday morning. This was the last day of the run but Mr. Myers figured that the matinees would commence to work for him from the start. They did. The idea of a five-cent comedy show for only five cents hit every kiddie in town. It hit not only the kiddies, but by Thursday night there was an enclosed area of five dollars, a close of five of friends who did not also know that Chaplin in a funny new story was to be seen. At the regular performances the company was in attendance with a five-reel feature, but it was figured that an all comedy bill would appeal more strongly to the children.

How It Worked.

There were not lacking those who predicted that Mr. Myers' experiment would fail. No mother, they argued, was going to be pleased with a management which required her to get the youngsters ready for a nine o'clock show. They even declared that there would not be enough children in to pay the light bills. They lost. By nine o'clock the street in front of the theatre was packed with kiddies and after they filled the house there were enough left outside to start a collection for the second show, which was a life saver, for there was another huge house for the second show, and a juvenile riot would probably have followed an announcement that all of the children could not be cared for.

From a purely financial angle the shows were highly successful. In addition Mr. Myers had them talking for three days about the attraction. No parent could escape. Instead of one paid press agent he had hundreds of paying publicity promoters and the afternoon and night houses were all he could desire. It worked so well that he is going to use the idea whenever he has an attraction which will appeal to the youngsters.

The Campaign.

Mr. Myers believes that his space should be gauged by the value of the attraction. Instead of trusting to a feature to get itself over and using his advertising appropriation to get over the doubtful films, Mr. Myers takes the largest spaces for his biggest attractions. He argues that this pays in the confidence such a system creates. He does not believe that it pays to take large spaces in order to sting a patron. He feels that it pays better to devote himself to getting them in for the big shows. Then if they see the sick sisters they do not blame the house.

His opening gun for Chaplin was a five-twelwe. One good feature was the cast, which is reproduced for the benefit of those who have yet to play the production:

Chaufeur De Flakes of His Own Family

(1) Elver .......................... Charles Chaplin
(2) A Happy Wife Denies Her Kids and Their Father .......................... Edna Purviance
(3) Pat Woman with Gang Plank Back, by Herself

(1) Elver with a Shiny Motor by Pleasure Rent, .......................... By Itself
(2) Barrel of Tar That Sticks Around, by Itself
(3) Traffic Cops Who Run Down Cues and Heels, by Themselves
(4) Tender Young Couple of Forty Who Get Tough, .......................... By Themselves
(5) Negro Slide Trombone Player with No Sense of Humor, .......................... By Himself
(6) Boat that Puts the Curse in Execution, by Itself

The second day a three tens was sufficient and a still smaller space sufficed for Saturday. Saturday afternoon there was no need for an advertisement at all, for by then the children were all over town singing the praises of the story. Almost any form of children's matinee is beneficial, but if you work it right you can make it bring you more than a full page of display.

Just to Make Excitement

RECENTLY an amateur advertising writing contest cleaned up strong for Mr. Addison. Here is another idea along the same lines. Cover your spare boards with white paper and offer a prize to the girl who does the neatest job on a three sheet, copy and execution to have equal weight. Have plenty of colored inks on hand, put a floor cloth down in the lobby and let the girls go to work some morning. Post the winning sheets in some store window. Give notice a week in advance and supply the girls with the facts from which to write their copy in advance. If your local newspaper uses a web press you can get your paper cheap by using the ends of rolls, and a single easel can be used for all the sheets. Keep the entrances in the theatre so that they may not see each other's copy, whoop it up in the papers to get a crowd on Saturday morning.

Changes Setting Each Week

CHANGING the stage picture each week as a means of making business is an exploitation stunt not possible to the average manager, but it works powerfully for the Madison and Adams theatres, Detroit, two of the Kunsky string. John H. Kunsky operates eleven theatres in Detroit, with more under consideration, and is enabled to maintain a construction staff with a paint bridge, a carpenter shop, sign letterer and all of the other requirements. He even maintains his own trucking department. Each week the Adams and Madison display a new stage setting, and these are then sent to the less important houses, while the setting is not long visible, Mr. Kunsky knows what B. F. Keith discovered years ago, that a regular patron gets to loathe the sight of the same old scenes week after week. New settings are possible only to chain managers and dollar houses, but something can be done to give a new aspect to your old set. Try and jazz it up a little, even if all you can do is to move it around a little or add a couple of potted plants.

Of Course It Doesn't Make the Picture Any Better. But a weekly change of scenic display certainly does help the Kunsky houses sell more tickets to Detroit patrons.
Masked Man Failed, But
Stunt Went Over Strong

ALTHOUGH a masked mystery man disappointed, Horwitz Brothers got over the same idea with a slide for "The Mystery of the Yellow Room," as planned the picture was to have been stopped at the end of the next to the last reel, the screen flew and a purple floor light used while a man wearing a yellow mask was to have come forward to say:

"The action of the picture has been stopped purposely. The management of this theatre, knowing that each of you is endeavoring to pick the guilty one, wishes to give you a minute or two in which to conccurate on this problem.

"Decide definitely on the criminal and then we will continue the picture—and show you that you guessed wrong. It is a hard proposition to baffle an entire audience, and to do it logically, but we think this photoplay does that.

"The audience shall be the judges. Now, before running the final reel that reveals the mystery of the Yellow Room, we request that the people witnessing it do not speak about it after they leave the theatre.

"This for the reason that we want their friends to enjoy the same puzzling doubt, the same suspense you are now experiencing. If you talk of this last reel you will spoil this enjoyment for your friends. We, therefore, earnestly request that you DO NOT TALK ABOUT THIS PICTURE AFTER LEAVING THIS THEATRE."

Through an error in booking, the masked man did not appear, but the text was put upon slides and it worked about as well, though it lacked the spectacular effect of the human speaker. And having been told not to, it was only human nature for everyone to go out and talk about the play, which was precisely what the Horwitz brothers were counting upon.

Here's the Answer

In a recent issue of this magazine was described the extensive exploitation campaign put behind "Huckleberry Finn" by the Cincinnati exchange of Famous Players-Lasky Corporation for the premiere showing at the Sherman Theatre, Chillicothe, Ohio. One exhibitors, scoffing at this new-fangled exploitation, have asked: "Well, what's the result at the box-office?" Manager C. A. Smith of the Sherman Theatre reports that he played to 4,000 paid admissions in 3 days, or one-fourth of his 15,000 population. One out of four men, women and children in the town isn't bad!

Old Fashioned Readers

Suit Colorado Patrons

GETTING back to the days of Lydia Pinkham and Scotch Oats Essence, the Liberty, theatre, Colorado Springs, is using readers with the inconspicuous "Advt." tagged on, arguing that if they take a three tens for the sake of a two inch reader, it will be cheaper to pay for the two inch reader direct. Medicine advertisers long ago found out that a lot of people would shy away from the display advertisement who would read avidly every line of close print. The Ladies Home Journal limits to the old style reader advertisement, takes less space and believes that it get greater good. It does not start off in the good old style with a headline "Almost Killed Her Grandmother" and winding up with the statement that the old lady's life was saved with Jones Jingfer injection, but it makes the "pronouncement" a recent headline starting off "Mabel Normand stampedes the 400 with a .45," and going on to tell all about "Finto" and what a lively play it is. Long before people get down to the betraying "Advt." they are sold on the story, believing it to be true, or interesting, or new, and they sometimes do not even notice the tag. Try it sometime even if reading notices do cost more by the line than inch space.

Permanent Advertising

Novelties Boom Semen

VITAGRAPH has started a campaign for popularizing Larry Semen by aiding the theatre operators to put up locally. Perhaps the most useful of a trio of novelties is a cut-out nearly ten inches high, printed in three colors and sold so cheaply that they may be flooded with them. They show the comedian in his first release, but are not lettered with any particular title and can be used repeatedly. An easel back with a locking devise make them handy for window work and they are cheap enough to be used for souvenirs. Lapel buttons and a surprise lapel novelty complete the series. The press sheet also illustrates 24 cuts or varying sizes up to a one column and in a diversity of costume. There are also offered a number of coarse screen and line cuts in larger than single column sizes. It is a very helpful collection of material. The use thereof should be beneficial.

To Dodge Overlong Titles

SOMETIMES it happens that the exigencies of a story require a lengthy leader, perhaps filling several frames. These are tiresome and often prove a distinct detriment to a story. In "The Vengeance of Durand" such a leader occurs and N. W. Redmond, of the Lynch theatres, Atlanta, overcame the handicap by having a person costumed as the devil speak the leader while the film was broken. The costume was the same as that worn by "Durand" in the play, and Mr. Redmond made advertising of the fact that "The Devil Himself Speaks." In "Everywoman" the character of "Nobody" covered the jump in much the same fashion. The idea is worth remembering.

Match your show with your advertising. It does not pay to waste money getting extra coverage for the advertisements. They will go away sore and won't be coaxed in when you have a good one. Save your splashes for your smashers.

All Aboard for the Schade!

"Pollyanna" posters make capital cutouts, and that home made express wagon will draw business right up to the box office.
Clears Up a Knotty Point

JOHN AUERBACH in the following letter clears up a point which has puzzled many, the editor included.

We have understood and have for years believed that if the width of the beam was from the center of the shutter shaft less than the time it would take the blade edge to cut through it, but the degree end of things was not so clear.

Frankly, we got a bit balled up when we tackled that part of it.

Makes It Very Clear.

Mr. Auerbach's letter makes it very clear when he says that if we divide the width in inches we must decrease width in degrees.

Beyond this his letter requires no commercial comments. He says,

Jarden's Theorems Sound.

Thank you for sending me Mr. Jarden's interesting letter dated January 3, with diagrams. Mr. Jarden seems to be possessed of sound theories, with a faculty of expressing them clearly and logically. I am glad to see him for myself. If in doing that I must disagree with you when you say that "an error is made if we assume that increasing the distance from shutter shaft to lens will allow us to decrease the number of degrees which must be added to a basic 60 degrees, if the beam is more than a pinpoint.

The theory of the relation of the circle to its diameter is a somewhat complicated one, at least grasp at first, but after a little study, the thing is really quite simple. It is this relation which is at the bottom of all shutter blade problems of this nature.

Putting It in a Different Light.

Let me see if I cannot put the thing before you in a little different light.

Take a long shaft and mount on it a number of shutters of different circumferences (and therefore different diameters).

Revolve the shaft. For every revolution of the shaft each shutter revolves once. They are traveling at the same speed, in that 360 degrees on each shutter passes a given point for each revolution, but in order to do this, the rate of speed in inches at the periphery of each shutter, is different. The larger the shutter, the higher the periphery speed. But the number of degrees of circumference, passing a given point per second, is the same for each shutter. This is the thing, I think, that confuses so many.

Returning to Old Problem.

Now to return to the old problem. We have an intermittent of 5 to 1, and a light beam of 1/4 inches in diameter.

How many degrees in width must the main shutter blade be to exactly cover the circle completely during movement of intermittent?

We must have a blade of 60 degrees to start with. In order to cover a pinpoint during movement of intermittent.

The larger the shutter, the greater will be the width of this 60 degrees blade in inches at the periphery, although the number of degrees remains the same, for at the same speed the shutter is traveling faster than a shutter of less size, and the problem now is to cover a pinpoint for a certain length of time, that is, a certain number of degrees out of every 360.

That, I think, is clear.

When, however, we come to the second part of the problem, we have an entirely different proposition. We now have a certain distance in inches (light beam 1/4 inches in diameter) to cover over with an additional width of blade.

It is Evident.

It is evident then that the faster the periphery of the shutter is traveling in inches, the more rapidly will this distance be covered. Those who are now considering speed in inches, not speed in degrees.

Now we have already proved that the same number of degrees in each shutter passes a given point in the same time.

Consequently, if we are able to cut down time, we cut down degrees, hence the larger the shutter, or, in other words, the greater the distance from shutter shaft to lens, the fewer degrees required to cover over the light beam.

I repeat, for the sake of emphasis, that in this case the problem we are confronted with the necessity of keeping a certain point covered for a certain length of time, while in the second part of the problem, the time it takes to find the length of time it takes for a point of the shutter circumference to get from one place to another.

Agrees with Jarden.

I further agree with Mr. Jarden when he says, in the issue of December 13, 1919, Mr. Griffith states, if we are to cut the ray entirely before the film starts, and leave it entirely cut until the film stops, the width of the shutter blade must be the intermittent angle, plus the diameter of two light beams.

I cannot agree with this, etc., etc. I have been intending to write you about this, and before Mr. Griffith made a slip, which he himself would want to correct.

What he evidently meant to say was, "the intermittent angle plus the diameter of one light beam, or two halves of a light beam."

Suggests Heating Discussion.

An Eastern projectionist, who prefers to remain incog, says:

"I am a constant reader of our department and fully realize how much you have done to improve projection in general and the health of men engaged in projection by insisting on better projection room conditions, including ventilation.

"I would like to suggest the possible value of a discussion of practical heating of the projection room. It surely would be beneficial, from the educational viewpoint, to the exhibiting end of the industry."

It is a subject of no seeming importance to the average exhibitor.

Seems Ridiculous.

It certainly does seem ridiculous to see dressing rooms amply supplied with hot and cold water, convenient toilet facilities and steam heat for those who have only to remain perhaps an hour, and at most not to exceed three, and then to find most or all these things conspicuous by their absence in the projection room where men must remain constantly for six, seven, or eight hours.

Name for me the other skilled profession or even that trade which must labor under such conditions.

Theatres should be compelled to make conditions healthy, and at the same time decently comfortable for projectionists.

Wants Eastman to Donate Libraries.

When I read of Mr. Eastman, of Eastman Kodak Company, donating large sums for educational purposes the thought occurred: Why might not we get him to donate a library of works relative to photography and projectionist organizations in the United States and Canada.

That is a matter which would have to be brought up with Mr. Eastman personally. The principle objection might be that such organizations have no facilities for the care of such a library. In that instance I am afraid the books would be permanently scattered.
among members who forgot they had them within, say, three weeks. As to the other matter, why then the星期四; and the projectionist is very well put indeed, and timely as well, I am afraid the great problem as applied to the projector room is really how NOT to heat it.

There may be projection rooms which are uncomfortably cold, but frankly I have not heard of any one complained of in that respect. How about it, gentlemen of the light rays?

Foolish Lighting

It is remarkable how much damage is done through stupidity in motion picture theatre lighting. Not a million miles from New York is a new and really splendid motion picture theatre. When the theatre opened its lighting was little less than a crime against common sense. In the projection room the walls and ceilings were dead white, and the projectionists had to plead to get them painted dark. 

"The vault," said the management, which seemed unable to grasp the idea that it was contending for a "pretty" projection room at the expense of the projectionists eyes and the picture on the screen. They finally did consent to black on the walls, but did it under protest.

Observation Ports Too Small.

When the house opened the observation ports were nothing short of idiotic as to size. They had been pasted in, but they are, under the circumstances, still too small. They should be made twice as wide as they are, and covered with plate glass set at an angle. Twenty-four inches square would be none too much.

The Crowning Insult.

But the crowning insult to ordinary intelligence is found by examination of attached diagram, in which A is the projection port, B the light ray, C the neutral glass coating, D a curve connecting the upper with the lower, main auditorium ceiling, E the lower or main auditorium ceiling, F one of the lighting fixtures, G the screen, and H one of the lighting fixtures. Strung along the ceiling C are several (four, I think it is) indirect lighting fixtures which, at the time of my visit (February 14), gave off so much light that I could sit under them and read ordinary newspaper print—in fact, I did so in the presence of the house electrician. These fixtures plaster curve D with light and that curve is painted a light color. Not only is it very difficult for the projectionist to look past that light at the screen when a film is being run, but the light on D makes it hard on the eyes of those who patronize the upper gallery.

Gallery Lighting Necessary.

The lighting of this gallery is necessary, but there certainly is no reason for the light in the upper gallery. The light in the auditorium, which can be read with comparative ease by a man wearing spectacles, and certainly common sense would demand that the curve D be painted a dark color at once. That such a color would interfere with the color scheme of the auditorium is of absolutely no importance; it can only be seen by those few who sit at the very top of the gallery, and they will bless the act which relieved their eyes from the strain of looking past the blinding light on curve D at the picture beyond. But even if the interference with the color scheme were a really an important item it would still be well worth while because it would make the rear seats much more satisfactory. As it is, the "color scheme" of curve D is doing its best to take a club to the screen, and no amount of lowering the illumination in fixtures F, except by extinguishing them entirely, will remove the objection. A very dark color, say a dark chocolate brown, on curve D is the answer. There is no other.

Mister Shoot-'Em-Through

From a man in Iowa comes the following interesting letter:

I am one of the millions who watch what the projectionist puts on the screen. In the majority of cases what we see locally I fancy is that an old Edison projector in one of our theatres tries to drown the musician's efforts with its racket and I suppose its poor old joints ache with age.

I average three "movies" each week, and am perfectly unable to determine exactly what I saw. Might have been what was claimed, or it may have been what I wanted when I entered. Walsh was dashing—no, tearing through the scene. His actions were beastly. They were indeed lifeless, but I assure you they were surely hitting the high spots.

Not Projectionist's Fault.

It was not the fault of the projectionist, as I took the trouble to learn. He had a program to run and a certain set number of minutes to run it. He gave the best results he could in light and change-over and—let it go at that. There really was nothing else to do. (I do not agree. Personally I would have told the manager (?????) to go plumb to the devil.) I would NOT out the producer and the exchange, prostitute my own professional pride and the art of the artists, whose shadow forms were at my mercy, to say nothing of aiding in perpetrating a swindle on the audience. I would have quit right then and there before I would have done any of these things. (Ed.)

The Modest Program.

The man was required to run the following three times each evening (Run is good.—Ed.): Walsh feature, Ford weekly, one-reel comedy and Jeff cartoon. Pathe News and twenty advertising slides. Actual running time for film, 75 minutes. Less than nothing indeed! I have seen what I called some considerable speed in the Chicago loop district, but this got me out my own Nancy Hanks and "step on "er," but I, in company with the rest of the box office pasteboard buyers do NOT want the programs we pay to see turned into a ridiculous cross between a slummy dance and a foot race!

It is one of these evenings: Coming next week—Ten reels! Clara K. Young in Eyes of Youth and two-reel Harold Lockwood comedy. Two shows each evening. 7 and 9.

Quite evidently another "treat" (?) for our eyes!

A Crime.

If there is a ten minute intermission poor Clara K. will certainly move some. Allowing five minutes for the slides and ten for intermissions, they will have twelve reels in 105 minutes, or just a fraction under nine minutes to the reel, which, if the reels all be 1,000 feet will be 111 feet on the minute.

Such speed is nothing short of an outrage! It is a crime against the motion picture industry and all connected there with. Also it is a downright swindle on the audience.

Mismanagers who perpetrate such outrages should be denied film service.

Has Had No Help at All.

For the theatrical department and its editor have waged a veritable WAR on the speed demon. IN ALL THAT TIME HE HAS NOT HAD ONE PROGRAM COMPILED FROM ANY ONE EXCEPT PROJECTIONISTS. Why in Heaven's name is this? Why are we left to fight this battle alone? A bit of active help and encouragement from exchanges and producers would have worked and still will work wonders. We look for assistance in the checking of so obvious a warfare on producers. Why is it not forthcoming?

Gresion Reaches Home

Mr. R. Gresion, Engineering Department, Provincial Cinematograph Theatre, Limited, London, who recently visited America (both the United States and Canada) in search of ideas which might be adapted to British practice, writes that he has arrived in England safely, full of new ideas.

He also is kind enough to express friendship for the editor of this department, and suggests that we here order twelve copies of the handbook, with intent to place one in each of the larger theatres owned by his company.

It is our hope to return friend Gresion's call in the not distant future.

Compliments Projectionist Blivens

D. J. Brown, Putnam, Connecticut, says:

I have the question booklets and the lens charts and have sent for the hand- book, which having arrived by the way, what do you think of brother Joe Blivens'? (New London, Conn.) work? I'll say he is a PROJECTIONIST and that his mind is on his work and not on the daily paper. Why, in my opinion, for a big future for both yourself and the department.

I am a bit hazy on names, but if Blivens is the man I have in mind (Majes- sie, Walsh) talk the thing, he is all you say and then some. Wish we had more men like him. He is, or was in the last theatre out on Bank street.

He Shoots a Few

J. R. Thompson, Shartline, Ohio, relieves his mind of the following:

I will shoot a few at the department as
CLARA KIMBALL YOUNG
'THE FORBIDDEN WOMAN,'
From the Famous Book by LENORE J. COFFEE.
A magnificent Love Story of a dazzling Parisian Opera Star and a Young American Gentleman.
A Picture produced on a scale of lavishness rarely seen on the screen.
A Triumph of Artistry; ensemble and Box Office Power promising as big results as any former Clara Kimball Young Production.

Distributed by EQUITY PICTURES CORPORATION...
Equity Policy

EQUITY'S Policy of BIG WINNING PICTURES has earned the magnificent support of the largest and finest theatres throughout the entire country as well as the smaller houses. Exhibitors everywhere are today seeking that type of BIG WINNER that plays for one, two or three weeks in larger theatres and from two days to a week in the smaller houses. "EYES OF YOUTH" is that type of BIG PICTURE. It's amazing record of profits earned for exhibitors has made it one of the "most sought for" pictures among the big three acknowledged winners of the season. Equity is also prepared to take on pictures made by other producers for marketing, if such productions measure up to the standard set. Correspondence invited.

"Eyes of Youth"

ONLY one deduction can be made from the mass of telegrams and letters that reach the Equity offices every day on the amazing success of "EYES OF YOUTH" all over the country, and that is that "EYES OF YOUTH" is the character of BIG picture that the trade wants. Playing a week where three days was the former record, playing one, two and three weeks and then repeating where big productions formerly held out for a single week, is the wonderful record that "Eyes of Youth" is now accomplishing. It is the "sought for" picture of the season. Have you been fortunate enough to have secured your playing engagement as yet?

"Silk Husbands & Calico Wives"

IN our ad last week we dared to call a "a spade, a spade." We dared to come out and say that "Silk Husbands and Calico Wives" is not as big a picture as "Eyes of Youth," yet compared to the average good picture, "Silk Husbands and Calico Wives" stands "aces." We hand you a powerful box-office star in House Peters. We give you a captivating human interest story, and we give you exploitation and advertising helps that practically guarantees you success before you start. Write and we will tell you where you can book it. Special proposition to Independent exchanges on "SILK HUSBANDS AND CALICO WIVES." Write us.
foll aves: Our objective is just one inch in diameter in the clear.

Have a distance of projection of thirty-

seventeen, and use a condenser of objec-
tive 115–16 inches.

It is sixteen inches from condenser (what Callender Ed.) to

Have one 6 and one 6.5 condenser lens. We cannot buy new lenses, so would like to

If it is as good as well as we can make it.

With regard to running film sixty feet per

minute I think that is too slow. It

gives a jerky motion to figures walking across.

Our method, getting up from a chair.

If the projectionist who has his mind on his work knows after the first show the exact place to

change.

Light in Projection Room.

With regard to light in the projection room, personally I do not think a dark room is the right thing.

Too many things may happen which call for plenty of light and call for it quickly. Here is a remedy for glare from the light: Use it and you have the light right where you want it; also you will have light for framing the picture in the aperture. Remove the top and bottom of an ordinary lighthouse and thus can and what remains over an incandescent globe.

Hang this so that it is on the left side of the room and the bottom of the can even with the bottom of the frame. It throws the light where it is needed and keeps it out of the projectionists' eyes.

Then, by fixing it from a drop cord one may attach a small hook to the can, so that it may be swung over and fastened beside the lamp house for resetting carbons. If this is not worth printing you have a nice basket beside your desk.

I'm thinking of friend Thompson, but nevertheless it might be very handy for some one.

One can never tell what idea will be just the one you want, and may welcome all of them which are not basically wrong.

As to the dark room it is easy to so arrange that all kind of light may be turned on practically instantly. But our own experience is that four fifths of the need for light is purely imaginary—that most things can be done ex-

actly as well with a bit of practice, in semi-darkness.

Favor Automatic Illumination.

We favor an arrangement which will automatically light the lamp house interior (see page 302 of the handbook) when its door is opened; also an automatic framing light and maybe one which is automatic for the darkroom and the lower magazine door is opened, but open light in the room—NO.

As to your lenses I cannot tell unless I know the amperage. Lens systems are based on number of amperes used, insofar as has to do with focal length of condenser and distance from film to center of condenser.

I, too, favor a faster projection than sixty, but not for the reasons you name.

My reasons are that camera speed now average 25 to 60 amperes and I only find A C down to 40.

Does this mean that all other amperages marked D C apply equally to a C T I am using 40 amperes, light being 25.

Chart No. 2, taking my five inch E F

objective for an example, is 11.6 inches the correct distance from aperture to revolv-


ing shutter, where distance from center of condenser to aperture is 17 inches?

Should Use Plano Convex.

You are using 50 amperes AC, and should use a piano convex combination. You will observe that two 6.5 lenses are right for either forty or sixty amperes AC and that no fifty amperes rating is given.

This means that two 6.5 lenses are right for anything between 40 and 50 AC and should you locate your condenser near the aperture which is proportionate to the sixty and forty distance, in other words, in your case, half way between, since fifty is half way between 40 and 60. The forty distance of 21 inches and the sixty 18.5.

The difference is 2.5 inches, half of which is 1.25 inches, hence we would locate your condenser 18.5 plus 1.25 equals 19.75 inches from aperture. Do you understand now.

As to the Other Matter.

As to the other matter, exactly the same thing—light in the right distance from con-

denser would be that for a 19.75 con-
denser distance, which would be so close to 20 inch column that the twenty inch is practically the same. Rich advises me, and I recently told you in the department, always SUBTRACT one inch from all shunter location figures in chart No. 2.

Your right distance would not be

11.25, but 10.25; also figures in chart two are not necessarily exact, though close enough for all practical purposes.

Remember this: using chart two of no use unless you follow it up be reduc-

ing the shutter master blade to its low-

est possible setting.

Setting the revolving shutter at the right location is only of value in that it usually permits of the use of a narrower shutter blade.

Von Schalk Again.

Some time since you will remember a man named Von Schalk wrote from Boston, giving an address which proved fictitious. He writes again, this time without address (postmark on enve-

lope is "Malden"), and on the ground that the sinner should be forgiven, we print his letter:

With regard to brother Van Allen's request for suggestions for improvement in his projection (December 20 issue) I will suggest the following: Two pro-

jectors of a more up-to-date design would help some, also have a lens a 6.5 men-

tance and the front one a 7.5 piano con-

vex.

I presume this will not be approved by yourself or brothers Griffith. I don't try it out and see. Give me a good roasting if it does not deliver the goods. Front lens at 20 inches distance should be sixteen to eighteen inches. I would also suggest that if he uses rheostats, he rebuild them so that each two go parallel, mak-

ing a multiple series resistance,

Would Like Allen to Try It.

I have done this in a number of plants using motor generator and have found it like with great success. I suppose some "pioneers" will want to do lots of re-

istance and small amperage because it makes the arc easier to handle would not approve of this.

The above is better than cutting out when all grids are in series. Would like the matter of this try it. I would help.

Astonishing Lack of Knowledge.

The writer shows an astonishing lack of knowledge of very fundamental matters, or else he fails to express his true meaning. What he proposes is exactly the opposite—a plano convex line-up for Von Allen's amperage, except that Von Schalk proposes the use of a meniscus lens of a piano for the arc lens, which would make a difference in the total result, so far as I can see.

The full M Bi-C 6.5-8.5 set would be better, owing to focal length of objec-

tive. Von Schalk does not understand that we are no longer "guessing" at these things, but know what we are speaking about.

As to monkeying with the resistance in the way Von Schalk suggests, would not that be a bit tough in the rheostat, if hitched direct to the line, or if you mean the ballast resistance used in con-

nection with the Wotton Rexolux, which Von Allen has, don't you think that for the Rexolux, using two grids would burn them up or not I could not undertake to say without the specifications of the machine before me, but I certainly would act to greatly overload both mo-

tor and generator.

Society Motion Picture Engineers

The papers committee of the Society of Motion Picture Engineers is busier than a stand of bees in springtime. They are telling the Motion Picture World trying to overtop anything and everything yet done, and that's traveling quite some, lem'me tell you.

Many newspapers are now using criti-

cisms of photoplays the day after they are first seen at your theatre. Reviews written by "looking Picture World reviewers may be cut out or trimmed and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.
**One Possible Solution of Problem of Locating the Projection Room**

DIOGENES looking for an honest man, "super" actors looking for super parts at super salaries, thirsty citizens looking for tickets to Havana and an expectant public looking for definite action on the peace treaty have nothing on the anxiety of the writer who is looking for the reason why supposedly sane and rational exhibitors turn over the planning of a projection room to an architect who knows absolutely nothing about projection or its practical requirements.

Does not the owner of a projected theatre make it a requirement of his agreement with the architect shall consult a competent projection engineer as to the location and general arrangement of his projection room? Wouldn't that be merely common sense? Doesn't the income of the future theatre depend largely upon the excellence of the presentation upon the screen of good pictures?

One has but to enter almost any of the great Broadway picture theatres to see the damage done by well-meaning but ill-advised architects working without the cooperation of a competent projection engineer. Speaking of one of the most modern of them all, the man who made the projection installation said to me: "Richardson, I almost cried when I saw that projection room."

Somebody should tell these architects that four-fifths of the time a little care and study on their part would result in the right location for a projection room. But that is not all. More often than not, only is the location bad but the planning of the ports is worse and the interior arrangement makes high-class screen results impossible.

**Balcony Location Not Easy.**

From a Middle West city comes the following:

"Your article in the issue of January 10 timely, at least so far as I am concerned, for I am promoting a local company to erect a $200,000 theatre, though no mention of this is desired publicly as yet. The last theatre I built in 1910, and I located the projection room so high that it was necessary to tilt the screen. I have always maintained that the projection room should be located in the front of the balcony, and will be glad to know what suggestions you have in mind along that line."

The location of the projection room in the balcony is not a matter which can be finally solved by any other than a competent architect. There are problems which must be met, but I am quite sure that can be met if there is the determination so to do.

"Hiding" the Light Ray.

As I see the matter, it would be necessary to locate the room within the balcony structure itself, and in such a way that the light ray would not come within sight of the audience during its first ten feet of high concentration. Taking a typical case of a seventy-foot distance of projection and an eighteen-foot picture, this would mean that at the point the ray became visible it would be about 22 by 30 inches in area, hence it would require two openings of that size. The plan explains my point. If you show it to an architect he will very likely elevate his nose at a dangerous angle and declare it impossible. But don't mind the indignation. Make him show you wherein the idea is not fundamentally right and entirely possible in practice.

I do not mean the diagram to do more than show the crude idea. It is for the architect to work it out into form. It would mean the raising of the balcony vertically, as a whole, except for its under ceiling, four feet. Well, that is no killing matter it is, if by so doing we can get the projection room where we want it, and get it there without sacrificing anything at all in seating capacity or beauty? The only inconvenience would be the necessity for a bridge over the ray, as indicated in the front view, but what is that as against a level projection?

**Big Vent Necessary.**

Let me warn you against one thing. If this plan is worked out, be sure and provide ample vent flue area, so that in case of fire all smoke and gas will be carried away. Five hundred square inches should be enough, but the vent flue should be thoroughly insulated from all inflammable material.

I believe I have given you a practical, workable idea. The rest is up to the architect. Raising the balcony seating by four feet is decidedly better than making forever impossible the best possible result on the screen, upon which the whole investment depends.

Oh yes, one other objection is the flat ceiling below. Well, it need not be entirely flat except for the first ten feet, though it is better so, but save in exceptional cases I don't know that a flat balcony ceiling would be very seriously objectionable, especially if the back part can be sloped, as per dotted line.

F. H. R.

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**"The Copperhead" Praised by Confederate Veterans**

THAT the Paramount Artcraft Super-Special, "The Copperhead," is destined to achieve as big a box-office success in the Southern States as it has already demonstrated itself capable of in the North, is the conclusion of the Famous Players-Lasky executives following a recent showing of the picture before as critical a Southern audience as could be found below the Mason and Dixon Line.

The showing was held at the State Confederate Home at Austin, Texas, where a large number of veterans of the Confederacy reside. Here, naturally, was afforded a test for the Civil War play quite as severe as it possibly could be subjected to anywhere in the South.

Vigorous applause greeted many of the scenes of the picture and as the showing was over a score or more of the veterans crowded forward to offer their personal congratulations to the Famous Players-Lasky representative, who obtained written indorsements from Superintendent J. C. Loggins, of the Home; from Superintendent Thomas, of the Confederate Women's Home, a large delegation from which was also present; from Dr. W. D. Yett, Mayor of the city, and from Justice William E. Hawkins, of the Texas Supreme Court.

The special showing was arranged by Leslie F. Whelan, exploitation representative at the Dallas exchange of the Famous Players-Lasky Corporation.

**Flint Regent Nearly Ready.**

The Regent Theatre, Flint, Mich., W. S. Butterfield's fifth theatre in that city, opens March 10 with pictures. The house will seat 1,800. Jack Prescott, well known in the "legitimate" field, having been manager for Robert Edeson, Elsie Ferguson and other stars, is to be in charge of the Regent.

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Rough Diagram Outlines F. H. Richardson's Projection Room Idea.
Dealings in the Open Market
Conducted by G. S. Sewell

Arrow’s Teaser Campaign on “Tex” Results in Sale of Several Rights

THE Arrow Film Corporation reports that the teaser campaign inaugurated as an introduction to the series of twelve five-reel detective stories under the title of “Tex, Elucidator of Mysteries” are coming in most satisfactorily. Seven state rights buyers have viewed these pictures during the past week, and in every case desired to book them.

Frank Zambreno, of the Unity Photo-plays Company, Chicago, has bought the rights for Illinois and Indiana, while Ben A. Davis, of the Masterpiece Film Exchange, Philadelphia, has secured Eastern Pennsylvania and Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia. The states of North and South Carolina, Alabama, Georgia, Florida and Tennessee have also been sold, as well as three other territories.

It is stated that the buyers are pleased over the prospects of being able to secure a series of features at one time. As one buyer said: “It does away with a lot of overhead to be able to buy a series of twelve features at one time and be able to book these twelve features to exhibitors at one time. Think of the expense we save in salesmen’s time and traveling expenses, when on one trip a salesman can book the entire twelve pictures.”

Arrow is highly pleased also with the confidence in the organization shown by the buyers in taking the entire series, as only three of the features have been completed. A big advertising and exploitation campaign, which includes many pages of advertising in this paper, as well as special exploitation stunts, has been planned. A press book has been completed which consists of twenty-four pages, with the cover in two colors. This book is said to contain nothing that the average exhibitor cannot use. Four pages have been devoted to exploitation stunts for live, wide-awake exhibitors.

One special stunt has been planned by the Arrow publicity department. Prominent local detective bureau heads, as well as several nationally known private detectives, have been invited to attend a special screen of these, “Tex” pictures and asked to express their views which will be utilized for the benefit of theatre owners.

Arrow announced it is planned to spend a larger amount of money in exploiting these films than has ever before been spent on a series of independent production.

Charles Christie in New York.

Charles H. Christie, general manager of the Christie Film Co., is in New York, on business which concerns new production plans of the company. Expansion on an elaborate scale is planned. Mr. Christie arrived last week from Dallas, New Orleans, Atlanta and Washington, and on the return trip will make stops at the large inland cities of the north and middle west. Upon Mr. Christie’s arrival in New York, Pat Dowling, publicity director of the company, who had preceded him, resumed his tour of the Christie exchanges.

First Doro-Pioneer Film Titled “Midnight Frolics”

IN “Midnight Frolics,” which is to be the name of the picture in which Marie Doro is to star under the Pioneer banner, M. H. Hoffman believes his concern has one of the most remarkable dramatic productions that has been offered to the public recently.

The story deals with the midnight frolics and near-indiscretions of a young girl who finds herself the victim of prenatal impulses. The back ground of the story is laid in the white light districts of the great cities of the new and old world.

Godfrey Tearle heads a large supporting company. “Midnight Frolics” is nearly finished, and will shortly be ready for exploitation through the Pioneer chain of co-operative exchanges and on the state right market.

Marion Kohn Names Titles for His Initial Releases

THE first issues of the three series of short subjects being produced for Marion H. Kohn of San Francisco, by the National Film Corporation, will be ready about April 1. The first Grace Cunard offering, which was directed by herself is “The Gasoline Buckaroo,” a two reel comedy. Cole Herbert is leading man for this former Universal star, and in this picture he performs some sensational motorcycle stunts.

The title of the first Polly Moran pictures will be “The Ragged Road to Romance” and “Dollars and Scents,” written by L. V. Jefferson. They are slapstick single-reelers, and Ward Hayes is directing. Both Miss Moran and Mr. Hayes will make a tour of the big three of short subjects.

Kremer’s “Carmen” Revue to Open at Kingston, N. Y.

VICTOR KREMER’S special stage presentation in connection with the Chahlin “Burlesque on Carmen” will be given its premiere at the Kingston Opera House, Kingston, N. Y., March first, for one week. Rehearsals have been going forward for several weeks under the direction of Frank Saunders, stage producer. As a background for the act, a special setting suggestive of the opera Carmen, will be used. The company consists of three principals, a tenor, baritone and comedian, and six dancing girls. The show will open with a rendition of the favorite melodies from “Carmen,” followed by a travesty on the big scenes from the opera itself. The stage presentation will run for twenty minutes, followed by a screening of “A Burlesque on Carmen.” Following the engagement at Kingston, the Victor Kremer attraction will play two more theatres up state, and will then be brought to New York City.

“Trained by Three” Did You Say? Well, Here They Are.

Stuart Holmes and Frankie Mann, co-stars; and Perry Vekroff, director of the Beck serial, “Trained by Three,” to be released by Pathé, April 4.
Mystery Is Keynote of First Jans Feature with Olive Tell as Star

THE first print of "Love Without Question" was shown to the executives of Jans Pictures, Inc., and the author of the B. A. Rolfe producing organization recently, Olive Tell, the star, and the other members of the cast as well as several prominent exchange men being present.

Herman F. Jans, president of Jans Pictures, says, "I am immensely pleased with this production, and believe we have on our hands one of the greatest mystery dramas yet produced, and am willing to wager that no one can solve this mystery before the last reel, if he has not previously read the book."

"Five of the principal characters come under suspicion for having murdered Silas Blackburn, and with each succeeding foot the mystery grows deeper. This is not a picture where, after having seen the first 500 feet, you know what the balance of the film will be like."

"I would like to suggest to exhibitors that they do not tell the story in full, but leave the mystery to be solved by seeing the picture. I suggest that they caution their patrons not to spoil the enjoyment for the other patrons by telling them how the mystery ends."

"I am confident we have had numerous inquiries from various territorial buyers and one concern desires to buy the entire United States rights west of the Mississippi. From present prospects, entire rights to the Olive Tell series of these super productions will be closed even before the second picture is completed."

"A complete exploitation campaign is being laid out by one of the best exploitation men in the business. The story is being syndicated through the Thompson Feature Service in a number of the largest newspapers, which will daily carry a chapter of the novel, "Darby's Abandoned Room," from which the picture has been taken."

"I think that a great deal of credit is due to Mr. Rolfe and his studio organization for the wonderful picture they have produced.""Invisible Ray" Embodies Sir Oliver Lodge's Theory

THE plot of the serial "The Invisible Ray" being produced by the Frohman Amusement Corporation is unusual and is said to be exceedingly daring. The story revolves around the discovery of a new force known as "The Invisible Ray," the secret formula is lost, and a band of crooked scientists seek to employ its wonderful powers for criminal purposes.

The wonderful powers of this ray are visualized, and it is shown as being capable of transmuting one material, heightening a force now known, and states that in "The Invisible Ray," Guy McConnell, the author, has embodied this theory.

Many Offers Received for Sennett's New Five-Reeler

E. M. ASHER, personal representative for Mack Sennett, now in New York to arrange for the distribution of "Down on the Farm," Mack Sennett's latest five reel comedy, announces he has not completed arrangements for the distribution of this production.

He has been confined to his bed for several days with an attack of tonsillitis, and was forced to delay many negotiations under way, but says that many offers have been received from distributing companies and state right buyers.

Mr. Sennett is now busy at the studio turning out special comedy productions to comply with his new arrangement with the Associated Producers, Inc., the newly formed distributors organization, but may visit New York soon, says Asher.

Mr. Asher is at present making his office headquarters at the Astor Hotel.

"Down on the Farm," is a rural comedy featuring Louise Fazenda, supported by an all star cast and many famous animal actors. It is five reels, the fourth of Mack Sennett's special productions.

Cohns to Feature Neely Edwards in Future Hall Room Boys Comedies

IN Neely Edwards, "the boy with the winning smile," Jack and Harry Cohn believe they have one of the most unique personalities on the screen today. He has already made a hit in the Hall Room Boys comedies produced and released by the Cohns, and will be featured in subsequent releases.

Mr. Edwards has severed his connection with the vaudeville team of Flanagan and Edwards, and in the coming month will be a member of the Cohn's. He is described as one of the best comedians it is possible to obtain, says the producers, Hugh Fay, experienced in both vaudeville and film work is already under contract to support Mr. Edwards.

The Cohns announce that wherever the Hall Room Boys series has been shown, the winning smile and personality of Neely Edwards has been commented upon, and they have received numerous letters from all parts of the country praising his work.

Harry Cohn will probably remain at the Cohn studio in Hollywood for several months supervising production, in carrying out the announced plan of the company to produce a high class of wholesome and refined comedy, with distinction of story, cast and settings.

Press Book for "Kentucky Colonel"

"How to Put It Over" is the title of an exploitation manual being prepared by the Cohns. Other productions in which Mr. Cohn will be associated will maintain this policy of America for "The Kentucky Colonel," which will be ready about March first.

This press book, according to Mr. Joe Brandt, the National representative, will be a distinct departure. Besides short press stories it will contain hints on presenting the picture, a marketing sheet, and the "Kentucky Colonel" for advertising use and many different types of sample theatre display ads and "teasers."
Price Gets Darkfeather Releases.
C. B. Price Co., Inc., has secured the state rights to more than fifteen of Princess Mona Darkfeather's short subjects of 1920, laid May 13. All of these projects have the thrill of historic warfare and red-blooded action. Their popularity is attested by the large demand for them, both here and abroad.

Art-O-Graf Film Company Celebrates Anniversary
THE Art-O-Graf Company, located in Colorado, has just celebrated its first anniversary, and at the annual meeting in the Denver offices the stockholders expressed satisfaction over the results attained. The features, based on books, have been produced. The first was "Miss Arizona," followed by "Wolves of the Street" and "The Desert Scorpion." The last two will be released within a short time by Arrow Film Corporation.

Edmund F. Cobb, who starred in all three productions, has renewed his contract and will appear in five features during the coming year. Mr. Cobb, has been in the picture business since 1911, and played leads with Lubin, Universal, Essanay and in several of Warner's features.

"Why Let Poor Cutting Ruin a Good Production?" Says Arthur B. Reeve
THE vice-president of Supreme Pictures, Inc., Arthur B. Reeve, producing the serial "The Mystery Mind" starring J. Robert Pauline, has propounded the question as to why certain producers after making costly productions, with high salaried stars, director, etc., seem not to realize that a production costing thousands of dollars can easily be ruined by turning it over to an inexperienced cutter and titler to finish off.

"That is the greatest mystery of the cinema," continued Mr. Reeve, "time, money and the labor of many, ruined by one man, who often does not read the story in continuity form, but finds that a certain number of feet must be taken out and does so, irrespective of the effect upon the story or how it may confuse the audience.

"This explains why people are continually saying: 'How did he get there?' 'Why did she do that,' etc. The picture business is a business of detail and all of this careful work should not be turned over to an indifferent workman to butcher. Pictures must be made by a process of elimination for five hundred feet are taken to get one hundred feet to use, but that hundred must be judiciously selected, and it is the idea of Supreme Pictures, Inc., to have the author work along with an expert cutter in preparing the production, and the cutter should be as familiar with the story as the author and director in order not to ruin the logical continuity."

National Film's "The Kentucky Colonel" Ready for Its Premier New York View
THE first of the National Film Corporation series of All-American features, Opie Read's, "The Kentucky Colonel," is ready for its premier New York showing. This production took five months to film at an outlay of over $150,000. It was directed by William A. Seiter from the screen version by L. V. Jefferson. "The Kentucky Colonel," all-art cast, includes Joseph J. Dowling, who played the part of the healer in George Loane Tucker's "The Miracle Man"; Francis MacDonald, who shared high honors with Henry Walthall in "The Confession"; Elinor Field, star of "Hearts and Masks"; Lloyd Bacon, Fred Kohler, Cora Drew, Jill Woodward, Frederic Vroom, Ed. Brady, Gordon Griffith and Thelma Salter.

According to I. Bernstein, National's production manager, who is credited with being in a great measure responsible for the success of this feature, "The Kentucky Colonel" leaves nothing to be desired in its treatment of the characters of the novel. Although the portrayal of the various roles, which are known to three generations of readers, is said to be uniformly excellent, particular stress is laid upon the exterior scenes, for which three mansions were built complete and a whole village remodeled to suit the action of the story, which is laid in Emeryville, Ky.

Besides having a multitude of plots, all bearing upon the theme of the story itself, there is plenty of comedy action in the seven reels of "The Kentucky Colonel" as well as thrills galore, according to advices from the west coast, where the picture has already been exhibited at a private showing.

Byron Park Touring Country on Behalf of "Empty Arms"
BYRON PARK, president of Photoplay Libraries, Inc., 500 Fifth avenue, New York City, exclusive selling agents for the Lester Park-Edward Whiteside Productions, of which "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story, is the first, has left for a tour of the principal cities of the United States in behalf of the production.

Mr. Park will start from Los Angeles and work eastward, stopping at different cities to confer with state rights buyers, exchanging men and exhibitors who are desirous of buying or booking "Empty Arms," a print of which will accompany him. This he intends to screen by appointment for all parties interested.

The following is Mr. Park's itinerary for the first half of his tour:
Monday, February 23, Hotel Alexandria, Los Angeles; Wednesday, February 25, Hotel St. Francis, San Francisco; Saturday, February 28, Multnomah Hotel, Portland, Ore.; Monday, March 1, New Washington Hotel, Seattle; Thursday, March 4, Hotel Utah, Salt Lake City; Saturday, March 6, Albany Hotel, Denver; Monday, March 8, Adolphus Hotel, Dallas; Thursday March 10, Hotel Muehlebach, Kansas City, Mo.

Edgar Allen Poe Stuff Is Heavy Throughout the Frohman Amusement Serial, "The Invisible Ray."
Clanking chains, torture chambers, slinking shadows, and of course, the clutching hand in this new chapter play.
“Dream of Fair Women” Results from Fan Magazines’ “Prize Beauty” Drive

THE "Fame and Fortune" competition photoplay, "A Dream of Fair Women," is the second picture to be released through State rights distribution by General Manager M. W. Marson of the Foundation Film Corporation. The production is appropriately titled because of its source of inspiration.

"A Dream of Fair Women" has resulted from the effort put forth by Eugene V. Brewer to place a new introduction of talent to the screen. To this end competition were constructed through a combination of "fan" magazines that awakened aspirants to screen fame from all over the country. As a result many admirably beautiful aspirants were given opportunity to display their talents before the camera. Producers seem to have been awakened to the advantages of producing pictures adapted from great stories rather than stories adapted to the abilities of a particular star.

Thousands of girls forwarded their pictures to the judges for consideration. Cecil B. DeMille, MauriceTourneur, Howard Chandler Christy, James Montgomery, Mary Pickford and others equally well-known found difficulty in arriving at the final. After much consideration twenty-five entrants were chosen to come to New York at the expense of the fan magazines. All of them were given an opportunity to "make a list."

Wilfred North the Director.

Out of this number four were selected by the judges to play the leading roles in "A Dream of Fair Women." The scenario was a portrayal of Tennyson's poem of the same name. Wilfred North was engaged to direct the picture.

In the story the four "prize beauties" portray such roles as "Idleness," "Indulgence," "Selfishness," "Unhappiness" and "Idle Love." They are supported by an impressive cast.

Mr. Garson, in speaking of this release, said: "A Dream of Fair Women" is as unique as it is beautiful. It will prove a box office attraction because of the great amount of publicity it has received throughout the country, and the interest of the 'fan' to see the winners in the movies.

"That it lends itself to unique and valuable exploitation of innumerable varieties seems obvious. Its unusual story, its photography and its 'prize beauty' cast should insure its success as far as the showman is concerned. Add to this the publicity it will receive in magazines that conducted the competition will make it especially appealing to the public.

Free Publicity an Asset.

"In addition to the publicity made available through those magazines we are preparing a varied advertising campaign to be directed toward both the exhibitor and his public. This will include teater campaigns, directed toward the fans, illustrated post cards, calling attention to the release of the picture and many other angles now in the making. State rights buyers can be assured of active cooperation from our office."

Jose Collins Added to List of Pioneer Stars

JOSE COLLINS has been added to the list of stars to be presented in pictures by the Pioneer during the spring season. She will be supported by Godfrey Tearle in a drama of high society in the capitals of two continents. Miss Collins' picture, together with Emily Stevens in "The Place of Honeyoons," Marie Doro in "Midnight Frolics," and Mary Anderson will be given a nation-wide publicity campaign to reach both exhibitor and public.

Mary Anderson's picture, "Bubbles," is now receiving its finishing touches and will be the first of the trio. It will be followed by the Marie Doro and later by the Jose Collins picture.

Emily Stevens and Montague Love picture, "The Place of Honeyoons," will shortly be ready and will be exploited only through the medium of the trade press but through several of the big periodicals. Pioneer looks forward to the biggest season in its history.

"Screen Snap Shots" Show Sidelights on Film Folk

WHAT color is Enid Bennett's hair? Her eyes? "Screen Snap Shots," the informative and refreshing chronicle of unconventional and interesting happenings in studio land, a new series to be distributed by Jack Cohn, will answer these questions in a novel and interesting manner. The date of the first release will be announced soon by Jack Cohn.

"Screen Snap Shots" will also show how a well-known tragedienne puts in the time between scenes. In recent publicity George Lewyn, producer of the series, visited the set where Nazimova was at work, and found her tripping the light fantastic, and her best friend. The office attracted George to dance to light music between heavy scenes. And that was just the way Lewyneshowed her for "Screen Snap Shots.

Other stars who will be introduced in unconventional and entirely human poses are Alice Lake, Estelle Lytton, J. Warren Kerridge, Viola Dana, Charles Ray, Mildred Harris Chaplin, Howard Hickman and Bessie Barriscale.

One of the early releases will contain a section in which famous screen stars demonstrate, to those of the public who need such instruction, how to create of various types of costumes. Another section will show how the Griffith settings for "Intolerance" are being torn down to salvage the lumber.

Grossman Moves Company to Studio in New York

HARRY GROSSMAN, President of Grossman Pictures, Inc., has given up the studio at Ithaca and secured one in New York City where he will concentrate the production of a series of eight feature pictures. The company began production in Ithaca last August where it made the serial "$1,000,000 Reward," featuring "Wits vs. Wits," "Face to Face," starring Marguerite Marsh. The serial was distributed by states rights, and the first feature, "Wits vs. Wits," was sold to Hallmark Pictures.

"Face to Face," the second feature, has just been completed and will soon be given a trade showing.

Mr. Grossman has announced it as his intention to make the best pictures possible. He recently returned from an extended trip, during which arrangements were completed for the distribution of the serial "$1,000,000 Reward" in the previously unsold territory. It is reported that the production is successful, and that the bookings have been unusually heavy.

Several Sales of Rights

Reported on "Confession"

JOE BRANDT just received a telegram from Geo. H. Davis that Zick Abrams of San Francisco bought the rights for Illinois and Indiana for "The Confession," also rights for Cuba and Mexico. Selene and Doyce are the stars. Mr. Savini, that for Savini Films, Inc. Mr. Savini has made arrangements for a premier in Atlanta and reports bookings from some of the biggest houses in the state. Geo. H. Davis announces he has closed with Gus Metzger, of the Equity Pictures Corporation of Portland, Oregon, for "The Confession." For Washington, Oregon, Montana, Idaho and Alaska. First National Exchange of New York secured the rights on this picture for Greater New York, Long Island and Westchester County.

Mona Darkfeather.
Rubbernecking in Filmland

FILMLAND is full of wetness. The long-looked for rains have started at last. We are terribly behind in our precipitation this year. According to the schedule we are due to get fifteen inches of rain each season. So far we have had less than five, and the season is almost gone. If old J. Pluvus delivers all the water our contract calls for, things are going to be pretty moist for the next five or six weeks.

Stars, would-be stars, movie magnates and others contemplating a trip to the coast are warned to bring their raincoats, goloshes and umbrellas, that the odd weather things along. They had also better bring a cot with side curtains that can be set up in a hotel lobby along with them, if they do not want to sleep in the park. The Alexandria, Van Nuys, Lankershim, Angeles, Rosslyn, Stowell—all of our big taverns are playing to capacity and booked solid for weeks ahead, and the little dumps are putting on airs and putting up the prices.

Los Angeles Bows to Frisco.

Nat Bregstein, Moving Picture World special representative, who landed in town Sunday, spent his first night on the right-hand slat of a single bed. The tourist season, as well as politics, makes strange bedfellows.

We are worried, nervous and obfuscated (yes, there is such an animal; look it up if you don't believe it) about our population. Some of our citizens have been doing a little bragging now and then about L.A. having more pep than San Francisco, and we confidently expected a census that would show that we had the forlorn town to the north skinned to the tune of about two hundred thousand souls.

But alas, the advance dope so far makes things just the other way about. Frisco, it seems, has it on us! Of course they haven't counted us all. Why, way along before they started taking the census, a chap out here with a dome for data was figuring on the advance population possibilities, discovered that there were as many actors as real estate dealers in town, and since every adult citizen of either sex in our fair city is a real estate, that easily gives us more than a million people.

Refining the Industry.

The wave of culture that struck the industry a few months ago has reached this department. I stood by in unconcern when the cameramen became cinematographers. I did not get excited when the property boys went through the metamorphosis that changed them into technical directors. I saw the sennographers become secretaries without any feeling of hysteria. I was calm when the press agents ignored Noah Webster's definition of the word "publicist" and adopted it as their moniker.

But Culture has caught me at last. Bryant Washburn made a speech before the Ad Men's Club not long ago wherein he said that the word "movie" was never uttered in the precincts of a modern stage. That settles it!

How's Senor Pescuezo de Cauche?

I am going to get a nice "tony" name for myself. I've got part of it already.

Tears Aid Precipitation in Los Angeles—Nat Naps on Slat—Eddy Polo

By Giebler

I know how to spell it, and hope to be able to pronounce it in a few days. It is Caoutchouc. That's the elite name for Rubber, and now if some kind reader will kick in with a high-brow name for "neck," I'll be right in the swim with the other refined ones.

Sometimes I have to seek far afield for fodder for this department, and sometimes interesting things drop right into the office. One of them dropped in this week. It was Charlot.

Who is Charlot? That shows you have not been to a bull fight lately. Charlot is a slapstick bull killer, and in Portugal, Spain, and all of the Spanish speaking countries where the gentle art of bull fighting is regarded as a pastime, he is a great hit.

A Bear with the Bulls.

Charlot goes into the bull ring in a comedy make-up and puts as many bulls out of business as the regular toreros, and he doesn't kid the bulls to death, either; he slays them with the sword, the snickersnee, or whatever it is that bull fighters use; and as he has to create comedy situations with the bulls, he naturally takes about twice as many chances as the regular performers. That's the reason the bull fight audiences are strong for him.

Charlot is small, polite, deprecating, and the last man in the world that you would take to be a dare-devil. But he's all of that, and he's got photographs, press notices and letters by the dozen to prove it. Charlot, or Senor Enrique Molina, to give him his regular name, has been touring South America, and Central America, and making personal appearances in the theatres where films made from his exploits are shown.

Four Letters for Four Figures.

I went out to Universal City one day this week and called on Eddy Polo. Did you get the "Eddy?" That's the way he spells it now, and by so doing he marks himself as a most modest hombre.

Eddy has just signed up a new four-year contract with a four figure salary with Universal. Most any other actor would have added a few letters to his name after that. No one would have blamed the former Eddie for blossoming out into Edouard, or at least Edward, under the circumstances. But instead of that he takes the axe to his cognomen and chops it down. I suppose if Carl Laemmle gives him another raise he'll call himself Ed and spell it will a small e.

In addition to being modest and unsusuming, Eddy is as friendly as a basket of chips, a very entertaining person to talk to, and on top of that he plays the saxophone. How well, I don't know—for just after I had got through talking as though I didn't regard playing the saxophone as more than a harmless eccentricity, and he was in the notion of tearing off a few tunes, Thelma Percy, who is his leading lady in "The Vanishing Dagger" serial, came along and said the rushes were ready to be


Ralph Ince in a Forty Below Shot from His Forthcoming Selznick. "The Law Bringers."
Attending the "Rushes."  Did you ever look at "rushes"? It is great sport, especially if it is serial stuff that is being run. You go into a little room, about big enough to whip a cat in; the screen is about as big as a foursome poker table, and the operator is so near that he can stick two fingers into your nose and be part of the audience and help make funny cracks about the stuff on the screen.

The hero and heroine and the head villain and two or three of the assistant "dirty devils" sit there in the greatest peace and quiet, and watch themselves commit murder, mayhem, manslaughter and assault and battery, and every kind of physical violence that a scenario writer looked pretty imagination can contrive upon one another. I enjoyed the rushes of "The Vanishing Dagger" more than many a regular moving picture, and was wondering if I might not contrive to write a serial that would be as good.

Proficiantly Perforating Eddy. The first stuff we looked at showed Eddy coming down an alley; he reached an automobile at the curb; a tough guy hopped out of a doorway and shot him. The next scene showed Eddy coming down an alley; he reached an automobile at the curb; a tough guy hopped out of a doorway and shot him. The next scene showed Eddy coming down an alley; he reached an automobile at the curb; a tough guy hopped out of a doorway and shot him. The next scene showed Eddy—well, the same thing for a dozen times.

Thelma Percy sat through it all in unemotion. She saw herself kidnapped about half a dozen times, but didn't seem to get a thrill out of it. I wonder if the players get any fun out of shooting the same old stuff over and over again.

Its Franchise Holders. As to its policy, Equity points to its franchise holders. Samuel O. S. Macht, of Commonwealth, controls New York State. Mr. Zieter was formerly in charge of Universal's New York branch and gave his position up to establish the new exchange. The First National Exhibitors Circuit, Pittsburgh, under the management of Joseph Skirball, controls Western Pennsylvania; the Cleveland Exhibitors, of Equity Production Company, Philadelphia, controls Eastern Pennsylvania, and Herman Jans controls the rights in New Jersey.

Edward Golden, Boston, handles New England, while the Criterion Film Exchange, Atlanta, and the Saenger Amusement Company, New Orleans, controls the South, save Virginia, which is under control of Truett Pictures, a new concern formed to handle Equity products. Equity Pictures of Michigan, another exchange concern inspired by Equity and in charge of William Haynes and Herbert Well, is spreading throughout Michigan, with H. B. Hadfield, of the Wisconsin Film Company, which handled "The Birth of a Nation," handling the Minnesota, Wisconsin, North and South Dakota, and Brockell and Elliott, under the firm name of Greater Stars Productions, Inc., in control in Illinois and Indiana.

Holders of Foreign Rights. Paul Guadanovic handles the Ohio distribution and Col. Fred Levy and Lee Goldberg distribute throughout Kentucky and Tennessee. T. E. Krueger, the newly incorporated Peacock Productions, Inc., and launched "Eyes of Youth" in Oklahoma, Texas, Arkansas and Missouri. Equity Pictures of California controls that state as well as Arizona and Nevada. Gut Metzger, one of the pioneers of the Northwest, controls Oregon and Washington, with Lichtenstein Brothers, known as Washington Films, and J. Jay Allen handle Canada, and Film Booking Offices of London has secured the British rights.

Plans for the Future. All in all, there has been no greater sales achievement than that consummated by Equity, and the very fact that it is now in control of the entire country for its entire manufacture, and most of the world, speaks highly of the confidence the big buyers have in Clara Kimball Young's vision.

The special features constructed for Equity by Harry Garson have shown House Peters in "Silk Husbands" and Conway Tearle in "Michael and His Lost Angel," both of which, in all likelihood, will go through the regular Equity distribution channels.

Miss Young is working on "The Soul of Rafael" and then in another big stage success, after which the second series of serials will be named and expended.

The personnel of Equity consists of well-known film figures in charge of each department. Harry Reichenbach is in charge of all branches of exploitation and advertising, with Nat Rothstein advertising manager. Harry Garson is production manager and Herbert K. Somborn, president of Equity, is located at the studio in a "suggestion" to capacity.

Four Clara Kimball Young's and several specials will constitute the entire output the first year, with another very prominent and successful star to start the coming summer in a four series.

Making "Inferior Sex" Prints. The negative of "The Inferior Sex," Mildred Harris Chaplin's first Mayer-made First National Attraction, is now in Chicago, where prints are being made and packers for the release date, March 2.

In the past it has been Mr. Mayer's policy to send a sample print of his production to New York for approval, and this procedure is no longer necessary, as everything up to the final assembling of the picture can be done here.

Lasky Off to the Coast. Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of production, left February 14 for California for his mid-winter visit to the Lasky studio.

Equity General Manager Reviews Accomplishments of Six Months

J. O. SCHNITZER, general manager of Equity Pictures Corporation, in the course of his activities of the first six months of that concern's existence, gives an accounting that is both unusual and remarkable for its frankness. Equity Pictures, which was launched for the specific purpose of producing and distributing the creations in which Clara Kimball Young believes, succeeded within five weeks of its incorporation in disposing of its first year's output to the foremost independent exchanges throughout the United States and most foreign countries. The first issue, Clara Kimball Young in "Eyes of Youth," proved to be all that was announced in advance, and since its release has proven one of the most potent box-office attractions yet distributed, and is expected to inspire records in hundreds of cities.

The second issue will be "The Forbidden Woman," in which Miss Young will play an even more elaborate scene than any previous film in which she has appeared and which has been chosen by the directors of the huge Garson's exchange, as the first feature under the new policy in which films are to be the chief attraction at that house.

As to its policy, Equity points to its franchise holders. Samuel O. S. Macht, of Commonwealth, controls New York State. Mr. Zieter was formerly in charge of Universal's New York branch and gave his position up to establish the new exchange. The First National Exhibitors Circuit, Pittsburgh, under the management of Joseph Skirball, controls Western Pennsylvania; the Cleveland Exhibitors, of Equity Production Company, Philadelphia, controls Eastern Pennsylvania, and Herman Jans controls the rights in New Jersey.

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Death of Merle Smith, Kleine Chief, Brings Tributes from Coast to Coast

The death of Merle E. Smith, general manager for George Kleine, for all his interests, at the Republican Club, New York, Thursday morning, February 5, created widespread sorrow and regret in film circles throughout the country. The grief over his demise was made all the more poignant to those who knew him, by the fact that he had just passed his thirtieth year and because the success which he had achieved in so short a time gave rich promise of a still more brilliant future.

George Kleine and his office force have been in deep mourning ever since the sad news was flashed from New York, and the great sorrow over his loss is a golden tribute to the lovable qualities of the man. On the day of the funeral, Monday, February 9, the office was closed all day.

Mr. Kleine told the writer that during the progress of Mr. Smith's illness, numerous letters and wires were received from interested friends all the way from New York to San Francisco, and that after his death many letters of regret, with touching tributes to his high character as a man, had been received at his office. It is Mr. Kleine's intention, at a later date, to give out a personal appreciation of Mr. Smith, both as a friend and an official.

The deceased had the consolation of his wife's presence throughout his illness at the Republican Club. Mr. Kleine's secretary, Mrs. Swanson, accompanied Mrs. Smith to New York and remained with her throughout the ten trying days of the brave fight against pneumonia.

Five of the most eminent physicians in New York were engaged to care for the patient. They made a great fight for the patient, but lost.

Mrs. Smith, Mrs. Swanson and Ted Hardcastle, George Kleine's eastern manager in New York, and Mrs. Hardcastle accompanied the remains to Chicago. The funeral took place Monday, February 9, at St. Gertrude's Church (the Smith family's church), Glenwood avenue, this city, and high mass and burial were afterward held at Calvary Cemetery. Mr. Kleine and the entire office force attended the obsequies. A large gathering of Mr. Smith's friends in the trade also was present.

“A Man in Every Sense.”

Ralph T. Kettering, general representative of the Jones, Linick & Schaefer enterprises, has known Mr. Smith since boyhood. They played together and each has watched the other's progress in life's battle since.

“There is one honest man less in the world” said Mr. Kettering. “It is not that he succeeded in business and climbed high on the ladder to success; but as the devoted family man, rushing from the railroad station to his little home, in the north section of Chicago, that he will be remembered by those who knew him best. His first duty was to his wife and kiddies. He has three little girls, the eldest six, the youngest two years old. He loved them dearly. His home life was an idyl, his husbandry a thing for admiration. Merle was a man in every sense of the word.”

As a boy Mr. Smith began his theatrical career in 1906 by distributing candy in the Bush Temple Theatre, Chicago. In 1907 he was advanced to a position in the box office, and the following year became treasurer. In 1909 he became treasurer of the Garrick Theatre and was transferred the same year to the Princess, in the same capacity. There he met Mort Singer and was soon appointed manager of The Golden Girl, a Singer production. In the summer of 1910 he married and in the autumn he became manager of the original company of “The Rosary.”

Entered Film Work in 1913.

In 1913 he was attracted to moving pictures by George Kleine's "Quo Vadis?" and applied for the position of manager. Mr. Kleine, with his customary insight and foresight, engaged him and Mr. Smith soon had charge of the management of the "Quo Vadis?" campaign throughout the entire country. His duty was to the manager for Mr. Smith in "Quo Vadis?" days, probably for the reason that his work necessitated his being out of the city most of the time; but he distinctly recalls him in the campaign on "Gloria's Romance." His work on this serial, which impressed me at the time as being a most difficult subject to handle successfully, unquestionably proved him to be a salesman of remarkable type, with reserve forces that few men possess.

In the position of district representative for George Kleine, in his system of exchanges, Mr. Smith developed a fine judgment for the good men in subordinate positions and in securing the best results from each exchange. It was only a step to his securing the general management, and this was taken, under Mr. Kleine's careful direction, when the proper time came.

Always Fair and Considerate.

Mr. Smith possessed in a marked degree the fine art of submerging his official self when he came in contact with men under him. He worked with them on their own plane, learned their difficulties or mistakes and righted things by kind advice and instructions; but the official self was always asserted when the occasion called for it. In this connection, Mr. Kleine says that no man has ever held malice against Mr. Smith for any of his official acts. He speaks of the good reason that he was always fair and considerate.

The friendship of such a man is a thing to be highly prized and I am glad to be one of the many who can justly claim that privilege. While his friends deeply mourn his untimely death and their irreparable loss, they pray that his devoted wife and little ones may be comforted.

The accompanying cut was made from a photograph of Mr. Smith taken six years ago.

Story of Bill Stowell's Death in Belgian Congo

PLINY HORNE, the cameraman with Universal's Smithsonian African expedition, in which the late William Stowell and Dr. Armstrong were the prominent members, arrived in Chicago, Thursday afternoon, February 12, on his way from South Africa to Universal's Los Angeles, He left that city June 23, last year, for the Belgian Congo country.

Mr. Horne gave an interesting story of the train accident. Mr. Stowell and Dr. Armstrong lost their lives. The accident was most unexpected. It happened in the evening as the train conveying the party was mak-
A round Chicago Picture Theatres

By Mary Kelly

Managing Director Karzas Boots Picture, Not Star

At least one Chicago manager is rejoicing over the fact that starworshiping on the part of moviegoers is on the wane. Andrew Karzas, managing director of the Woodlawn, one of the most attractive picture houses on the South Side, says that this improve-ment is due to the fact that several of the progressive theatrical firms have earned by keeping every program up to a high standard.

"All of two years ago," Mr. Karzas said, "it didn't make much difference how excellent a picture we were showing, if it didn't happen to feature a popular actress, for the public business was bad. But, we found that if our patrons would call us up before venturing out, and ask us which star was scheduled for that particular evening. If it was a well-known female lead, the business was sure to be good. Now, we have such a shortage of attractive female performers that we are giving the public the saving of having to go to the box office."

"But now, it's different. We no longer have such telephone inquiries. Those we do have, consist of questions as to what the title of the photoplay is—merely a precautionary measure for not seeing the same feature twice."

"Because they have learned that we give the same detailed attention toward making each weekly program a success, they have come to regard us as reliable. Our musical programs alone assure them of enjoying entertainment. And our supplementary screen attractions, such as comedies travelogues and news budgets have established a new standard."

"I have been interested in observing this change in the attitude of movie fans toward the stars. I have found that the largest film personalities go with the largest film personalities. Very often our business is the best when the featured performer is a star who is comparatively new to the cinema world."

"In selecting feature productions I personally pay small attention to the requirements of all the stars. There are so many other points to consider—more important ones, such as the nature of the story, the photography, the settings, and the acting as a whole. I think a
THE Moving Picture World, February 28, 1920

Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

Special Production from New Angle
Is Requirement of Child Audience

THE question of the motion picture in its application to the child mind has been receiving a great deal of attention from thoughtful citizens. It is only natural that a medium so well adapted to the conveying of influences, good or evil, should be not only sought after by those who have the best interests of the youth of our country in mind, but watched with an unerring vigilance, lest the message carried by the screen be evil rather than good.

While there is a problem ahead of the producer which these good people do not see, there is also a certain amount of indifference or stupidity connected with the producer’s handling of the question. He tries to make the shoe fit both purposes, which is only possible in a few instances. What the producer may term the “muddler” is slow to recognize the fact that the art of the motion picture has advanced to that stage where it has entered the race with the spoken drama, and that its commercial possibility lies in catering to the adult rather than the child audience. The filming of the drama often leads the producer to seek his material from among life’s deepest problems, which are not always of the caliber suited for presentation to the child mind.

Make Pictures for Children.

This difficulty can only be overcome by directing a certain amount of attention to the production of films for children exclusively. As the situation stands at present, with the children’s matinee idea being pursued with avidity, and special boards of review busy on the problem of culling out from among pictures, in the making of which the child mind has not been considered, there should be sufficient incentive for specializing in productions of the kind suited to the children. This would, of course, involve a producing staff whose chief study would be the psychology of the children’s mind. The same craftsmanship at work from a different angle is necessary to overcome the defect of the ordinary motion picture applied to the adolescent period.

A serious effort is being made by the National Motion Picture League of 381 Fourth avenue, New York City, to stimulate an interest in the production of films for the children. They have continually at work a board of reviewers who keep watch over the film productions and list the same nearest to meeting with the requirements of the children’s matinee. They also make an effort to get in touch with the possible consumer of such films by the circulation of literature pertaining to the subject.

Stories for Children’s Pictures

An appeal from the Kindergarten and First Grade Magazine a short time ago resulted in the receipt by Adele F. Woodward, president of the National Motion Picture League, of a list of stories recommended by kindergartners from various parts of the country for production in motion pictures. They are as follows: “The Three Billy Goats Gruff,” “Why Billy Goats,” “Martha the Shoemaker,” “The Little Red Hen,” “The Gingerbread Boy,” “Epaminondas,” “Red Ridinghood,” “Legend of the Christ Child,” “Christmas Tide,” “Twas the Night Before Christmas,” “How Patty and the Indian,” “The Search for a Good Child,” from Mother Stories by Maud Lindsay, Industrial recommendations are “A Modern Bakery,” “The Modern Dairy,” “A Modern School,” and “The Making of Cloth.”

This list gives a clue to what is required; but if we will brush the cobwebs from our brains we will discover many stories as good, if not better than any suggested in the kindergartner’s list. Especially for the child who has passed the infant stage the writing of stories of modern life, which may contain most of the elements of the ‘grown-up’ films, without their objectionable features, should be encouraged. A boy loves a stirring story of adventure, which can be written in such a manner as to inspire heroism rather than a desire to be destructive; while a girl will be wonderfully interested in a drama built around clean characters of everyday life.

Romance Has Its Appeal.

And both the boy and the girl will be ready to “eat up” an attractive romance, in which they may imagine themselves the chief actors, applying the beauty of sentiment which the story should contain, to a dramatically well of their own. Even melodrama, with all its exaggerations, can with care be applied to the child mind without harmful effects; and considered as an art form, it is as healthful for the children as for the rest of us.

Let us hope that the producer will give a serious thought to this angle of the game, and strive to forget the market as it stood ten years ago. Since that time each performer has found us farther than today along the road to bigger things. We have arrived at a period of specializations and classifications to which the industry cannot afford to close its eyes much longer.

Pathé Shows Wrestling
Among Timely Subjects

One of the interesting subjects of the Pathé Review No. 10, released February 29, is a demonstration by George Bothner, lightweight wrestling champion, of the leg trip, the head throw, and other feats well known to wrestling enthusiasts. It appears under the title of “Keeping Your Feet Down.” Following this is a Novograph analysis of the skill of the wrestler.

“The Dance of Vanity,” interpreted by Lubovska in the ancient Grecian style is the terrapinchorian number.

“In the Lake of the Four Cantons,” a scenic study in Pathecolor, showing the storied territory in which William Tell helped Switzerland win her independence. The shores of the lake today are dotted with numerous hamlets and the famed castle of William Tell stands out like a beautiful cameo. For sheer beauty there are few spots in all the world to rival Lucerne and all the exquisite tints are brought out with wonderful clearness, by means of the Pathé handcoloring process.

“Making Recipes for Strength” is presented as taken from the U. S. Bureau of Standards in Washington, D. C. The creation of good metal is a whole lot like making good pies—it depends on the recipe and the government is constantly trying new recipes and tests. All the different tests for strength which copper must go through before it is pronounced durable are shown.

Hetty Gray Baker. Film editor for Fox; another example of women who have succeeded in the industry.

Educational Films Plans for New Exchange System Progressing Rapidly

E. W. HAMMONS, vice-president of the Educational Corporation of America, announces that the plans for the organization of the new exchange are going forward rapidly and that the end of the week is to see a good start made toward the establishment of the chain of twenty offices that will be in operation by midsummer.

Joseph Lee, whom Mr. Hammons has selected to open the New Orleans office, has left for New Orleans, and is to make a three-weeks' tour of the exchange cities of the south and west before returning to New York. Mr. Lee is the department head directly responsible for the operation of the new offices and he is picking his men carefully, with the idea of making the first type of change manager and salesmen. Future Educational subjects, now in preparation, are to have something new in the line of exploitation, and an organization is being set up to handle this novel development.

Ginsberg in Kansas City.

Harry Ginsberg, also of the Educational staff, and assistant to Mr. Hammons, is in Kansas City and St. Louis, visiting the film-producing centers, making arrangements that will lead to the completion of the new general plan. Both Mr. Lee and Mr. Ginsberg will be engaged in the practical and theoretical aspects of the new offices and reorganization in cities where Educational has been represented, for several months to come.

IMMEDIATELY following the start of E. Alexander Powell on his expedition into the Far East to secure pictures for the Goldwyn-Bray Pictograph, commercial photographers and all other photographic tour under the same auspices, this time with the unexplored country between Bolivia and Brazil as its objective. With the work of getting scenic and travel studies of countries never before pictured on the screen.

Mr. Tannura is going far out of the beaten track on his visit to South America. In the Matto Grosso territory of Bolivia and in the Paraguay Basin views will be taken of the many beautiful lakes and lagoons of the country. An important object of the human interest value will be found in studies of the native Indians, the Portuguese, Italian and the Spanish settlers in this part of the world. These interesting subjects should develop out of pictures of the animal life of Brazil, where there are no less than fifty different species of monkeys.

Birds of Brilliant Plumage.

The birds of Brazil, noted for their brilliant plumage, also offer an inviting subject for the cameramen. They vary in size from the tiny humming bird to the araçari or American oriole. There are many varieties of falcons, owls and vultures, and, of course, parrots, all of which will be sought by Mr. Tannura on his travels.

From Manaus the expedition will go up the Madeira Falls to the village of St. Antonia, where navigation is cut off by the falls of the same name. At this point, the Meidea Mamore railway will be taken, going to the end of the line in Guajara-Mirim. Here a steamer will be boarded to make the trip to the city of Matto Grosso.

In the Amazon lowlands, to be visited on this expedition, there are white herons, bitterns, scarlet ibises and white pelicans, whereas in the highlands, among other rare birds that will be hunted by the cameraman will be the ceriema and the jacamar. During the trip up the Amazon there also will be opportunities to get interesting shots of alligators and the fresh-water turtle.

When it is considered that Matto Grosso, with an area of approximately 180,000 square miles and a population in the neighborhood of 150,000, is the largest and most sparsely populated of Brazil's twenty-one states, the opportunity presented to the cameraman in an unexplored country will be fully appreciated.

Latest Ford-Goldwyn Has Silverware in Making

THERE is every indication the Ford-Goldwyn company is "Silverware." The picture reveals the molding of the most delicate silver plated ware, and follows the skilled workers through all the processes of manufacture.

The first process consists of placing a flat plate in a machine which cuts and shapes it into a tray or plate. Another machine cuts the plate into beautiful large shapes. A third machine turns what is now a plate into the finished pieces of a cake basket. In shaping a coffee pot, the process seems almost like a return to the ancient potter at his wheel. The clay is placed on a flat disc and shaped to the proper form. With the baking completed, the pot is dipped into liquid silver and the proper amount of silver is placed on the piece by the enameled machine where it is polished to mirror-like smoothness.

The final process shows how delicate engravings are traced on the silver.

Torchy Picture at the Strand.

But for the fact that the laboratory handling the printing of the Sewell-Ford prints could not turn out the extra prints in time there would have been three of the major theatres on Broadway playing Torchy's comedy this week. Owing to the lack of prints, the only theatre that was able to get its booking was the Strand. The comedy which stars Johnny Hines in the title role went over great. Every few moments there was a laugh or a giggle from the audience.
First Tarkington-Goldwyn Comedy
Is "Edgar and the Teacher's Pet"

APTURING the spirit of boyhood for the film series of Booth Tarkington's "Edgar" stories is said to have been achieved with great success by Director E. Mason Hopper at the Culver City studios of the Goldwyn Pictures Corporation. The first film has been taken, cut and edited and given the title "Edgar and the Teacher's Pet." In this episode is also the famous moment when Edgar imagines what he would do if he was President of the United States. Johnny Jones is regarded as an ideal interpreter of Edgar.

In the comedies are the following characters who will be interpreted by the same actors throughout the first twelve reels. They are as follows: Johnny Jones as Edgar Pomeroy, Arthur H. Little as Edgar's family doctor, Ellison Manners as Edgar's school teacher, John Cossar as Mr. Pomeroy, Virginia Madison as Mrs. Pomeroy, Kenneth Earl as Charles Pomeroy, Marie Dunn as Betty Pomeroy, Fred Moore as the Rev. Shelby, Buddy Messenger as Freddy Littlefield, Lucille Ricksten as Alice Littlefield, Nick Cogley as Mr. Littlefield, Cordelia Callahan as Mrs. Littlefield and Lucretia Harris as Iris.

Lucille Ricksten plays the Sweetheart.

Lucille Ricksten as Alice Littlefield plays the girl with whom Edgar is madly in love, or as madly in love as a boy of 11 years can be. She has a prominent part in the scene release, which is called "Edgar and Shakespeare's Hamlet." In these episodes the boys of the small town hold a dress rehearsal and stage a show that is almost funnier than anything in real life. In order to get costumes for their roles as actors, the boys ransack their parents' closets and they learn that sometimes it is easier to borrow than to retire. Hamlet's father's ghost is played by a colored boy who is said to get almost as many laughs as Iris, the colored cook. Next to his boy characters, Booth Tarkington is fond of picturing the Afro-American mind, and he makes full use of his knowledge in these two-reelers, which he has written directly for the screen.

The cameraman for the Edgar stories is John Mescal and the assistant director is William Wellman.

These News Reels Show
Many Interesting Events

The plight of the Princess Anne, stranded outside New York harbor, is pictured in International News No. 6 just released. Birds-eye glimpses of the Statue of Liberty and snow-bound New York are also shown. A novel means of snow removal proves only partly successful in New York, where flame throwers, loaned to the police department by the army, are employed in Central Park.

The storm-wrecked Atlantic coast is depicted in No. 6 of Heast News. New York is shown "digging out," as is the rescue of those aboard the Princess Anne. parachute heroes of Zeebrugge, the Atlantic and Pacific fleets in action, scenes of the City of Babel, Pershing reviewing the border guard, "shots" of Representatives Quinn (Mass.) and Rucker (Miss.) smoking corncob pipes, the Countess of Sandwich and her daughter, and Tad's Indoor Sports round out this reel.

Some of the American ships which the United States contemplates selling to Great Britain are pictured in the United Nations News No. 11. There are also scenes of the racing in Cuba, Uncle Sam's tanks in an endurance test, Dame Fashion's studio on a New York beach, Armenian food, a train crash at Lemokin, Pa.; the Westminster Kennel Club show in New York, outdoor sports at Quebec, and Americans visiting the citadel of Saladin, Aleppo, Syria. "In the Public Eye" contains intimate shots of Thomas A. Edison, Ignace Jan Paderewski and Walter D. Hines.

Demaree's Plans for Franklin

O. I. Demaree heads a new company which is planning to erect in Franklin what is promised to be "one of the finest small photoplay theatres in Indiana. Options on two acres of land have been secured and it is expected that the project will be put across this year. Mr. Demaree has been unusually successful as manager of the Franklin Opera House.

As planned, the new theatre will cost about $35,000. It will have a stage large enough for the presentation of stage plans and will be thoroughly modern in all its appointments. A pipe organ will probably be installed after the theatre is put into operation.

Henry Harmon.
Veteran actor who is Abe Rose in Metro's "Old Lady 31."
Keeping in Personal Touch

By Sam Spedon

East, "The Mad Talon," supporting Juanita Hansen in a Seitz production.

Mr. Saperstein has assumed the management of the Palace Theatre, Bridgeport, Conn.

Charles Williams of the Strand Theatre, Providence, R. I., was in New York a few days last week, looking over the film market and getting an idea of general conditions.

Henry Needles has resigned as manager of the Regent Theatre, Norwich, Conn.

Rocco De Orio Amusement Company has taken over the Rivoli Theatre at Waterbury, Conn., and after alterations it will be known as the De Orio Theatre.

Sheldon Lewis, with the rest of the players appearing in the Arthur Beck production, "The Silent Barrier," under the direction of Frank Worthington, left for Lake Placid, New York, on Wednesday, February 18, to portray some scenes of the frozen North.

Giles Warren, of long service in the industry as a representative of the World Pictures Corporation, has been ill for some time at his home at Dumont, N. J. He is now on the road to recovery.

T. W. Henderson, looking after Community Films, is now located at the Republic salesrooms. The Community is releasing through the Republic Distributing Corporation.

C. B. Price Company, Inc., has sold the rights to fifteen dramatic dramas starring Princess Mona Darkleather to the Alexander Film Corporation, 130 West Forty-sixth street, New York, for release in the North, New Jersey. Also the rights of the "Log of the U-35" to Breedlove and Wagner, Los Angeles, for California, Nevada and Arizona.

Arthur James, director of advertising and publicity for the Fox Film Corporation, is back at his desk after an attack of tonsillitis, which kept him at home for more than a week.

James E. Hennessey, traveling representative of Realart, is now in New York in conference with Morris Cohen and J. C. Ragland about the exploitation of the big feature picture, "The Luck of the Irish." The campaign to be inaugurated is said to be of the most novel and ingenious character.

David Klein has been appointed branch manager of the United Producing Corporation at Cleveland. Arthur Bitters has been made a salesman at Milwaukee. Dave Rogers, the Southern division manager, is spending considerable time in Atlanta and vicinity.

William Brandt, owner of the Carleton and Marcy theatres in Brooklyn and

Feltman's Airdrome at Coney Island, has purchased the Bunny Theatre, 314 Flatbush avenue, that borough, from Ike Hartstall. Ike is looking for a loca-

in the borough of Manhattan.

Mabelle Heikes Justice, the photodramatist, is in Washington, where, with the assistance of the Department of State, her claims are being formulated to present to the German Government for loss of members of her family and personal property, on the Lusitania. Her activities in the war have been recog-

nized by Secretary Baker and the War Department.

Merritt Crawford assistant publicity manager of Fox, has caused much anxiety at the new studio by his prolonged absence at lunch hour looking for a suitable eating place. He has to walk way eastward several blocks and then some. The Astor is a long way from Tenth avenue and Fifty-fifth street. Just as soon as the room was installed in the studio he can eat and work in the same place without looking for locations.

Harry E. Lotz, Realart branch manager at Pittsburgh, was in New York several days the week of February 16 in conference with the home office.

Bertram Millhausuer, a protege of George B. Seitz, is directing his first motion picture, "The Velveteen Rabbit," written by Mr. Seitz. Mr. Millhausuer was a continuity scene writer for Mr. Seitz and the Astra company and had much to do with Pearl White's serials. Mr. Millhausuer has written a serial, "The Velvet Hawk," for George B. Seitz, in which Mr. Seitz will star under his own direction. Production was started Tuesday, February 17.

George F. Rabott, of the Alcazar Theatre, Naugatuck, Conn., former manager of Pastime Theatre, Ansonia, Conn.; Mrs. A. S. Skidmore, of the Elite, Bridgeport, Conn., and M. J. Leighton, of the Elite in New London, Bridgeport, Conn., have all been laid up with the "flu" this month.

Rudolph Sanders is increasing the seating capacity of his Globe Theatre, Union street and Fifth avenue, Brooklyn, from 600 to 1,000. The weather has greatly interfered with his progress and it is hard for Rudy to smile. He is considering enlarging his Marathon Theatre from 600 to 2,000 seats. He has al-

ready purchased adjoining property.

Herman A. Manchester, of Select Pictures, has been confined to his home with pneumonia.

Mark Larkin, publicity director of the Mayflower Productions and formerly publicity manager for Ward Pickford, arrived from the Coast Sunday, February 15. This is his first visit East, being a native son of California.

A. Levy has reopened the Broselin Theatre at 110th street and Fifth avenue, New York, on Monday, February 16. The Broselin was closed for improvement and repairs for about two months.
With Well-Known Film Folk

George B. Aimes, formerly with Pathé at Philadelphia, is now with the Republic Distributing Corporation.

Maurice Rabanus, of the United Picture Productions exchange at New Haven, employs "Goniff," the window cleaner, to keep his windows clean. Recently "Goniff" presented Mr. Rabanus with a bill for three times the usual amount. Mr. Rabanus questioned the bill and was told by "Goniff" that since the office was occupied by the United, Hallmark and Triangle he thought he was entitled to three times the amount.

D. Leo Dennison, formerly of the Hodkinson Detroit office, is in New York.

Colvin Browne, publicity director and general representative of Cornelius and Clark Pictures Corporation, has returned from the Coast, where he has been negotiating for some special productions. Cornelius and Clark are now occupying their new offices at 117 West Forty-sixth street, New York, while the building is undergoing alterations.

F. B. Pickrel, Pathé's exchange manager at Oklahoma City, arrived in New York last week of February 16 to confer with Mr. Ryan, Pathé's director of exchanges. This is "Pick's" first visit to New York, and he will remain a week or more.

John Manheimer, besides building the Albermarle on Flatbush avenue, Brooklyn, N. Y., has broken ground for the new Highway Theatre on Kings Highway and Coney Island avenue, Brooklyn to seat 2,000.

Charles Ray's leading woman in "Paris Green," Ann May, has arrived in New York from the Coast. She intends staying here all summer.

Nugent J. Flynn of Richards and Flynn, Kansas City First National franchise holders, was in New York the week of February 9, and left for home on February 13. He reported splendid business up until February 1, when the cold weather and the "flu" struck them. He is rebuilding the old Twelfth Street Theatre.

B. R. Tolmas, of the Equity Productions of Philadelphia, was in New York last week on his weekly visit.

Wardwin Amusement Company, owners of the Webster Theatre at 167th street and Webster avenue, the Bronx, has purchased the Paradise Theatre, located in the same neighborhood.

Pete Smith, director of publicity for the Marshall Neilan Productions, won new laurels by the way he put over the showing of "The River's End," to the Canadian Club at the Biltmore Hotel on the evening of February 17. He not only arranged the menu and managed the dance, but he selected the music. Pete is an impresario of no mean calibre and a very fine conductor.

Charles G. Branahan, former publicity director for the S. A. Lynch Enterprises of the South, is in New York for a week or two or maybe longer.

Mr. Saperstein has assumed management of the Palace Theatre at Bristol, Conn.


Sidney Wurzel and Jessie Touraine of the Select home office have decided to abandon the film business and enter the vaudeville field.

Rod La Roche, who was playing in the Florence Binney Company at Chicago, has just left for Saugerties, N. Y., with the Corinne Griffith players.

Winifred Dunn, author and editor of many photoplay successes, is rapidly recovering from an attack of pneumonia and, it is expected, will soon be able to resume work on the feature she had been titling for Tyrad Pictures, Inc., previous to her illness.

Robert G. Vignola's first production for the International, "The World and His Wife," is well upon its way. The cast, with Mr. Vignola, returned from the South February 17.

James M. Minter, of the Minter United Amusements, Detroit, was in New York the week of February 16. He was getting a line on some new productions.

Charles Gilby, directing the Fox production, "The Tiger's Cub," at Port Henry, New York, was buried in six feet of snow on Tuesday, February 17.

Arthur C. Bromberg, 73 Walton street, Atlanta, is now in business for himself, handling the state rights and the Victor Kremer-Chaplin pictures. Mr. Bromberg was formerly connected with the Southern Pictures Corporation.

Frank P. Bryan, since last August, has been branch manager of the Vitagraph Exchange in Atlanta. C. R. Beaucham is in charge of the First National. Neal is still in charge of the Pathé. John R. Simpkin presides over the S. A. Lynch Enterprises, and has been since 1916. All these gentlemen shook hands with our traveling representative, Nat Bregstein, while passing through Georgia's capital city.

Joseph Friedenberg states that the Carlyle Blackwell production made in California recently has been disposed of to Robertson-Cole. It will be released as "The Third Woman."

Nat Royster, former manager of Hallmark in Atlanta, is now publishing a film paper of his own as a state rights office. R. M. Savina, one of the oldest state rights buyers in the Southern territory, is still doing business at the old stand.

"Ken" Spear, production manager of Master Films, Inc., has taken a short trip to the White Mountains to make arrangements for one of the forthcoming Sewell Ford "Torchy" films.

M. A. Lichtman is directing the Criterion Film Service and handles the Equity pictures and the Pioneer. Mr. Lichtman was formerly an importer at Sheffield, Ala., before starting business in Atlanta. He is doing a big state rights trade.

Frank Curby is producing a picture, "The Daughter of the Devil," in Atlanta. The leading man is Kempton Green, the leading woman is Irma Harrison. The other members of the cast are William Corbet, Walter Lewis, Lawrence Ashbrook, James Larbell, Jack Burns and E. Heritage.

The Reeves and Grey serial, "The Mystery Mind," being produced by the Supreme Company, has been held up for several days owing to the sickness of the leading woman, Peggy Shanor, who is down with the "flu."

Arthur Lang Is Convalescent.

Arthur Lang, manager of the export department of the Nicholas Power Company, New York City, is recovering from influenza and pneumonia. He has been ill for two weeks. It is hoped that he will be back at his desk within three weeks.

HOW DRY IS TEXAS?

Well, Read Our Exclusive Story from Phil Fox on Page 1493 and Learn the Disastrous News
Minneapolis Musings

**Special Office Established.**

SPECIAL PICTURES CORPORATION, an organization formed on the Pacific Coast for one and two reel weekly films, will have an office in Minneapolis. Following a recent visit to Minneapolis by H. J. Roberts, of the company, Thomas Kress, special representative of the Robertson-Cole organization, was made manager of the local branch. The company will begin its releases in the Northwest about March 1, Mr. Roberts announced.

**Another Independent.**

A new independent film exchange—the First Film Corporation—has opened offices in the Loeb Arcade, Minneapolis. B. L. Hadfield is manager and Jack Hickey is office manager. They have had considerable experience in the film industry in Milwaukee and will have among their early releases the four Clara Kimball Young pictures produced by the Equity Pictures Corporation.

**Barnes and Rothchild for Fox.**

W. C. Barnes, Minneapolis, has been appointed branch manager for the Fox Film Corporation at Detroit. Mr. Barnes was a special representative of the Minneapolis Independent Film company for eighteen months. His place in Minneapolis will be taken by Jack Rothchild, salesman.

**Erickson Is "Featured."**

Charles Stombaugh, manager of the Minneapolis Parth exchange, has appointed Edward E. Erickson feature salesman for the Minneapolis territory. Mr. Erickson has been assistant manager of the Parth branches at Pittsburgh and St. Louis.

**Nelson Succeeds Pielow.**

Stewart Nelson has succeeded Ralph Pielow as Minneapolis exchange manager for the American Film Company. Mr. Nelson has been assistant manager with Detroit and Indianapolis branches of the American. He has office space on the seventh floor of the Providence Building.

**Neme in Stillwater Also.**

Frank Neme, manager of the Nemec Theatre, St. Cloud, Minn., has taken an option on the Auditorium at Stillwater, Minn. He has gone to Stillwater to continue negotiations.

**Woopen Buys Another.**

Oscar Woopen has purchased the Third Ward Theatre, Minneapolis, a large suburban theatre. Mr. Woopen is owner and manager of the New York Theatre, Minneapolis.

**Publisher a Showman.**

Purchaser of the Torgerson Show at Marietta, Minn., is announced by Caverly & Ellickson. They have renamed the house the Xi Mu. It will be under the direction of T. D. Caverly, publisher of the Marietta News.

**Hallie J. Krouph.**

Jimmie Keough, veteran Minneapolis motion picture theatre manager, known to thousands of screen fans of the Twin Cities and the Northwest, has returned to Minneapolis to manage the New Strand Theatre. He is proprietor of the Ruben & Pinkeinstein holdings in the loop district, where he first rose to fame.

**Charles C. Perry.**

Charles C. Perry, who has been managing the New Strand, has assumed charge of the New Lyric.

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**Seattle Sketches**

**Montgomery Makes Successful Trip.**

R. R. MONTGOMERY, star salesman for Realart, has returned from a three months’ tour of Montana, which A. W. Eden, his manager, claims to be one of the most successful ever made through that territory. Mr. Montgomery is very modest in not taking all the credit to himself for his success. He says that the clever and original sales letters which J. V. Aust, assistant manager of the Realart office, sent out ahead of him made his way very easy, and he also wished to acknowledge the efficient co-operation of Miss Broom and Miss Shorter of the staff.

Mr. Montgomery reports that the eastern part of Montana, which is largely dependent on crops for its prosperity, is now entering on a period that promises to be the best in the last four years. Good crops are expected this year. They have been spoiled for the last three years by droughts. The western part of the state had a period of unusual prosperity during the war on account of the great demand for its fine products.

**Martin Buys Vollmer House.**

The Film Theatre in Vollmer, Idaho, has been bought by C. H. Martin, editor of the Lewis County Register.

**Good Jewelry Hooked on Nazimova.**

One of the leading jewelers of Seattle co-operated with James Q. Clemen in advertising Nazimova’s latest, “Stronger Than Death.” He placed in the back of the window the large poster showing the bust portrait of Nazimova in the act of fastening around her neck a gorgeous jeweled collar. In the space in front of the picture was arranged one of the handomest displays of precious stones ever seen in Seattle. It consisted of diamond and sapphire dinner rings, diamond sunburst brooches, large diamond bar pins, and a few handsome pearls.

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**Baltimore Banter**

**Hennessy Visits City.**

J. HENNESSY, of New York, special representative of the Realart Film Company, visited Baltimore for several days during the week of February 9. He was introduced to many of the Baltimore exhibitors by W. H. Ripppard, manager of the Washington, D. C., branch of Realart. Mr. Hennessy, who has been in the film business for some years, at one time acted as special representative for General Film in Baltimore.

**R. L. Mendelson Now Here.**

B. L. Mendelson, has now become associated with Realart and will represent the company in Baltimore. Mr. Mendelson was connected with Select before joining the forces of Realart. He has been in the business in the Northwest for some years, and represented World Film in Baltimore at one time.

**To Enlarge Waverly.**

Work will probably be started next month on the enlargement of the Waverly Theatre, which is under the management of Harry Kahn. Plans are going ahead steadily and when the reconstruction is completed the seating capacity will be 1,400.

**Mrs. Joseph V. McLaughlin Dies.**

Having been ill with pneumonia for two weeks, Mrs. Joseph V. McLaughlin, mother of Leonard B. McLaughlin, manager of the Auditorium Theatre, died at her home in Baltimore on Wednesday morning, February 11. She is survived by her husband and four other sons besides Leonard.

**Death of Mrs. Mary E. Henkel.**

Mrs. Mary E. Henkel, wife of Harry A. Henkel, manager of the Academy of Music, died at her home in Monday morning, February 9. Mrs. Henkel was admitted to the hospital on Friday, January 30 and operated on the same day for appendicitis. Pleurisy later developed and caused her death. Mrs. Henkel is survived by two daughters besides her husband.

**Out-of-Town Building Notes.**

A moving picture theatre with a seating capacity of 700 will be built at Shippenburg, Pa., shortly to cost approximately $50,000, by Frank E. Holler, proprietor of the New department store in that city.

A two-story moving picture theatre to cost about $75,000, part of which will be used as an office building, is to be built in Beckley, W. Va., by Frank M. Bovall, of the New department store in that city.

The Broadway Theatre in Statesville, N. C., is to be remodeled by J. A. Knox and when completed will measure 22½ feet. This playhouse is under the management of W. D. Van Derburgh.

**Personal Out of Town Notes.**

The Star Theatre and Opera House at Westminster, Md., are both being conducted under the management of George Osborne. Mr. Osborne formerly ran only the Star Theatre.

C. C. Landis, proprietor of the Lyric Theatre at Shippenburg, Pa., died of the influenza about three weeks ago. Mrs. Landis is conducting the theatre at the present time.
Pittsburgh Points

Jeanette Theatre Remodeled.

LIVER KITCHEL, of the Eagle Theatre, has remodeled the interior of his house recently. Besides putting in new seats, he has had the interior beauti-

Shelher Now An Exhibitor.

H. L. Skirboll, manager for the Pitt-

Hats Off!

J. G. Purrer has completed two years as traveling representative of the Standard Film Service, Pitts-

Here Comes the Groom.

One of the Browarsky Brothers, Morris, was married recently to Miss Sade-

Once More the Groom.

Thomas Bello, of the Bijou Theatre, has been married Wednesday,

Metro Landing Big Ones.

W. N. SKIRBOLL, of the Detroit office, has landed a number of first-runs and reports that he has negotiations pend-

Realart to Release Service Tales
Made by Director Charles Miller

CHARLES MILLER productions have been acquired by Realart. Mr. Miller is to make a series of out-of-door pictures based on the works of Robert W. Service. The news of the deal was given by Myflower Photop-

Gun Man? Nope, Night Watchman.

A shot from "Dangerous Hours," a Thomas H. Ince production for Paramount.

the motion picture first appeared to him as a field to which a man of ideas and ideals could turn to. He studied and learned to make photoplays. Mr. Miller abandoned his salary as an actor to $350 per week and as a $3,2-day super began to study at the Thomas H. Ince studios in Santa Monica, Cal.

Cameragraph Club Dinner
and Party Is Big Success

T

Made Many Successes.

"We all know Mr. Miller can make pictures which have big box office value. The Flame of the Yukon" not only proved this, but established him as the foremost interpreter of dreams of the great out-of-doors. Exhibitors will recall 'The Ghost of Yesterday,' 'By Right of Purchase' and 'The Sawdust Ring' as among other successful Miller produc-

the couple spent several days at Cumberland, New York, Philadelphia and Wash-

Good Business.

Mather-Collieres have erected a new $50,000 theatre to seat 600 at Mather, Pa., which is expected to be opened about the first of March. The Pittsburgh U. T. E. has equipped the house in its entirety.

"A Record"—A Real One.

"Mickey" has just repeated for the third time at the Globe Theatre, Washington, Pa., with a three-day run, and broke each of its previous records. Manager Mer-

for the first-run on Metro in all of the leading theatres.

Tripling Capacity.

Charles Kane is enlarging the Castle Theatre in Detroit, that will have 1,300 seats, making it one of the largest houses on the east side.

Regular "Magnate."

H. A. Ross, Detroit manager for Fa-

Young Goes to Kansas City.

Fred Young has resigned as Detroit manager for Hallicrafters to accept the man-

Family Equipment.

Ernest Forbes, manager of the United Theatre Equipment office in Detroit, is all smiles these days. There's a good reason — the arrival recently of a seven-pound baby boy.

To Build Two.

The Schlossman Amusement Company, of Muskegon, has been incorporated for $100,000. Practically all of the stock is held by Mr. Schlossman, who plans to erect two new theatres—one in Muskegon proper and another in Muskegon Heights.

"Theatre-Rure.""
Philadelphia Paragraphs

To Show "Brat" on Percentage.

M. ANAGER YECKER of the Fulton Opera House, Lancaster, Pa., will play "The Brat," the next probable production on a percentage basis, beginning the week of February 16. N. E. Milligan, Metro's special representative, states the show and will carry on an extensive advertising campaign.

Mrs. Weller, Ill.

Mrs. Weller, wife of the manager of the Colonial Theatre, Egg Harbor, N. J., is reported to be seriously ill. Her many friends in the film business wish her a speedy recovery.

"Erstwhile Susan" on Percentage.

"G. W. Lederer, Jr., exploitation manager for Realart, on a visit here, offering his services to local and out-of-town exhibitors. G. M. Krupa, of the Hamilton Theatre, Lancaster, arranged with Manager Emanuel of the Realart to play "Erstwhile Susan" on a percentage basis during the week of February 15. Mr. Krupa promises to extend his advertising ability during the coming week.

League Mac Re-Visits

There are indications that the Exhibitors' League of Pennsylvania will be re-visited shortly. A special meeting was announced this week when the election of officers will take place.

"Everywoman" Successful.

"Everywoman" concluded its third successful week at the Palace Theatre where it is engaged for an indefinite run.

Hoover Happenings

Kokomo Paramount Changes.

A DEAL was closed at Kokomo, Ind., this week between A. R. Nelson and Ernest Walton by which the former becomes owner and manager of the Paramount Theatre, on Mulberry street. Mr. Nelson recently purchased the Star Theatre, at the corner of Walnut and Buckeye streets. Both will be operated under his supervision.

Shining Up in Logansport.

Finishing touches are now being made on the new addition to the Paramount Theatre at Logansport, Ind. The improvement, Mr. W. I. Pfeiffer, Manager for the last two weeks, consists of a new lounging room and lobby. Four large mahogany finished doors have been placed at the entrance and the interior of the structure has been redecorated in a light colored design. Two large indiet lights have been placed in the lobby and a large and attractive mirror now adorns the wall.

Karl Goes Into Business.

F. R. Karl, owner of a cigar stand at Anderson, Ind., has purchased the Cosy Theatre of that place from Frank Lockwood and will take charge of it immediately. He has been at the Cosy Theatre at Anderson, Ind., for some time, and has gone out of business. The Iais was originally known as the Nicholson and as such was the first motion picture theatre in the city.

Hotel Installs Theatre.

A new motion picture theatre has been built in the West Baden Springs Hotel at the famous watering resort at West Baden, Ind. It will be open to guests of all the resort hotels. The theatre is the first motion picture theatre in the city.

Heasman and Buck in Danville.

William Heasman and Fred Buck, of Attica, Ind., have bought the Colonial Theatre at Danville, Ill., from John W. Hollin and his wife, Leta N. Hollin, who have operated it for the last few years. The new managers have announced that they intend making extensive improvements in the place in a few weeks.

In Again—Out Again.

The Misses Lavanagh and Ellen Parish, who recently purchased the Midway Theatre at Knightstown, Ind., last week sold it to R. Sipe and Howard Bundy, of New Castle, Ind., and have again taken over the management and are now operating the Staterre Theatre at New Castle.

Kankakee Luna Opens.

The Luna Theatre at Kankakee, Ill., owned and operated by Amusement Company of Lafayette, Ind., was opened to the public last Saturday. Between January 14 and 18, the company spent several thousand dollars in remodeling the building, formerly the old Gaiety Theatre, into the new Luna. A five-act vaudeville program operates the Staterre Theatre at New Castle.

San Francisco Shots

Licenses May Be Doubled.

ALPH MLEEBAN, chairman of the finance committee of the Board of Supervisors, has proposed the adoption of an amendment to the liquor license fees in San Francisco to make up the loss suffered by the elimination of liquor licenses. Moving picture exhibitors are voicing strenuous objections.

Asked to Forego Electric Signs.

Owing to an unprecedented drought, which has cut the supply of hydro-electric power to a low, several electric light companies throughout the state are requesting theatre owners and others to cease the operation of large electric signs and all unnecessary lights. Should the shortage continue it is likely that power will be sold only for the most necessary purposes.

Many New Theatres to Open.

Many new theatres in the San Francisco territory are nearing completion and openings will be of almost daily occurrence during the next few weeks. The Ramona Theatre at Edward's Cut off, and the Old Grange at San Francisco will be opened on February 26 with "The Island of Conquest" the opening attraction. This is an outdoor picture designed for use in its size, 450 seats, being handsomely decorated and equipped with a stage. Provisions have been made for the construction of a balcony when necessary. Shows will be given three nights a week at first. The Majestic Theatre at Benecia is nearing completion and will be opened this month. The Merced Theatre of C. H. Douglass at Merced is about ready and, if possible, this will also be opened with "The Island of Conquest," which also opened San Gordon's new house at San Rafael. The new California Theatre of W. D. Croot at South San Francisco, a 1,260-seat house, will be opened in March, and Vail & Waters are remodeling the old Grand Theatre in San Francisco shorty as the Royal. Carl Mortensen is making arrangements to open the Isleton Theatre at Isleton at an early date.

Kiddies Strong for Essay Stuff.

Ber Goodman, manager of the Frolic Theatre, has been making special efforts to get the good will of the youngsters since taking over the management of this house and of late has been featuring Saturday morning matinees at intervals with good success. As a part of this effort of this kind he presented "Tillie's Punctured Romance," a feature of a double bill and offered money prizes as the best essays on the feature of the show that appealed to the kiddies. Several of the kiddies flocked to the theatre and responded with a flood of literary efforts.

Cleveland Chips

House at "Five Points."

ONE of the largest neighborhood theatres in Cleveland will shortly be built at "Five Points." This is at East 152d street and St. Clair avenue. Within the last two or three years this section has built up more and more, many factories being located to the south of the street. Among those behind the enterprise are John Kafalat and associates. About six months ago Mr. Kafalat sold out his two theatres, the Jewel, at East 124th street and St. Clair avenue, and the Savoy, at East 123d street and St. Clair avenue.

Sharp Promotes in Columbus.

A new theatrical firm was incorporated at Columbus, Ohio, the first week in February, known as the Sharp Theatres Company, of Cleveland. B. B. Sharp is one of the promoters. He is not connected with the Sharp Theatres Company, but is interested in the new firm. He is interested in the company and will hold the present Loew houses in the state and develop new ones, being a subsidiary of Loew, Inc.

Cincinnati Chats

Wolfberg Promoted.

ARRIS P. WOLFBERG, manager of the Cincinnati office of the Famous Players-Lasky Corporation has been appointed district manager for all the Paramount offices east of Chicago, according to an announcement made today. These include among others the offices at Cleveland, Cincinnati, Indianapolis, Buffalo, and St. Louis. Mr. John C. Streit, who is one of the oldest and most popular film salesmen in this territory, will assume the duties of the management of the Cincinnati exchange. Mr. Wolfberg has only been out of the film business a short time. He is a marked success as Cincinnati manager. He is the president of the Cincinnati Film Board of Trade, but will resign that position, and his successor is to be named at the next meeting.

Walle Retires Temporarily.

Owing to an affection of the foot, from which he has been suffering for some time, Mr. W. H. Walle, resident manager of the Palace Theatre, Cincinnati, will retire temporarily from the business, while under treatment. He is to be succeeded by H. R. Beattle, former manager of the Keith Theatre, 125th street, who is already in this city to take up his duties.

Forest Theatre Sold.

The beautiful Forest Theatre, Avondale, costing $60,000, has been purchased by the McManus & Jackson Film Exchange. The sale was completed last week. Negotiations had been underway for some time. The present owner is a manager of the theatre until May, 1921, when the present lease expires.

Walt Disney at McManus & Jackson.

Steve Hettenberg, for many years connected with the various film exchanges in this city, has accepted a position with the McManus & Jackson Film Exchange as traveling representative.
Cradle Rocking for an Infant Industry
Glancing Into Moving Picture World Ten Years Ago

T
O "the most important announcement ever made in the history of the moving picture industry" (up to that time) Moving Picture World dated February 26, 1910, gave just eleven lines under the heading "$2,500,000 Company Incorporated." Articles of incorporation of the General Film Company were noted as filed in the office of the Hudson County Clerk in Jersey City.

"To manufacture and deal in moving picture apparatus" was the stated purpose of the corporation. Harry M. Gough, of Glen Ridge, N. J.; Guernsey R. Jewett, of Brooklyn, N. Y.; Willoughby J. Kingsbury and Emil O. Mann, of Manhattan; William G. Hovey, Woodmire, L. I., and Harry J. Mullineaux, of Bethlehem, Pa., were listed as the incorporators.

The fellow who writes "Ten Years Ago" nine years from now will be recording the fact that General Film surrendered in bankruptcy after having led a life that numbered the crucial years of the Infant Industry. That a $2,500,000 corporation could be formed without "Wall Street" was, of itself, an event. But "The Street" hadn't heard of the movies ten years ago!

Mounting the Ladder of Fame

Now the brokers and bankers and messengers and everybody down there are "fans." And stock in picture corporations is listed along with steel and copper! The infant is growing like an elephant's step-child.

"While General Film was forming and fomenting the Burton Theatre, at Thirty-ninth and Cottage Grove Avenue, Chicago, was sold to a young man who continued its previous policy of giving a dollar show for 5 cents, kids; 10 cents, grown-ups. The young man was stepping on to the bottom rung of the ladder of film-fame. Just like we used to "hit" a ball-bat to decide who should go. The young man went after the ladder, hand over hand. You'll find him now with United Artists—biggest "4" of all the "Fours"—as general sales manager. Shake hands with Ralph O. Proctor!

St. Louis Republic Pioneering

Fifteen "movie" houses were represented in a full-page reproduction of a full-page exploitation of the "exhibition" game in the St. Louis Republic. It is reasonable to believe that the first advertising page in a daily paper fully devoted to the exploitation of picture theatres was there represented. Just to start a possible argument and to provoke research we'll say it was!

Not a Rivoli, Rialto or Capitol was mentioned. Those listed were the Grand Central, White House, Savoy, Broadway, Alice, Dewey, Astor, Family, Hippodrome, Victor, Nightingale, Casino, Novelty and Gem. There was also an advert of the St. Louis calcium Light Company—and Buster Brown Shoes! The "merchandising hook-up" was under way ten years ago!

The Infancy of an Infant

Down the middle of the page ran a column of text headed: "The Moving Picture Theatre Now a Permanent Factor in Public Amusement" from which we quote a phrase: "In the earlier days, when the moving picture was in its infancy, it was natural that those who saw its possibilities in a commercial sense should waste as little time as possible . . ."

"All of which led into a fine "boost" for theatres that had electrical musical instruments, carpets on the doors and a fine atmosphere of "uplift." While the movies are seriously considered by some papers, ten years has not served to open the eyes of some publishers to the fact that in a family of five four are interested in films while baseball "thrills" only one.

Walter E. Greene was running a film exchange in Boston; William H. Swanson was similarly occupied in St. Louis and Eugene Cline was "the whole thing" in Chicago. We mention Eugene thus because he carried a full page, back cover, stating he was all that—and more.

Something About "Projectionists."

William Havill was pictured in dress suit as chief of Chicago's Board of Moving Picture Operators' Examiners. He was then in his third year, having been president of the very first board, established October 5, 1908. The writer knew Bill Havill—but never saw with his "soup and fish" on board. It was doubtless Havill's satirical example that has since raised machine operators in picture houses to the higher estate of "projectionists."

The veil of secrecy was being lifted from the photo-player. Pathe submitted a picture of Victoria Lepanto, an Italian actress ("Carmen") as a "get back," probably, to Edison for picturing Mme. Pilar-Morin.

Chicago Notes: George Kleine unveiled a batch of "educative" films to an advertising Moving Picture World man, and others. "If Andrew Carnegie would only put some of his millions to build picture palaces to show educational films," said the World man, "he would do better work than the building of so many public libraries."

Mr. Carnegie is gone to greater rewards, but the opportunity is still open to Wall Street.

Early Rumbles of "Rambles."

Candy stores were going out of business because the kiddies were spending all their pennies, nickles and dimes in the movies theatres, said an editorial. The Confectioners' Review was reported as being in a condition of editorial panic because so many small stores had been "K. O.'d" by the screen.

"Some scientists have gone to the trouble to prove," said an editorial note, "that celluloid film if placed in a corked bottle and the bottle be subjected to heat, that enough gasses will be generated to explode the bottle. Ignorant writers in the daily papers have seized upon this to point out the danger in theatres where celluloid films are being shown, but reasoning from the result of the experiment it would require a million or more feet to explode a building and even then it would have to be as tightly closed as the bottle."

Letters from Reade's disclosed a kick because the name of the authors did not appear in the proper place for credit in advertising and in throwing pictures on the screen. It was declared that a famous name saw the light but only when they were famous enough to carry an advantage to the manufacturer.

The search for news of the Growing Infant may produce better results in the issue of March 5, 1910, which we will tackle with undaunted spirits next week. Better stick along! W. K. H.
George Fitzmaurice-Ouida Bergere Join in New Deal with Famous Players-Lasky

G EORGE FITZMAURICE, whose special Famous Players-Lasky feature production, "On With the Dance," has established him as a most skillful director, has just signed a new contract with Jesse L. Lasky. By the terms of the new agreement Famous Players-Lasky Corporation is assured of all Fitzmaurice productions for several years to come.

At the same time that Mr. Lasky signed this contract with Mr. Fitzmaurice, he signed another with Ouida Bergere (who in private life is Mrs. Fitzmaurice). She has written the scenarios for all of the subjects which have brought Mr. Fitzmaurice so prominently before the photoplay public.

The probability is that the Famous Players-Lasky Corporation will release five or six Fitzmaurice productions each year. It is the intention of the management to provide such funds and cooperation of every nature that these productions shall be rated as second to none.

Listing Fitzmaurice Productions.

It was several months ago that it was announced that owing to the success scored by the Elsie Ferguson features, "The Avalanche," "A Society Exile," "The Witness for the Defense" and "Counterfeit," all of Mr. Fitzmaurice’s future pictures would be known as George Fitzmaurice Productions. The first picture so produced was "On With the Dance," featuring Miss Murray and David Powell, just released and already shown in several cities.

He is at present working on "The Man Who Killed," an adaptation of the play by Pierre Frondaie and novel by Claude Farrere, "L’Homme Qui Assassina." The play was translated into English by Gilbert Canon and Francis Keyser and was produced at His Majesty’s Theatre, London. Both of these screen adaptations were made by Miss Bergere.

Born in Paris of Irish parents, Mr. Fitzmaurice obtained his early education in that city and embarked on a business career which took him all over Europe and to India. Coming to this country, he was attracted to the field of motion pictures.

He joined the scenario department of Pathe, where he wrote adaptations and original stories. Eventually he became a director, and from the outset was successful.

When Dan Cupid Came In.

It was while Mr. Fitzmaurice was with Pathé that he met his future wife. Ouida Bergere had deserted the stage for a screen career, and it was while acting in a picture that she turned over to the director a story which earned for her a place in the scenario department of Pathe.

She and Mr. Fitzmaurice worked together on "Via Wireless" and it was then that their romance started. Later Miss Bergere opened an agency and became associated with the American Play Company.

Again turning to scenario work, she went to the coast with Mr. Fitzmaurice and there made adaptations for all the photoplays in which Fannie Ward appeared under his direction. In addition to her many notable adaptations, she has written a number of original stories for the screen.

Title Named for Second
Hank Mann Two Reeler

T HE second release of the Hank Mann series, "The Paper Hanger," will be released this week. As evidence of the popularity of the Hank Mann Comedies, Arrow reports that nearly every territory in the United States has been sold on series of two-reelers.

The Arrow Film Corporation has gotten out a series of cards on these comedies showing the Hank Mann beauties, and these are being sent for distribution to all theatres that are showing the comedies.

Various theatres are devising different schemes in using these cards. Some are handing them out in complete sets to all patrons, others are dealing them out one at each showing of the pictures, while others are having them thrown from a plane.
THE MOVING PICTURE WORLD

Corinne Griffith on Police Beat Meets a Courteous Taxicab Driver

By Edward Weitzel

THE ceiling of the room was at least twenty feet above our heads and the window in the north wall filled the entire space. It was the workshop of a painter. Not the workshop of a struggling young artist, but the studio of a man who has made his name and can afford to occupy a suite in the Hotel Des Artistes and have his living rooms and apartments decorated. The most noticeable decoration of the room was southern moss, made into wreaths or festooned over the doorways.

"I haven't had my Christmas decorations taken down yet," explained Corinne Griffith. "I'm from the South, you know, and I had the moss sent from home. Is this your first winter in New York? How are you enjoying our snow?" I asked politely.

Miss Griffith's reply was not enthusiastic but tactful.

"Oh! quite as much as the rest of the New Yorkers!" she said.

"Thank you for them kind words; I'll pass 'em on to Mayor Hylan. He needs a few—also a few more snow shovelers and an additional man or two with picks to dig down and bring the famous New York City pavements once more to the surface. You must find your trips by automobile between your apartment and the Vitagraph studio in Brooklyn rough, but invigorating—a sort of midwinter 'bumping the bumps.' But how did you come to select this apartment? Are you going to set up an atelier and turn out some masterpieces of your own?"

"Oh, dear no! I've sublet it from an artist. This is a community hotel and professional folk of every description live here. The original settlers own their apartments and have a voice in the running of things."

Winning the Beauty Prize

"This is where they had the ball the other night and awarded a prize to the most beautiful woman present?"

"A golden apple—yes."

"Wasn't it winning just such a contest that brought you into moving pictures?"

"Yes—in New Orleans."

"It's a wonder some one doesn't write a scenario about this place, have that ball for one of the big scenes, and cast you for the prize-winning lady. It would be like playing an old part over again."

Miss Griffith thought for a moment.

"It sounds promising," she said. "I'll suggest it to our scenario editor; only I think I'd rather play one of the girls who doesn't get the prize."

"May I ask why?"

"Because so many fail where one wins and it takes so much character to accept defeat bravely and keep on trying to do the best on can. Do you remember the lines of Joaquin Miller's poem, 'But to him who tries and who fails and dies to live a hero, honor and glory and tears.' My own struggle was not a hard one, but since reaching New York I realize that thousands of clever girls come here every day hoping to start a career and never get a foothold on the first rung of the ladder. Lots of them have so much grit and come up smiling after every knockdown of fate. I should like to play a girl of that type. I met one the other day—she'd been trying to get an opening in moving pictures and had been going the rounds of the agencies for weeks without receiving any encouragement, and her money was running very low. A streak of luck brought her a letter of introduction to the casting director of one of the companies and yesterday she came in to tell me she had been given a small part in a picture and would start working next week."

"I hope she didn't forget to thank you for that letter."

The Vitagraph star shook her head:

"No—I didn't give her the letter—I only asked a friend of mine to get it for her."

"Your influence was the key which unlocked the door; and, anyway, she's no longer among the failures."

"I hope not, but the test is yet to come. I shall never forget that dreadful first day at the studio while I was waiting to take part in my scene. Everybody was kind to me, but I kept thinking—suppose I fail!"

"And now you're a star in your own right, and have to be bored by an interviewer when you'd much rather be reading an interesting book. By the way, you've been learning something about the writing game yourself lately, I believe."

"You mean as the heroine of 'Dead-"

(Continued on page 1521)
Many Prominent Picture Players in the Cast of “The Honey Bee”

WHEN the casting director of the American Film Company was given the scenario for Samuel Merwin’s novel, “The Honey Bee,” several notables both inside and outside the world of film were brought together. First, the star, Madame Marguerita Sylva, the Belgian diva of world wide operatic fame; Thomas Holding, an English actor, a dark six-footer of athletic build, who has carried the leading roles in many plays on the “legitimate” stage, and Nigel Barrie, recently discharged from the Royal Flying Corps of the British Army, and Albert Ray, the New Yorker, who made his advent on the stage at the age of seven years.

Madame Sylva is one of the most versatile artistes on the international stage, and, although of Belgian birth, is an American doubly, if not trebly. She won her first and greatest professional triumphs in this country, beginning at the age of fourteen, when she arrived in this country with the late Sir Herbert Tree.

Within a few years she had won such distinction and success that she became the star of the Marguerita Sylva Comic Opera Company. Returning to Europe she began her operatic career, and, under Hammerstein’s direction, created something of a sensation in “Carmen.”

Holding Began Career in London.

Thomas Holding began his career in London in Charles Frohman’s productions and then appeared in New York as Billie Burke’s leading man in “Love Watches.” Following two years for Klaw & Erlanger in “Ben Hur,” Mr. Holding returned to London for a vacation, where Hugh Ford of Famous Players asked him to go into pictures. His first appearance on the screen was as leading man for Pauline Frederick in “The Eternal City,” filmed in Rome.

Nigel Barrie, who also may be considered by some spectators of “The Honey Bee” as the leading man, as he seems the favorite to star through three acts, is in real life the scion of an aristocratic English family, born in Calcutta, India, and educated in England and Heidelberg, Germany, and trained for service in the English Army.

His first appearance in theatrical work was with Frank Benson in Shakesperian plays, and later, in “Half an Hour,” he was Grace Georgette’s leading man. Musical comedy leads and vaudeville claimed Mr. Barrie until the screen lured him for Jane Grey’s support in “When My Ship Comes In.”

Ray a Pioneer.

Albert Ray, who puts over an excellent comedy role, is one of the pioneers in motion picture acting. He began his stage career at the age of seven in “Buster Brown.” During the summer months between road engagement Mr. Ray worked in several of the Biograph pictures, having had his first experience with the old American Mutoscope Company. Later he became a director of comedies in New York, but returned to the silent drama, and made a hit as “Peck’s Bad Boy.”

Georges Hernandez, Dell Boone, Kid McCoy, Harvey Clark, Ethel Ullman, Charlotte Merrijm, Ruth Maurice, and Harry Tenbrook complete the cast. Rupert Julian was both the writer of the scenario and the director.

“Harvest Moon” Finished; Now Being Cut and Titled

THE final scenes of the Deitrich-Beck production, “The Harvest Moon,” starring Doris Kenyon, for Hodkinson release, were completed at the Leah Baird Studios in Cliffside, N. J., last week. J. Scarle Dawley, who directed the production and Theodore C. Deitrich are now cutting, editing and tilting the picture.

“The Harvest Moon” is a picturization of Augustus Thomas’ play of the same name, which ran for an entire season at the Garrick Theatre in New York, was played for three seasons in practically every city in the country by road companies and has been presented by many leading stock companies.

The story has a big theme dealing with the power of suggestion for good or evil and is replete with tense and dramatic situations and amazingly beautiful and artistic surroundings. Some wonderful lighting effects are used to demonstrate the psychology of light upon suggestion.

A strong cast supports Miss Kenyon in the production. Among the principals are Wilfred Lytell, George A. Lessiey, Earl Schenck, Peter Lang, Marie Shotwell, Stuart Robson, Grace Barton, Marcia Harris, Mrs. E. M. Holland, Fred Radcliffe, E. H. Leffler, Ellen Olson, famous Swedish emotional actress who is making her first picture in this country, Daniel Pennell and Fred Kallgren.

“His Temporary Wife” to Be Seen This Week

HIS TEMPORARY WIFE,” Joseph Levering’s vivid picturization of Robert Ames Bennet’s leap year romance, will be the subject of simultaneous trade showings at all Hodkinson exchanges the week of February 21, many of the big first run exhibitors throughout the country having evinced keen interest in the maiden effort of a producer with the ability and foresight to corral such screen celebrities as Ruby De Remer, Edmund Breese, Mary Bo-land, Eugene Strong and W. T. Carleton.

Few productions this year have been made with so lavish a hand, it is said. Interior settings reveal the technical perfection reached by Mr. Levering, one of the screen’s pioneer directors, in “His Temporary Wife.” Similar attestation that nothing was left undone to make the production a scenic as well as a dramatic triumph is found in the creations worn by the leading feminine members of the all-star aggregation.

Pathé Lists Fifth Blackton Picture

J. Stuart Blackton, who has given Pathé four big pictures since affiliating with the distributing organization, follows a new line of effort for his fifth release. In “Blood Barrier,” which has just been completed, he has given Pathé a production marked by rapid and forceful action from start to finish. The melodrama is the work of the late Cyrus Townsend Brady, and was written in his most effect’ve fashion.
Booze Gurgles Up Only to the Border

Wave of Mexican Wetness Beats Against Adamant Boundary; Even Cat-fish Pole Sluggishly Toward Three-Mile Limit.

Not content with the Federal can-

nonization of the camel, Texas legi-

slators have passed a law which "pumps his hump," so to speak. This parched palate measure, the very acme of dryness, is known as the Dean law and is the product of long and scientific delving into the laws of super-

aridity.

Booze Wave Stops at Border.

The United States may be dry, but Texas, as wet as a red hot stove, flaunts its Lone Star escutcheon to a moisture-

less world as an example of oven-baked sterility.

A wave of wetness, a maelstrom of Mexican moistness, tons of tequila, flagons of foaming "cervete" beer and gurgle ineffectively against the adamant beverage boundary of the Rio Grande. The optimistic population of the border country announces that the center of population is moving swiftly southward despite the fact that rebel horses still swim the silvery international stream. And Galveston, as an embarkation point for Cuba, has put on a new assumption of waterfront bustle and enterprise.

Much "International" Business.

But the fact remains that the interna-
tional bridges to Mexico merely linger as monuments to times gone by and as roadways by which the red-nosed and bibulous may, if proper business credentials are presented to the customs officers, stride confidently forward for a one day's souce. Twenty-four hour leave the court the canteens is all that is granted nowadays to the thousands who have ingeniously devised excuses for pressing border business of interna-
tional scope.

Dean Law in Texas Prohibits Even Juleps in Kentucky. Kunzel Films 'n Moonshine in Tennessee

By PHIL FOX

No longer can the gray-haired colonel stroke his goatee and smile quietly in the hiding shadows of the playhouse as on the screen is reflected a good old log cabin, brush-camouflaged still-house, from which smoke is rising and around which a feud is raging. Any pictures showing the distillation of intoxicating liquors are barred in Texas under the Dean law.

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Dust from Catfish's Goatee.

The solitary scorpion in the Big Bend country curls up and dies of thirst amidst its native sand hills. The very cactus withers.

Catfish, dust flying from their whisk-

ers, tediously pole themselves along dry water courses leading toward the Gulf of Mexico and the three-mile limit. Human thirst is intolerable.

Naturally the moving picture business, which provides the main recreation stimulus to hundreds of thousands of amusement hungry Texans has not es-
caped the blight of the redoubtable Dean law. The legislative measures, so dry that the text of the league of na-
tions is comparatively a limpid brook, restrict all alcoholic demonstrations upon the picture screen.

No Moonshine, No Juleps.

Glasses of Texas may no longer clink in actuality, even in the sub-basement, nor can they touch as animated shadows in the realm of moviedom. The noiseless toasts of the moving pictures, even though they be quaffed in nothing stronger than cold tea, are banned here. The Dean law forbids them.

No longer may Texas picture fans legally grip the arms of their chairs as Burglar Bill hoists those stiff drinks of rock and rye before gouging the eye of his-childhood sweetheart. The drinking of the hard stuff here, even on the film, is verboten.

Glasses Clinking on Lone Star Screens Might Raise Huge "International Thirst," Choke up Bridges and Dam River.

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Growing Demand for Short Subjects.

A renewed demand for two reel sub-

jects, similar to the Baby Marie Osborne series distributed by Pathé, has been noted by the short subjects department of Pathé Exchange, Inc. Within the last few months, exhibitors who, here-
tofore shunned the short subjects, have been giving them an especially big play.

Bookings on the Baby Marie Osborne pictures, which included "Baby Marie's Round-Up," "Daddy Number Two," and "Little Miss Gingersnap" have mounted skyward, indicating the exhibitors' at-
titude towards the short subjects.

Here Are the "Empty Arms."

Gall Kane and Thurston Hall put over this title version of "Arms and the Man," produced by Lester Park and Edward Whitehead and released on state rights basis.
Republic Buys "The Great Shadow," a Picture on Present Social Unrest

FURTHER indication that serial productions are becoming as widely popular and as much in demand in America as in foreign countries is evidenced in the news that is current this week to the effect that Republic Distributing Corporation is considering the release to exhibitors of some of the best serial features obtainable. This announcement follows closely on the heels of another from the offices of Selznick Pictures that Lewis J. Selznick has made all arrangements to produce serials and that Albert Payson Terhune has been engaged to write the first one.

When seen in regard to the serials for Republic, Mr. Beach, president of the distributing corporation, said: "Yes, Republic in its rapid progress is laying plans to include serial productions. We have received many communications from representative exhibitors throughout the country who have pleased with our productions, ask if they can expect any serials. The serial as it is produced today is a big improvement over those made recently as two years ago. I believe there is still room for improvement, and Republic will endeavor to supply exhibitors with serials that surpass any made thus far."

Popularity of Short Reels Increasing.

Mr. Busch further declared that short subjects, as released by Republic, are making steady strides forward in the favor of independent exhibitor and public. The Charlie Chaplin reissues, twelve in number, are reported as booking so steadily that all prints are working regularly. Prizma is said to be pursuing its colorful way at a pace that had awakened attention throughout the industry. The Judge Brown series is announced as very popular, and Kinograms holds its own with the best news reels being circulated.

Republic Distributing, through Mr. Busch, has announced its willingness to negotiate with persons having extraordinary serials. Independent producers are already conforming with Republic on this, it is reported.

"Flame of Hellgate" is Michelena's Next Robertson-Cole Production

THE FLAME OF HELLGATE," a thrilling melodramatic picturization of the great outdoors starring Beatriz Michelena, is the current Robertson-Cole release, which gives the former operatic singer a chance to display her real dramatic ability, was written by Earle Snell and directed by George E. Middleton.

"The Heart of Juanita," the last Michelena release for Robertson-Cole, was a picture that made good with exhibitors, and it is declared that the current production excels by far her work in the emotional role of the "girl of the dash hollars." Michelena is seen as the head of a band of outlaws. How she rides and the manner in which she copes with the daring exploits of the great outdoors is portrayed in vivid form. Robertson-Cole officials believe that the name of the picture and the star linked with Middleton's name as a director will put the production over in a really big time style.

The story, told in a series of melodramatic incidents, concerns the fight between an unscrupulous cattle king and a hardy old mountainee of the west, which light is carried on by the daughter of the mountaineer after her father has been murdered by the cattle king who dominates the valley.

Michelena is supported by one of the finest casts of directors of frontier type obtainable. The plotting, mining king of cattle is made real by Albert M. Martin, Clarence Arpper is the big and cowardly reactionary sheriff, D. Mitsoras, the half-breed gunman, and William Pike, the regenerated man who plays opposite Michelena. Other parts are played by Cliff Thompson, Katherine Angus and Jeff Williams.

Many Fete Maeterlinck on Trip to Study Photoplay Technique in West

WELCOMED by reception committees comprising city officials and leading citizens, the guest of honor at banquets and the subject of front-page stories in newspapers, Maurice Maeterlinck is being given a royal ovation on his journey from New York to the Goldwyn studios at Culver City where he will study the technique of the motion picture. His visit was preparatory to writing one original story a year for production by Goldwyn.

The Maeterlinck party, which includes his wife, Governor, Henry Russell and Mrs. Russell and others closely associated with the Belgian poet and philosopher, is travelling in the private car Mayflower customarily reserved exclusively for the use of President Wilson.

The last report was dated Kansas City where the Maeterlinck program covered the entire day, starting with the reception committee headed by the mayor of Kansas City. Three hundred Camp Fire Girls escorted the visitor to the Hotel Muehlebach. Mr. Maeterlinck was entertained at luncheon at the Woman's City Club and then went to the Men's City Club, where he was received by Governor George M. Cobb, Dr. Burris Jenkins and other celebrities.

In Chicago, Cleveland, Detroit and other cities visited, the welcome was no less cordial.

Leonard Company Leaves for Coast.

Benny Leonard and the members of his supporting cast, including Holmes, Ruth Dwyer, Marie Shotwell, Mme. Marstini; supervisor Wally Van, director J. Gordon Cooper, assistant director, Glenn Cooper, left February 17, for Los Angeles stopping en route at Cleveland, Chicago, St. Louis, Denver, San Francisco and Los Angeles where the remaining twelve of the champion's serial "The Evil Eye," written by Roy L. McCandless, will be completed.

"Luck of Irish" Has Big Pre-Release Demand

THAT the policy of "box-office tested pictures" has gained considerable popularity among exhibitors is attested by the brisk pre-release demand for "The Luck of the Irish," an Allan Dwan production presented by Mayer Pictures in a follow-up a successful pre-release eastern showing of the feature at the Capitol Theatre, New York, exhibitors made two additional bookings, although the general release date was several weeks off.

The box-office test at the world's largest theatre was described in the following letter sent by Edmund Bowes, managing director, of the Capitol, to Morris Kohn, president of Mayer Pictures, February 16, following the week of showing: "It is quite a pleasure to inform you that "The Luck of the Irish" holds our patrons' applause when shown on the Capitol screen as was the case with the management when we viewed the picture to book it. The general impression was that it was a good, clean, wholesome picture with splendid entertaining qualities, and this general satisfaction was reflected in the box office.

"The Luck of the Irish" had its pre-release try-out at Grauman's million dollar theatre in Los Angeles. The test was made with grand scale publicity or advertising, but the Mayflower special demonstrated a remarkable box-office strength, as Sid Lichtman's enthusiastic comments and the resulting bookings in that district showed.

Lichtman on Exchange Tour.

Al Lichtman, general manager of the department of distribution, Famous Players-Lasky Corporation, has left New York on a tour of the company's exchanges in the Southern and Middle Western territories. He will take up with the various branch managers the details of the plans formulated at the recent convention and the sales organization held in Chicago.

The offices which Mr. Lichtman will visit are Atlanta, New Orleans, Dallas, Columbus City, Kansas City and probably St. Louis, Omaha, Minneapolis and Chicago.

New Director for Aubrey Comedies.

Jess Robbins, pioneer director of comedies, and associated with Charlie Chaplin during the Essanay days of that comedian, has been obtained by Vitaphone to direct Jimmy Aubrey in Big V laugh-getters. Leo White, who played the part of the Frenchman in many Chaplins, has also joined the Aubrey company.
THE MOVING PICTURE WORLD.

February 28, 1920

Moreno Completes Serial.

Antonio Moreno has completed the fifteenth and final episode of his current Vitagraph serial, “The Invisible Hand” at Los Angeles Harbor, San Pedro, Cal., where daring scenes aboard a battleship were filmed under the direction of W. A. Bowman, who has been ill for two weeks, was back at work and took charge of the climax of the serial. Mr. Moreno did his own directing during Mr. Bowman’s absence. Mr. Moreno will take a rest of two or three weeks before he does any more picture work.

“The Third Woman,” a Robertson-Cole Release, Is Story of Racial Difference

CLAIMING equality with the other important announcements which have been made recently by Robertson-Cole comes the word that this company will release “The Third Woman,” a superior picture with an all-star cast. In obtaining this picture for distribution Robertson-Cole executives believe that they have put their name to one of the greatest stories of the plains which has been put on the screen.

“The Third Woman” is a story that is bound to please. Its big sets taken at large expense, together with the story theme and the exciting moments of the fashion drama compel recognition of the elaborate feature. Clothes ... ahead of the times linked the modes of men and women of the day will no doubt break records for every exhibitor who books this production.

The production is an intense study of the question of racial difference as an angle which has not been touched before. Jules Furthman wrote the script from the story by Raymond S. Schrock, and the picture was directed by Charles Swickard. While the greater part of the action is laid in Arizona the opening is in the East, where scenes are laid in a number of homes of the wealthier class.

Possibly the greatest artistic triumph of the picture are the great series of scenes which have for their background a picturesque Pueblo village in which the everyday life of the tribe is logically connected with the action of the story effectively. The white vivid light of the sun beating down on this little city of sealed mudbrick ... advantage of for the photography is superb in its clearness. In every direction stretches the boundless sands above which the Indian city rises, tier on tier, as it has been built by generations of patient brick-makers.

Aightington's dramatic effect is a glimpse of the quaint Pueblo custom of the betrothal, which has a direct bearing on the story, and there follows also an exciting series of night pictures, showing the out-door fire celebration of the betrothal.

Helen Ferguson Will Support Lewis in Picturization of “Burning Daylight”

HELEN FERGUSON, a girl of eighteen who has played leading parts in motion pictures for several years, has been engaged by Metro to play Dora in “Burning Daylight,” the first of four Jack London stories to be picturized for C. E. Shurtleff, ltd., with Mitchell Lewis as the star.

Miss Ferguson was chosen in the “Lost Bastards,” the company’s first release from Metro, as she appeared in “Shod with Fire” with William Russell. She was once before with Metro in New York in the role of Anna Gordon in “Why Germany Must Pay” opposite Creighton Hale. She was leading woman in Mitchell Lewis’ production “Life’s Greatest Problem,” a picture produced by Blackton last year.

Miss Ferguson did her first screen work in the company of Vivian and Edwin Brandeis, who were the actors for Essanay. She was with Essanay for three years. She has had leading parts with Bryant Washburn, Taylor Holmes and Harry Mower.

Edward (“Ted”) Soman, who will direct “Burning Daylight,” has gone to Huntington Lake, Cal., to look over possible locations for scenes of the production. Like most of the late novelist’s works “Burning Daylight” is a story of Alaska, and many snow scenes are necessary.

Filming of these will start in about three weeks, as several interior settings also to be used at the Metro studios in Hollywood before the company goes northward. The first setting for the production, the New York office of “Burning Daylight,” which part Mitchell Lewis will enliven, is already constructed. The company expects to start work next week.

Jack Ferguson has been engaged as cameraman for the production. He has had a varied experience.

Metro Acquires California Park for Elaborate Outdoor Settings

The first setting to be constructed will be an East Indian town which figures prominently in “The Hope,” a screen version of the celebrated Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, now in preparation with an all-star cast including Jack Mulhall, Frank Elliott, Ruth Stonehouse and Marguerite de la Motte. This elaborate setting is to be destroyed by an earthquake in the course of the picture.

Here will also be constructed scenes from “The Myths and Legends” of the other Drury Lane melodramas obtained by Metro, including “Hearts Are Trumps,” “The Great Millionaire” and “The Marshalls.”

Metro officials have had their eyes on the park for a long time.

Fox Adds Four Writers to His Western Staff

To meet the ever growing demand for its productions, Fox Film Corporation has expanded its staff of writers at the Hollywood, Cal., studios by the addition of four prominent men. Three of them, by a peculiar coincidence, bear an identical Christian name—Stephen. Jack, Stephen Reynolds, Stephen Chalmers. The fourth is Arthur Jackson.

Stephen Fox is a journalist and fiction writer by training, a profession to which he回归s towards fundamental questions in human relations. Some of his writings have been published under the name of Jules G. Furthman. The society drama in which delightful Vivian Rich makes her debut as a star, “Would You Forgive This Woman,” is his creation.

Stephen Chalmers is a well known newspaper man. His short stories and poems have won a wide circle of admirers. Sixteen years ago he was already a respected journalist, working on the New York Times. Since then he has published many works, among them a “Life of Dr. Trudeau,” and which he based upon personal investigation.

The first work of Arthur Jackson under the Fox standard, “Leave It To Me,” will soon be ready for release. It is an absorbing romance of a rich young man and makes an excellent vehicle for Wanda Hawley, the editor of “The Magazine of America” and Emmett J. Flynn. Mr. Jackson’s writing has secured for him a solid standing in the profession. He possesses a schmaltz humor that makes him and his work welcome everywhere.

May Stage “Prince of Pines.”

It became known this week that “Prince of Pines,” which is being produced by Selznick Enterprises with an all-star cast, under the direction of Burton George, will in all likelihood be presented on the speaking stage in the near future.

Willard Mack, it is said, is making plans to produce it as a spoken drama and play the stellar role himself. Mr. Mack wrote the story for the screen, and R. Cecil Smith made the adaptation and wrote the continuity for it.

Butterfield to Build in Lansing.

W. S. Butterfield, owner of many thousand acres of land near Lansing, Mich., has just completed arrangements for the erection of a half million dollar playhouse at Lansing. The theatre will play vaudeville and pictures, and the ground will be broken March 1. The seating capacity will be in excess of 2,000.
Addressing Nation's Exhibitors,
Goldwyn Guarantees Co-operation

SAMUEL GOLDWYN on his arrival at the Goldwyn studios in Culver City, this week, made the following statement to the exhibitors of America: "Goldwyn will give the public, via the exhibitors, the best that motion picture production affords. That is what we mean when we say there is no better evidence than by the list of the pictures that Goldwyn has announced as part of its future program. The stage successes and big sensations have been combed and scanned with the utmost care and no obstacle has stood in the way of securing these great themes for screen presentation.

"Within the past few weeks we have purchased the motion picture rights to such features as "The Great Lover," Clyde Fitch's 'Truth,' "A Tailor-Made Man," The Slim Princess, 'Stop Thief,' Officer 666, 'Milestones,' Hall Caine's 'The Christian' and numerous other novels and plays of equal repute. With reference to work on these, I can only say that the Goldwyn company will give each picture the minutest care in every detail of direction and casting.

"No Exhibitor's Competitor."

"The Goldwyn Company stands for the integrity of the producer as well as the integrity of the exhibitor. Goldwyn is not interested in producing organization. As such it is willing to help every exhibitor who shows the Goldwyn product. We want to help and improve the theatre of the progressive exhibitor. We want to help him get more business through better entertainment. And at the same time, we are going to be sure that there will be no "Goldwyn pictures, where such homes do not exist today. We are and shall be no exhibitor's competitor.

"The day of bulk production is passed. Each Goldwyn picture will in the future be presented to the exhibitor as such. It will be exploited and advertised as a unique feature of our pictures."

"We shall continue to produce in California and increase the scale of our production there. California is just as great a place for motion picture making as it ever was. Indeed, we have acquired twenty acres adjoining our Golden City studios as an evidence of our belief in this.

Develop Facilities Everywhere.

"But the East is vital to our needs no less than the West. While it provides that variety of scenery which is essential to varied types of production, it also, we feel, is not good for having too many production units working in one place. The separation of our production centers by the natural barriers of the United States is a psychological asset to a viewpoint that will not become warped, so we shall develop production facilities in the East."

I feel proud to have allied to the production sources of my organization the brain and inspired pen of Maurice Zolotow, the great critic, and the talent of Goldwyn the desire to secure the greatest creative brains from the world's literati. We have already on exclusive contracts Rex Beach, John Dos Passos, Mary Roberts Rinehart, Gertrude Atherton, Gouverneur Morris, Balsam King and Leroy Scott. To these we have added, besides Goldberrich, Ben Ames Williams, who wrote 'Jubilo,' and Arthur B. Reeve, author of Craig Kennedy.

"We stand sponsor for and support anything that will develop our industry and nothing can do this so effectively as great pictures. Whether these pictures be made by individual producers is no less of a tribute and a source of pride to us all, and I shall continue to take as keen a pleasure in the transcendental work of an independent producer in the East as if this work were done by Goldwyn."

Leatrice Joy Poses for Statue.

A life-sized statue called "Blind Youth" is used in the National Pictures Motion Picture of the American Deaf. According to Carlo Romanelli, one of the most distinguished sculptors of the West, was engaged to make the model. It fell to the lot of Leatrice Joy, who has been in other National productions made at the Selznick West Coast studios, to pose for this statue.

Fox Adds to West Technical Staff to Facilitate Completion of Films

A NOTHER step in the steady advance of Fox Film Corporation toward perfection in product and service for the exhibitor is marked by the announcement that each of the seven companies now engaged in making motion pictures at the western studios has had assigned to it a regular editor and cutter who will devote his or her entire time to the assembling of films.

Some time ago—in fact, when the William Russell company went to the West Coast with Emmett J. Flynn as director—William Fox sent with the company C. R. Wallace in the position of film editor. Mr. Wallace has remained with the Russell-Flynn combination ever since, and the result, as seen in "The Lincoln Highwayman" and more recently in 'Shod With Fire," has proved Mr. Fox's contention that the use of separate editors for each picture affords the best results so far as continuity of story is concerned, as well as in the amount of time consumed in this important department of the industry.

Therefore it was natural that Sol. M. Wurtzel, superintendent of the West Coast studios, should at once appoint a film editor and cutter for each of the six other companies engaged at Hollywood. The following appointments thus far have been made, affecting four of the remaining six companies:

Four Appointments Announced.

Miss Della Conley, a young woman of wide and varied film experience, has been assigned to the Denison Clift company, now engaged upon the final scenes of "The Iron Heart," in which Madalaine Traverse is the star.

For Edward J. LeSaint, who is directing Gladys Brockwell in the first of the Barbara Le Marr Deely stories, "The Mother of His Children," Earl Turner has been appointed editor.

To Tom Mix, now on location making exteriors for his newest picture, "Desert Love," under direction of Jacques Jaccard, Mr. Wurtzel has assigned Lloyd Nosler, whose special bent is western melodrama and western knowledge of film technique has been gained by years of experience in this field.

Miss Shirley Mason's new starring vehicle, the very popular "Molly and I," which is under the direction of Howard M. Mitchell, will be edited by Carl Himm. Mr. Himm has been attached to the Mason company permanently by Mr. Wurtzel.

A definite assignment for the William Farnum and Buck Jones company has been given to Miss Janet McVicker, both of these stars have begun work on new photo-plays. Mr. Farnum's play is a screen adaptation of Clarence E. Mulford's "Jim Jinks," and Buck Jones' story is taken from "Forbidden Trails," by Charles Alden Seltzer. Until film editors for both companies are named, J. Gordon Edwards, veteran Farnum director, will continue cutting and trimming, and Scott Dunlap will cut the Jones picture in addition to directing it.

Japs Appreciate "Flying A." Star.

Margaret Fisher, who is playing the leading role in America's new super-drama, "The Dangerous Talent," appears to be as popular with the Japs as with American fans. The Players Graphic, published in Tokyo, carries a photograph of the star on its cover, and makes its appeal through the Japanese, Chinese and English languages. Rupert Julian, director of the latest "Flying A" Special, "The Honey Bee," also appears to have made a hit with the almond eyes, as the Japanese Press made a bunch of stars. Shigeru Imura, the editor of the Graphic, says, "Nothing is more appreciated in the Japanese market than the American super-drama, now-a-days, the most popular of which is, no doubt, five reels dramatical play. Italian productions are just as well powerful and popular, and have large admirers too. Keen competition between American and Italian films is worth paying attention."
General Manager Woody of Realar
Urges Fight on Bill Before Senate

A BILL passed recently by the United States House of Representatives and now under consideration by the Senate Interstate Commerce Committee would, if properly interpreted in dispatches printed in newspapers, bar from the screen many of the great masterpieces of the English speaking stage.据介绍's "Hamlet" and "Macbeth," Hugo's "Les Misérables," Dumas' "Monte Cristo" and Du Maurier's "Peter Ibbetson." The proposed legislation, according to newspaper reports, provides that all motion pictures in which the hero has committed a crime shall be barred from interstate commerce and foreign exportation. Declaring it to be arbitrary and discriminatory, J. S. Woody, general manager of Realar Pictures Corporation, expresses immediate steps to defeat it. He urges that the enlist the aid of their patrons in the fight. Mr. Woody argues that a "free screen" is as vital to American life as a free press and is inescapably a part of that institution.

"Exhibitors should place the facts squarely before the public in their publicity of a free screen," Mr. Woody says. "The aid of newspapers should be enlisted and theatre patrons should be urged to write immediately to their senators urging the defeat of the proposed bill. The occasion should be made the start of a fight for a 'free screen.' It seems to me that the principle of a 'free screen' is as strictly American as the well-established principle of a free press. The two are inextricably linked. The measure is discriminatory because plays, stage and newspapers are not affected. Plays in which the character is a crook or murderer may still hold the boards from coast to coast and internacional citizens merely buy the same theme are not affected. But when motion pictures do what the stage and the press are allowed to do, the act becomes a crime!"

William Fox Starts Pearl White
and George Walsh on New Vehicles

WILLIAM FOX has started two new pictures and location, Pearl White, who will be directed by Charles Gilby, has left for Port Henry, N. Y., to make the exteriors of "Tiger Cub of Gore." Miss Hattie Dangerous Days, under the direction of Dell Henderson, has left for Tennessee, where the exteriors of "The Dead Line" will be made.

All interiors for the new picture will be taken in the new Fox building on West Fifty-fifth street. The company has been reduced from the full of 100 actors, and studios formerly leased by Fox and interiors will be confined to the new large stage.

During the week the "White Molly," starring Pearl White, was completed, as was "A Manhattan Knight," with George Walsh as the star. The films will be placed on the Fox schedule of releases in a short time.

In making "The White Molly" from the Frank L. Packard story, Pearl White, most popular of all international favorites, is seen in a role entirely different from any in which she hitherto has appeared, and one that promises to be a revelation to her followers. It is the first time that this popular actress has definitely deserted serials.

Other Artists

"A Manhattan Knight, the new George Walsh picture which George Beranger directed, is founded on Gelett Burgess' well-known novel, 'Find the Woman.' It is described as a novel melodrama and promises much in the way of action. Virginia Hammond plays opposite Walsh and, incidentally, this is the first picture that the former star of World Pictures is seen in.

The first part of "White New York Sleeps," the big Fox special which Charles J. Brabin is making with an all-star cast, has been completed. Estelle Taylor, Marc McDermott and Harry Southern are studying their parts for the second edition of the picture, which is declared to be a distinct novelty, full of tense, dramatic scenes.

In the West, Gladys Brockwell has just completed "The Mother of His Children," under the direction of Edward J. LeSaint. Miss Shirley Mason, the delightful star who will be seen in "Hunch-phant Man" has been universally praised, is at work on "Molly and I" under the direction of Howard M. Mitchell. Tom Mix is working on "Desert Love," with which picture Jacques Jaccard makes his debut as a Fox director.
New York Showmen Discuss Poster, Juvenile and Percentage Problems

ONE of the best attended meetings of motion picture exhibitors in Greater New York was held on Friday, February 13, in the Hotel Astor. More than 200 theatre owners representing every borough of the Greater City were present.

The call had been issued by the officials of the state league to consider the following questions: The refusal of certain exchanges to sell unmounted paper to the poster companies from which exhibitors are now renting mounted posters, and the report of the legislative committee of the state organization in reference to pending and proposed legislation. An invitation had been issued to the F. I. L. M. Club and to the mounted paper renters. Both invitations were accepted and members of the F. I. L. M. Club attending were I. E. Chadwick, Mr. C. C. Nors, Henry Siegel, L. Schmertz and W. E. Raynor. All of the five companies dealing in slides, accessories, photos and mounted posters were represented.

O’Reilly Speaks for Exhibitors.

State President Sydney S. Cohen asked for opinions on the question of mounted posters. Charles L. O’Reilly stated that he could not understand the big minds represented in the national association bothering themselves with such petty details as six sheets and one sheets. The mounted poster was an absolute necessity for the small exhibitor, he said. The exchanges have declined to furnish posters to the men who had heretofore mounted and sold them, the exhibitor was in a serious predicament.

Mr. Raynor of the F. I. L. M. Club replied that it was merely a question of having the poster department break even. Under present conditions, Mr. Raynor said, the poster departments are losing money because the men who bought the paper cut out the tons of literature now shot at the exhibitor for the purpose of telling him how to run his business.

Would Have Matron Appointed.

Mr. Chadwick suggested that a committee be appointed to consider this question. The chair named Gus Koenigs-wald, I. Saphier, H. Snediker, E. Falter, S. Sheer and A. Knaster.

State President Cohen spoke on the legislation to be introduced at Albany to repeal the present law which absolutely prohibits the admission of unaccompanied minors to the motion picture theatres. Mr. O’Reilly explained that he hoped to get the co-operation of the Gerry Society in the form of a bill which will be satisfactory to everybody. The bill will provide for a matron whose appointment must be approved by the Gerry Society and who must be licensed somewhat in the same manner in which children are licensed today for appearance on the public stage.

President Cohen called attention to hostile legislation proposed in Albany. He said that there was talk of a statewide license bureau and of a bill making an hour’s intermission between each performance compulsory. Censorship bills are also in the making.

Protest Percentage Booking.

“This legislation which seriously affects our investment we can only defeat by 100 per cent. organization,” he said. “It was in this way that the old blue laws were repealed last year. Every one of you has an opportunity to show his faith and interest in the organization by attending our state convention, which will be held on March 9 and 10 in Utica.”

Mr. Cohen invited an opinion from the meeting on the question of percentage booking. Executive Secretary Samuel I. Berman said that southern exhibitors have been upbraiding themselves to deny access to their screens to any proposition that is offered on a forced percentage basis.

Mr. Manheimer said he did not believe that there were any arguments in favor of percentage bookings. A motion was quickly passed declaring the unanimous protest of the meeting against forced percentage booking.

“Checkers,” Racing Drama, Pleases British Public

THE racing drama “Checkers,” which took the United States by storm in its screen version, is fast gripping the motion picture public of Great Britain, according to reports that have reached Fox Film Corporation from its exchanges in England. With the all-star production booked for exhibition at the great Birmingham Picturedrome, at Sparkbrook, Birmingham, a success on the English screen paralleling the American triumph.

The management of the Picturedrome has communicated directly with the executive offices in New York, expressing satisfaction at being able to book the great photoplay and congratulating the producer upon the valuable press sheet and exploitation aids issued for the picture.

“Checkers” is a visualization of a most famous racing drama. Its showing on the speaking stage was responsible for more slang phrases now in popular use than any other single play. It fairly bristles with plot and counterplot and tense situations, and the real racing scene taken at the Belmont Park track furnishes a climax of its kind never surpassed in thrilling effect.

The likelihood of an overwhelming success for this screen version is particularly strong because of the tremendous popular interest in horse racing in that country. The story of “Checkers” is so realistic both in its clear cut detail and in its entirety that it should capture the popular mind.

Mary Beaton Makes Her Screen Debut with Metro

COMING to motion pictures fresh from a girl’s finishing school near Philadelphia, Mary Beaton has joined the Metro forces at the company’s studios in Hollywood, Cal., as the only feminine member of the studio stock company. Miss Beaton was placed under contract recently by Richard A. Rowland, Metro president, during his visit to the Pacific Coast in company with Marcus Loew.

Miss Beaton, who is a young woman of singular beauty of face and figure, had long been desirous of launching upon a career in the screen drama. She is well known in the younger social set in and about Philadelphia.

Before going to the Pacific Coast Miss Beaton posed for the cameras at Metro’s New York studios in Sixty-first street, and the results were so satisfactory that she was sent to Maxwell Karger, Metro director general in Hollywood.

The Smoke Lifted; the Big Guns Wheeled into Position—and Had Their Pictures Taken.

A group of Metro-Low big guns shot at the Metro studios. From left to right are: Irving Ackerman and Sam Harris, W. E. Atkinson, Richard A. Rowland and Marcus Loew.
SEE THIS SERIAL AND LEARN TO LIVE FOREVER!

FOLDED UPON THE SCIENTIFIC DISCOVERY THAT THE SUBSTITUTION OF MONKEY GLANDS PROLONGS HUMAN LIFE

"The Screaming Shadow"

Ben Wilson's greatest serial with Neva Gerber

NOW BOOKING

Have the Opening Episodes of This Weird and Fascinating Story SCREENED FOR YOU Immediately

"THE SCREAMING SHADOW"

Is by far the Most Extraordinary Serial in Ben Wilson and Neva Gerber Have Appeared in Their Long and Successful Serial Careers.

HALLMARK PICTURES CORPORATION

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**United Artists to Release “Romance;”**

**Doris Keane Plays the Leading Role**

EXCELLENT progress has been made on the screen production of "Romance," Edward Sheldon's popular story, for United Artists Corporation, in which Doris Keane plays the leading role. The release date of the picture will be announced shortly.

"Romance" is one of the most exceptional stories that has ever appeared on the stage and is filled to overflowing with the emotional glamour of love, in which the speaking stage, Miss Keane appeared more than 3,000 times, in New York, Chicago, Boston and London, and which has had continuos runs in those cities for more than five years.

The story is that of the romance of a famous grand opera singer and a young clergyman, who despite their different callings are drawn together by a profound and sincere love. The woman has drained the cup of life so deeply, that her marriage to the minister is impossible, yet in the hour of trial, she rises to sublime heights of self-denial, proving herself stronger than the man.

The charm of "Romance" has proven irresistible on the stage. Its sentiment is delightful and the acting of Miss Keane most admirable, for it is a quaint story of sentiment, love and power, one that grips at the heart-strings of its every audience.

Sparing No Expense.

As Mme. Cavallini, the prima donna heroine, Miss Keane has unlimited opportunities to give vent to her qualifications as one of America's most emotional actresses. Her impersonation of the difficult role on the stage still is conceded to be one of the most brilliant acting achievements of the past decade. United Artists is sparing no time and expense to make this picture a remarkable production. It will vividly portray the life of New York's society during its most interesting period and the most minute care is being taken to faithfully represent its every well-known detail, as the plot of the story confines much of its action to the well known section of New York's Greenwich Village, which has necessitated the erection of big settings. Chet Withey is directing the production.

The book and the play have been internationally proclaimed by critics the greatest story of life, passion, action and power, containing in its whole, an exceptional amount of action and heart-interest, sufficient suspense and with the very necessary qualification, an ultimate justification.

**Warner Oland Comes East**

**Starts on New Pathe Serial**

WARNER OLAND, famous interpreter of serial villain roles, has arrived in New York from Los Angeles to begin work before the camera at the George B. Seitz studio in the Pathe serial "The Mad Talon," which is being directed by Bertram Millhauser and offers Juana Hansen in the star role.

Apparently the only way for Mr. Oland to get a little vacation from the studio is to alternate between the coast and New York, for he finished work at the Gansier studio on "The Third Eye," a forthcoming Pathe serial in which he will be co-starred with Eileen Percy Wednesday, January 3, packed up and boarded a train for New York on the 6th, arrived in New York the 10th, at noon, and the following day was at the Seitz studio arrayed in full make-up in time for the first "camera" call of the day.

Work on the serial was started sometimes ago and Mr. Oland said that he expected he would be worked at top speed to make up his share of the scenes for the early episodes of the serial.

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**Hodkinson Promotes Branch**

**Heads; Puts on More Men**

B. WARREN, vice president of the W. W. Hodkinson Corp., announces certain managerial promotions and changes in the branch sales organization as follows:

Rudolph Berger, Hodkinson manager in Washington, has been promoted to the management of the Philadelphia Hodkinson office, succeeding Charles Henshel, who has resigned to enter the brokerage business with his brother.

J. J. Milstein, manager of the Hodkinson interests in Omaha, has been promoted to the management of the Hodkinson Washington, D. C., interests as the Berger.

H. K. Moss, former manager of the Triangle office in Detroit and later manager for the Stephen A. Lynch interests, has been placed in charge of the Hodkinson sales in Omaha.

G. H. Quigley, formerly one of the honor salesmen in the Pathe organization, has been made Hodkinson manager in Buffalo, succeeding. O. T. Schreppel, resigned.

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**"Be Careful! Don't Drink That too Fast!"—There's a Reason. (No Advt.)**

Crawford Kent imbibes the old stand-by in his Edgar Lewis Pathe Production, "Other Men's Shoes."
"Land of Opportunity" Receives Praise of Prominent New England Men

In the Americanization plan of Franklyn K. Lane, secretary of the interior, wherein he asked the cooperation of the motion picture industry, "The Land of Opportunity," the Ralph Ince-Lincoln picture, presented by Lewis J. Selznick, seems to have struck a lead for others to follow.

The first of the Americanization pictures to be released, it has been watched very carefully and the volume of congratulations sent to the Selznick offices show beyond a doubt that it has struck the right note. Governors of states, government officials and prominent exhibitors have forwarded telegrams and letters of congratulation unsolicited to Mr. Selznick, praising him for the promptness with which he responded to Secretary Lane's call as well as for the quality of the production.

Distribution Rather Than Profit.

In the first place, after the picture was completed and found to be about what was wanted, plans were promoted for extensive distribution during Lincoln Week. The result is that "The Land of Opportunity" was not only showing at every Broadway theatre with one exception during the week of February 8, but there is not a city in the United States of any size where it is not being screened in at least one theatre.

To assure extensive distribution, the following telegram was sent to all branch managers of Select who are releasing the play: "Extensive distribution of 'The Land of Opportunity' means more to me than the price for the same. We want the largest distribution possible and every print must be kept busy. Lewis J. Selznick."

The response to this telegram was most liberal and Select and Republic salesmen found that the exhibitors were more than willing to co-operate. The result has been that the Americanization plan has been given a big boost.

Big Showing in New Haven.

One of the biggest private showings of the picture took place in New Haven at the Bijou Theatre on February 5 before a distinguished audience of officers and Yale University men. There were present: Ex-President William Howard Taft, President Hadley, of Yale; Mrs. Osborne, his secretary; Mayor David Fitzgerald, of New Haven; I. Osborne, the mayor's secretary; S. Z. Poli, L. M. Segal, O. C. Edwards, manager of the Palace Theatre, New Haven; Fred Valles, manager of the Bijou Theatre, New Haven; L. D. Doty, auditor of the Poli Enterprises; J. J. Spalyn, general manager of the Poli Enterprises; L. D. Garvey, publicity director of the Poli Enterprises, and E. J. Poli, besides exhibitors and representatives of newspapers.

From Governor Coolidge, of Massachusetts, has come the following telegram: "Dear Mr. Selznick: You are entitled to great praise for your first Americanization picture portraying some anecdotes in the life of the great president and man. 'The Land of Opportunity' is a picture that can with profit be seen by everyone of us, as it shows where Abraham Lincoln plainly stood on the issues of the day."

From M. L. Brittain, state superintendent of schools of Georgia, came a similar letter. These are but a few of the letters received.

To Start Production Next Month.

Geo. H. Callaghan, special representative of the Smith Syndicate of Los Angeles, which company has recently entered the picture producing field with Zasu Pitts as its first star, announces that production activities will commence next month in its new studios now under construction in Hollywood. Miss Pitts is now finishing her last picture for Brentwood.

Sara Nason, who is responsible for most of Miss Pitts' successes, while under the Brentwood banner, has been engaged by the Smith Syndicate to write stories especially adapted to the star's personality.

Marshall Neilan Leases Studios in Hollywood

MARSHALL NEILAN, whose initial independent production, "The River's End," by James Oliver Curwood, will soon have its first showing, has leased the studio of the Pickford and Fairbanks Corporation in Los Angeles, one of the best and most modernly equipped in the country. It was built in 1919 under the supervision of Mr. Jasper. It consists of four separate units, each unit comprising a light and dark stage, individual lighting equipment, a projection room and a set of offices for carrying on the business affairs of the producing company.

The Neilan organization will take over one entire unit and the young producer is said to be enthusiastic over the conditions, planning his pictures for the next six months without the delays which have handicapped him in the past because of the lack of available studio space.

New York Fire Fighters to Be Pollar's Guests

GENE POLLAR, back in New York from California, where he recently completed the star role in Numa Pictures Corporation's production of "The Return of Tarzan," will be host to officials and members of the Hook and Ladder Company, No. 20, of the New York Fire Department located at 157 Mercer street, at a special showing of the film, shortly. The affair is in recognition of the interest shown by Mr. Pollar by these men who were, for a vigorous season, co-workers with him in the exciting task of guarding one of the most dangerous fire districts in the entire city.

Sought Genuine Thrills.

Mr. Pollar's enrollment as a member of the Fire Department followed an examination in which he scored 100 per cent. rating. It took place about three years ago, when the actor, bored with the imitation heroics and the uncertainties of screen and stage activities, decided to be must have some of the genuine thrills that he had been imitating so successfully.

Mr. Pollar left the Department to enlist in the United States Army where he saw nineteen months of service.

His guest list for the coming showing is headed by Chief of the Department John Kenlon, Deputy Chief H. B. Helm, Captain Edwin Hotchkiss and Captain Edward Harmon.
carlin joins metro publicity staff.

george a. carlin, until recently of the editorial staff of the west coast office, has joined the publicity department of metro pictures corporation, under j. e. d. meador, which is composed entirely of new yorkers. carlin is another addition to the former service men on the staff, having served a year in france as a sergeant with the first army headquarters regiment. he was admitted to the new york bar on his return from overseas. he passed his bar examinations in 1917, after he had enlisted in the first army infantry and graduated from fordham law school.

list big advance bookings on pathe's "in walked mary"

early reports from branch managers of pathe exchange, inc., indicate that "in walked mary," the albert capellani production featuring june caprice, will be put down in the records of finance, is the greatest success of the director in the last year. pre-release showings to exhibitors have resulted in important bookings and predictions that it would meet with the same popular favor as "oh, boy!" and "the virtuous model."

all of the clever human touches and the withal action that has marked the work of the director in past productions is given play in "in walked mary," and june caprice delightfully interprets the story, with the romance of a southern girl and a northern boy and their happening together at医 when each one needed the other.

the settings and the physical characteristics of the production, all bear marks of a typical capellani production. the interiors are in the best taste, with a richness not overplayed; the outdoor scenes were selected with the discrimination of the director.

enthusiastic exhibitors want more "pollyanna"

the popularity of "pollyanna," mary pickford's first production for united artists, is best explained in the fact that it has not only broken box-office records in many sections of the country, but that there has arrived already in the office of the corporation numerous requests for extended runs and repeat bookings on the production, from exhibitors who have made exceptionally successful engagements out of the picture.

will show in grand theatre, columbus, ohio, is exceedingly enthusiastic over the two weeks' engagement of "pollyanna" and at the conclusion of it he wired united artists to this effect: "closed mary pickford in 'pollyanna' last night after wonderful two weeks of good business. there was not one day of even fair weather; cold, rain, snow, slush, icy streets. almost impassable. send me contracts for her next production and also contracts for return engagement of 'pollyanna' to be shown when the sun shines."

a wire was received from the cabrillo theatre, san diego, cal., to the effect that the management would hold "pollyanna" over for a second week, since it was impossible for them to accommodate the tremendous crowds during the first week's engagement.

canadian parliament may abolish reel tax and raise import tariff

there is every prospect that the canadian parliament, at its session which opens at ottawa, ontario, on february 26, will take up the questions of re-arranging the tariff on moving picture imports into canada. it has already been intimated that this tariff will be adjusted so that british moving pictures will be given decisive preference. this development has been assured to representatives of exhibitor associations who have interviewed a cabinet minister with regard to government action.

another promise is that the special federal tax of 15 cents a reel a day will be abolished entirely and that the revenue from this source will be made up by an increase in the duty on moving picture prints from the united states. it has been intimated that there will be no increase on the duty on moving pictures from great britain, and if this plan is followed out there will probably be considerable preference in favor of british productions.

england may have preference.

secretary thomas scott, of the motion picture producers' association of ontario, has been urging that the duty on british film imports into canada be removed entirely so that the english producers would have free access to the canadian market. incidentally, the canadian exhibitors' exchange, ltd., of toronto and montreal, which is a subsidiary company of the exhibitors association in ontario, has contracted for the canadian rights of eight british features, the first of which "romany lass," has already been presented in a number of ontario theatres. more of these english productions are to be secured by the canadian exhibitors' exchange, it is intimated.

sir henry drayton, the federal minister of the interior department, who has prospective tariff changes in hand, and it has been intimated that one of his important proposals will be the abolishment of the so-called reel tax and the increase in the duty on american pictures. up to the time that sir henry reached the decision to repeal the reel tax, exhibitors in all parts of the country made loud complaints against the injustice of the law, inasmuch as they were paying, in some cases, a larger reel tax total than the rental of their theatres by the year.

promise great things for new fox feature

reports from the west coast studios of fox film corporation, where the staging of "the orphan" is under way, indicate that this first effort of william farnum since his return to california will be flawless in its "atmosphere." under direction of j. gordon edwards, who has an enviable reputation for consistently faithful effects, there is every reason to believe that the finished product will justify the reports.

farnum at palm springs.

william farnum and a company of 100 persons began work at palm springs on this story from the pen of clarence e. malford. with a view to absolute authenticity of setting, an area of many miles around los angeles was canvassed painstakingly to find the right location. when the technical director had decided upon the types of houses to be used in "the orphan," he had his plans duplicated for the interior scenes, which are to be done at the fox studio in hollywood.

the screen advent of "the orphan" is awaited, with great interest. the story is said to be tensely dramatic and to constitute a fine vehicle for the actor of many characters marked by strength, passion and intense sympathy.
Reports from Select Exchanges Show
Increase in Bookings and Service

THE severe winter has had little or no effect on the efficiency of the Select branch office forces, a statement from the home office contends. In fact, it says, the trend of the exchanges is toward a constant increase in efficiency and service to the exhibitor.

From Philadelphia comes the report that files for pictures were added to the list of that exchange. E. L. Castor, salesman, succeeded in booking Select productions in the four towns that heretofore had not been the Select "trights." Additional prints were called for by the Philadelphia office on "The Isle of Conquest," the Norma Talmadge Special production. The report says there is an extraordinary demand for this production in all parts of Pennsylvania. "A Regular Girl" headlined the bill at the Allegheny Theatre two weeks ago and last week this theatre showed the Owen Moore release, "Piccadilly Jim." The Allegheny is the largest theatre in Philadelphia.

Closes for Two Washington Houses.

A report from Seattle states that the two towns, Raymond and South Bend, Washington, had not shown Select Pictures for two years but that Salesman Knox of the Seattle office recently succeeded in signing the Reizer theatres in the two towns for two Select pictures a week, under a contract covering several months. Branch Manager Renchie, of Seattle, is at the present time touring Montana and his reports indicate an increase in Select's business in that state.

Exploitation representative J. H. Lichtenstein of the Pittsburgh office assisted in putting over the Talmadge production, "She Loves and Lies," which played at the Olympic and Cameraphone theatres last week and is now busy exploiting "Greater Than Flamen," the Elaine Hammerstein release, which is showing at the same houses this week.

The Omaha office reports the success of Jake Cohn, who recently was appointed Eastern Iowa representative, in closing an unusual number of excellent contracts. These are not only on the regular productions but on the Specials as well.

"Fires of Love" Is Title of New Griffith Picture

W. GRIFFITH'S second attraction to be distributed by First National Exhibitors Circuit will be entitled "Fires of Love" and will be released in March. The greater portion of this production was screened on the Island of New Providence in the Bahama Islands, and it during the cruise to this location that the entire Griffith party was swept into the gale that for fifteen hours threatened their lives.

The cast for "Fires Of Love" is comprised of many Griffith favorites whose absence from the screen, it is understood, was for the extreme purpose of rendering their work fresher and more vivid in the picture. Miss Fielding, Clarine Seymour, of "Cutie Beautiful" fame, had the role of her career in this production and among others who have prominent parts are Richard Barthelemash, Creighton Hale, Anders Randolph, Kate Bruce, Porter Strong, Herbert Sutch, Florence Short, Walter James, Thomas Carr, Adolphe Lestina and Ben Grauer.

Though not finally completed, "Fires of Love" is fast approaching the "finishing touches" stage.

Army Cameraman Joins
Fox News Office Staff

HAVING travelled 17,000 miles in Russia as a captain in the signal corps of the United States army, during which journey he obtained priceless motion picture views of the doings of the Bolsheviks, the Czecho-Slovak soldiers and the scenes of the place where the Czar and his family were killed, Howard P. Kingsmore has been brought by Fox News to New York City where he has joined the home office staff of news cameramen. Kingsmore, who formerly lived in Philadelphia, was decorated by Admiral Kolchak, late leader of the anti-Bolshevik forces in Siberia, receiving the Order of St. George.

Few men have had an opportunity to see Russia in its darkest days so thoroughly as did Kingsmore. The cameraman, although honorably discharged from the army with the grade of captain, was commissioned a major in the Reserve Corps in recognition of his services in gaining remarkable motion pictures in the heart of Russia.

"In November, 1918," says Mr. Kingsmore, "I boarded a Red Cross train at Vladivostok bound for Ekaterinburg, a distance of 6,000 miles. The train was made up of twenty-five freight cars filled with food, clothing and medicine for the thousands upon thousands of destitute refugees in the interior of Siberia and Russia proper. We were under way nearly a month before we reached Omsk, the headquarters of Admiral Kolchak. All of the supplies were unloaded at Omsk; the rest was sent on toward Ekaterinburg, 1,000 miles farther west. It was a nine weeks' journey from Ekaterinburg. Our accommodations on the train were of the poorest sort."

Major Kingsmore tells of the great interest the Russians of all classes displayed in his motion picture camera, and of the great delight they had in film exhibitions at the army bases.

Begin on Fifth Kaufman Picture.

Following the showing last week of the first Kaufman Weekly entitled "Little Red Riding Hood," which Lewis J. Selznick will present through Select Pictures, it is announced that the fifth of the Kaufman editorials is about to be screened at the Selznick Bronx studios. "Easy Money" will be started soon under the direction of John Lopez and William Duffy, assistant director. George Wemett and Lewis E. Buck, starring roles. The scenario is by Merle Johnson.

"Such Man, Poor Man, Beggar Man," the fourth Kaufman Weekly was finished recently, and has gone into the cutting room. Mr. Wright and Miss Lee also play the leads in this.

"Other Men's Shoes" Goes Big in the Larger Cities

OTHER MEN'S SHOES," Edgar Lewis's first big production for Pathé release, in the initial week of its distribution proved to be one of the best box-office attractions which Pathé has ever issued. Reports to the home office indicate that the most important first-run theatres in the United States are booking "Other Men's Shoes" for extended runs. The New York, Chicago and Indianapolis exchanges are particularly active in the booking of the Lewis extra special.

Among the big theatres booked out of Chicago are the Jefferson, Port Wayne; Centennial, Warsaw, Ind.; West, Galesburg, Ill.; Ayov, Moline, Ill.; Liberty, Davenport; Orpheum, Rockford, Ill., and Strand, Freeport, Ill. The following are first-run accounts. Indianapolis records the booking of the Lewis attraction by the Liberty, Terre Haute; Murette, Richmond, Ind., and Wyom-Grand, Muncie's leading screen palace. The Liberty, Spokane, will feature it as will the Pinney, of Boise, and the Burley, of Bur- lia.

In New York, in addition to booking the foremost of the Loew and Fox theatres, the local exchange has placed the production in the Loew's 12th Street, S. C. Circuit, the Plaza, B. F. Keith's Prospect, Pastime, National Winter Garden, Majestic, Keystone, West End, Fourteen Street, St. George Theatre, Waterbury, Conn.; Strand, Bayonne; Empire, Port Richmond; Academy, Jersey City; Steinway, Astoria; the entire David Picker Circuit; the Beverly and the Crescent.

D. C. Naegley, who also operates the Opera House, Columbia, Pa., has taken over the Star Theatre, in that town, with Charles Shirley, his associate in both enterprises.
Rothschild Remembered on Birthday.

J. J. Rothschild, assistant to General Manager Sam E. Morris of Seinick Pictures, is wearing a new watch and chain as a silent reminder that he has passed another milestone upon the highway of life.

Upon Mr. Rothschild's birthday, a few days before the country solemnized the anniversary of Abraham Lincoln's birth, Mr. Rothschild presented a gold watch and chain by the branch managers of Select as a token of their esteem. The presentation speech was made by Morris Saifer, of the Select New Haven branch.

Henry Siegel, manager of the New York branch, presented Mr. Rothschild with a diamond ring as a charm to wear on one end of the chain.

Bert Lytell Will Do "The Temple of Dawn"

THE TEMPLE OF DAWN, a novel by the young Australian novelist, I. A. R. Wylie, will be Bert Lytell's next Screen Classics, Inc., production following "Alias Jimmy Valentine." Metropolitan officials announce. Arthur Zeller, of the Met scenario department has started work on the exploitation of the novel.

The Temple of Dawn is the story of an English army officer, Leigh Darby, by name, who, through unfortunate circumstances becomes an outcast in India and later finds himself.

Miss Wylie is the author of "Towards Morning," a novel of the world war that attracted much attention. "Stronger Than Death," Nazimova's newest Metro release, was adapted from a novel by Miss Wylie.

Bert Lytell is now on his sixth week picturizing "Alias Jimmy Valentine," the famous Paul Armstrong stage play. He expects to complete the production in four weeks more. Production of "The Temple of Dawn" will be started immediately following the completion of "Alias Jimmy Valentine."

Kunsky Takes Over the De Luxe Theatre, Detroit

THE name of John H. Kunsky of Detroit again comes to the fore in the announcement of the taking over by Mr. Kunsky of the De Luxe Theatre from its present operating company. The De Luxe, recognized as perhaps the most beautiful of all residential theatres in the "city of the straits" adds one more to the already extensive chain of Kunsky-operated "Theatres of Detroit and Kunsky marks but one of a chain of several new theatres to be operated under the Kunsky banner.

With a capacity of 1,800 and with everything that money can purchase in the way of luxury and comfort, the De Luxe operates daily to a clientele composed mostly of upper income patrons. The Coliseum style, thus allowing for added capacity and making the main floor and balcony one, thus eliminating much of the trouble experienced by larger theatres in inducing its patrons to be seated in the balcony.

Mrs. Sidney Drew Returns to Films in Third of Her Pathe Comedies

In response to the written requests of thousands of motion picture patrons and the demands of hundreds of exhibitors throughout the country, Mrs. Sidney Drew has decided to return to the screen. She will begin work at once on the third comedy of the Mrs. Sidney Drew series and her initial appearance upon her return will be in this production, "The Emotional Miss Vaughn." The decision gives thousands of exhibitors who have booked her entire series of comedies an unexpected asset.

It was the original intention of Mrs. Drew to refrain from a screen appearance for some time, but the third picture of the series carries a part exactly suited to her talent, and this fact, coupled with the extraordinary demand for her, decided her. Her reappearance adds the finishing touch to the remarkable series of pictures which she is creating to fill the long-felt want for comedies made famous by the late Sidney Drew and Mrs. Drew.

Mrs. Drew the Guiding Power.

In all of her work with her late husband, and in the first two comedies of the present series, Mrs. Drew was the guiding power. She wrote, directed, and appeared in the first Drew comedies, and in the new series she has adapted for the screen the "After-Thirty Stories" of Julian Street and has personally supervised the direction of the first two pictures, "The Charming Mrs. Chase" and "The Stimulating Mrs. Barton," in which John Cumberland will also appear in the third comedy.

"The Charming Mrs. Chase" is meeting with remarkable success with exhibitors in every territory. In New York City it makes its initial appearance at the Capitol Theatre and the management of that important picture house has booked the entire series. The finest theatres in the country contracted for the entire series without knowing that Mrs. Drew herself would be seen in some of the comedies, and the Pathe offices have received a multitude of telegrams of congratulations on the first comedy.

The second picture, "The Stimulating Mrs. Barton," has already been completed, and at the first showing it was agreed that it is an even better production than the first. The story is of the "spring urge," making restless the hearts of a nice married couple.

Harry McRae Webster to Direct "Determination"

HARRY McRAE WEBSTER has arrived in Washington with John J. Lytell, one of the largest motion picture representatives in the world, and has closed a contract with Capt. R. F. Stoll, author of "Determination," to direct the production of this photoplay. Mr. Webster has directed the following stars in features: Dorothy Daltone, Betty Swanson, Beverly Bayne, Bryant Washburn, Loretta Young, Dorothy Phillips, Delores Cassenelli, Francis X. Bushman, William Farnum, Louise Gilmore, Stuart Holmes, King Baggot, E. K. Lincoln and many other well-known stars.

"Determination" is being produced by the United States Photo Play Corporation and actual production will start on June 1 at Grantwood, N. J. Between now and that date Capt. Stoll and Mr. Webster will be getting everything in readiness for this production. There will be an all-star cast. It will take at least eight months to produce "Determination," then the company will follow with "The Soul of Man," "The Home of Man" and "Deception," all ten-reel photoplays.

Many Popular Players in "Away Goes Prudence" Cast

JOHN S. ROBERTSON'S announcement of the cast for "Away Goes Prudence," the original story by Josephine Lovett which Billie Burke is working on for the Famous Players-Lasky Corporation, includes a number of names familiar to the stage and screen. Percy Marmont, the well-known English actor, appears for the first time as Miss B. He's leading man. Though in America only two and one-half years, Mr. Marmont has made a big name for himself on the American stage and screen.

Prudence's father, Mr. Thorne, is played by Charles Lane. Mrs. Thorne is being characterized by Maude Turner Gorham. Dorothy Gish is having a bit in the part of Mrs. O'Dare in "Irene," has the comical part of the washerwoman, Mrs. Ryan. "Scottie," the "tough guy," is played by Bradley Barker, who has just finished a principal part with Constance Binney in "Little Miss By-the-Day." Albert Hackett is cast as Jimmie Ryan. George Stevens and Walter James are also in the cast.
**Winfield R. Sheehan, Fox Official, Sails on Annual Trip to Europe**

O

n his annual European trip in behalf of the expanded activities of Fox Film Corporation, Winfield R. Sheehan, general manager of the company, sailed on Saturday, February 14.

Mr. Sheehan, whose splendid European trips were not interrupted even during the war, will make his first stop in London, where he will remain several days before he arrives at the opening of the new Fox Film building at 13 Burnham street in that city. This, it is announced, will be the model film building of Europe. It was formerly occupied as headquarters for the Canadian army, and has been remodeled to make room for the larger film activities, which will include executive offices, shipping and poster departments, film vaults, projection rooms and equipment for the other departments.

After his brief stay in London, Mr. Sheehan will go to Copenhagen, making his headquarters at the Fox office there; thence he will go to Berlin, Vienna, Rome, Milan, Paris and Brussels, according to his present itinerary. In Paris he will join Abraham Carlos at 24 Boulevard des Capucines, the French headquarters of Fox Film Corporation, over which Mr. Carlos presides.

**To Install Printing Plants.**

Mr. Sheehan, while abroad, will arrange for the installation of two large film printing plants, one in England, to handle the output for the market of Great Britain, the other in Paris to care for the demands of the continental business.

The foreign activities of Fox Film Corporation have grown to such proportions that there now is a Fox branch in every leading city of Europe as well as in all the countries of the Orient, Australasia and South America. A system of operation has been inaugurated whereby the exhibitor is in direct contact with a Fox manager, locally as in the United States, and this has resulted in a cordial relationship which has increased still further the Fox business in the countries concerned.

During his tour Mr. Sheehan will arrange for additional facilities for these branches to keep pace with their growth. It is expected that he will bring back with him on his return the usual number of foreign plays, and as the dragnet is already out for foreign stars some interesting announcements are awaited.

**Hodkinson Managers Report Big Business on “Capital”**

T

HE CAPITAL,” third in Leah Baird’s series of productions from Augustus Thomas’ stage triumphs, gives every promise of passing the high mark set by Miss Baird’s previous “Capital” presentation, according to Hodkinson release. “As A Man Thinks,” which had the largest volume of the business reported by Hodkinson managers the past two weeks.

Listed among the big first run houses where “The Capital” is holding up to top-notch business recently are The Tudor, New Orleans, La.; the Poli Theatres, at Scranton and Wilkes-barre; the Lyric, Buffalo, N. Y.; the Royal, Waco, Tex.; the Eagle, Manchester N. H.; the Rivoli, Columbia S. C.; the Empire, Omaha, Neb.

Among the bookings reported on the production this week are The Casino, St. Louis, Texas, Palace, Sioux City, Iowa; the Rialto, Glens Falls, N. Y.; the Attaway, Charlotte, N. C.; the Lyric Fitchburg, Mass.; the Hippodrome, Pittsburgh, Pa.; the Dreamland, Columbus, O.; the Bucklin, Elkhart, Ind.; the Strand, Altoona, Pa., and the Belasco, Quincy, Ill.

**Reginald Barker Starts Work on “Branding Iron”**

R

EGINALD BARKER has begun the direction of “The Branding Iron,” based on a successful novel by Katherine Newlin Burt; the story which Rex Beach said that he wished he had written. “The Branding Iron” is a novel of lumber camp and ranch life in Wyoming, as well as a vivid picture of New York theatrical life.

Reginald Barker, who directs “The Branding Iron,” was recently married to Clara Williams, a motion picture star known both as a beauty and as an actress of emotional parts. Both Mr. Barker and Miss Williams attended local schools in Los Angeles. Miss Williams was associated in pictures with Lubin, Ince, Triangle and Paralta, but now declares that she is abandoning the screen forever.

**Neal Burns Remains with National Film Company**

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PURNING many legitimate offers from other producers, Neal Burns, who has been starring in a series of Capitol comedies with the National Film Corporation of America, put his signature to a contract on Monday, February 9, which gives the National a right to his services for another year, with a five years’ option to continue the contract now in force.

It is understood that Neal Burns’ new salary is almost double what he received on his first thirteen Capitol comedies.

Neal Burns’ popularity is the result of the Capitol comedies, which the National makes for Goldwyn release, according to I. Bernstein, production manager of the National.

Mark Goldaine, who has been directing Neal Burns since he joined the National staff, will continue to handle this rising young comedian, who will be supported by Lucile Rube, formerly the Paramount-Archtcraft cross-country girl.

William Weisbрод’s Elite Theatre, Philadelphia, opened February 16. The new house is located at Twenty-seventh and Girard Avenue.
PATHE announces that "Trailing by Three," the fifteen-episode serial produced by Arthur F. Beck, in which Stuart Holmes and Frankie Mann are co-starred, has been chosen to follow "The Adventures of Ruth" on the program of Pathé serial offerings and will be released on April 4.

The story and scenario are by Charles Talmadge, the husband of the famous stage success, "In Old Kentucky," and numerous screen successes, among them "Three,” "The Lone Wolf,” starring William S. Hart, and the Douglas Fairbanks feature, "Manhattan Madness." The main line of action developing throughout the fifteen chapters of "Trailing by Three" centers about a priceless rope of pearls which represents the ransom of a tribe of South Sea Islanders from Pathé serials. It is announced that Talmadge was born in Alexandria, Egypt; educated in Constantinople, and studied law and dramatic art at the University of Sofia, Bulgaria. His record with American producers as a director is one of distinction.

The supporting cast includes such well known actors as John Webb Dillon, Wilfred Lytell William Welch and Ethel Kay. Important parts are played by the well-known Chinese actor, Sam Kim, and an 11-year-old Oriental child prodigy whose name is May Toy. Sam Kim also assisted in the supervision of costume and make-up department before characterizing in the scenes laid in Chinatown in San Francisco.

Pathé has completed plans for an extensive advertising and exploitation campaign. "Trailing by Three" is to be publicized on the same scale accorded every serial produced by the Pathé studio. It is announced that "Trailing by Three" is a serial lending itself particularly well to novel exploitation ideas, and Pathé promises many suggestions and plans to aid the exhibitor.

Chaplin Film Blocks Traffic.

For the first time in the theatrical history of Atlanta, Ga., local police reserves were called out five different times to regulate traffic conditions about the Criterion Theatre during the showing of "A Day and a Night." Chaplin's fourth million dollar comedy released by First National Exhibitors Circuit.

How we judge it,” said Willard Patterson, manager of the Criterion, "Charles Chaplin has pulled his very best picture this time. The box office receipts say so and there is no higher supreme judge than the grand total line."

Miss Louise Huff Weds

WORTHY MANUFACTURER

LOUISE HUFF, who is well known to motion picture fans throughout the country from a number ofParamount, Lubin and other features, was married on February, February 16, to Edwin A. Stillman, a wealthy machinery manufacturer of New York City.

Miss Huff recently obtained a divorce from her first husband, a motion picture director, with custody of her young daughter Mary Louise. Mr. Stillman also obtained a divorce from his first wife, who is the son of Mrs. Francis H. Stillman, of a prominent Brooklyn family, and has been living of late at 50 West Fifty-second street, New York.

The ceremony took place at the Marble College Church with the Rev. Dr. O. P. Barnhill officiating, only relatives and a few friends of the bride and groom being present.

Mr. and Mrs. Stillman will make their home in New York and Miss Huff will continue her career as a motion picture star. Her last appearance on the screen was in the American Cinema Corporation's feature "The Stormy Petrel."

Long Missing Cameraman

Escapes from Bolsheviks

FEARS for the safety of Victor O. Kubes, a New Yorker, missing for three years in the heart of Soviet Russia, were allayed on February 14 when a cable was received from Paris stating that Kubes had telegraphed from Ber- lin to the French capital. Kubes, formerly a lieutenant in the U. S. army signal corps, was a cameraman for Fox News, and left Paris October 26 last to try to make his way to the stronghold of the Bolsheviks.

It was known that he had succeeded in entering Russia by way of Finland, but after that no word was received from him. Alarmed by his silence of months, Fox News recently telegraphed to the State Department in Washington, requesting that the government institute a search for him.

In his message to the Paris office of Fox News Corporation, Kubes said briefly that his journey had been full of excitement and hinted that he had reached Germany only after the greatest difficulties.

Starts Studio Paper.

A semi-monthly studio newspaper, inspired by James Hood MacFarland, eastern studio publicity representative, with the modest purpose of interesting the employees of the eastern studios of the Famous Players-Lasky Corporation, and in that way obtaining closer cooperation between the different depart-
ments and creating more interest in the publicity work of that organization, has just made its appearance. The newspaper, the first issue of which is in mimeograph form, is called "Long Shots and Close-Ups." It has received the hearty approval of J. N. Naulty, studio general manager, and will be a permanent feature.

"The Lone Wolf" Still Booking.

"The Lone Wolf," Select release starring Bert Lytell, which was distributed to exhibitors throughout the country some time ago, has shown a big burst in bookings recently, according to reports from the Select offices at 729 Seventh avenue, New York.

This increase in popularity of the film is attributed by Lewis J. Selznick to the declaration which has been made that "The Lone Wolf" is one of the best productions that Bert Lytell has appeared in. The box office reports and exhibitor satisfaction are cited as ample proof that this is so.

Nelmar Loans Players to Tourneur.

Marjorie Daw and J. Barney Sherry, two of the leading players in Marshall Nelmar's "The River's End" which will be released the middle of this month through First National, have been loaned together with Wesley Barry, Nelmar's twelve year old boy star, to the Maurice Tourneur Company.

All three of the above mentioned stars are under long term contracts with Mr. Nelmar but as the producer is contemplating a visit to New York City before starting work on a new picture, he agreed to Mr. Tourneur's request for the services of his talented players.

Eight Directors with National.

The National Film Corporation of America now has eight directors on its permanent directorial staff. They are: William A. Seiter, Paul Hurst, Mark Goldiane, Harry Edwards, Ward Hayes, Robin Williamson, Lon Carter and Jack Hoxie, and "Micsky" Caldwell, technical director, has been added to the studio council. Tom Gibson has been engaged to

Lon Chaney

Roanoke Operators Elect

Many New Year's resolutions were made by Local No. 55, International Alliance of Theatrical Stage Employees and Moving Picture Operators, of Roanoke, Va., when it elected officers at its meeting of January 4, and the spirit of the organization since then points toward a realization of hopes for a happy and prosperous new year.


Louise Glauin in New York; Star Acclaimed Enroute

LOUISE GLAUM is in town. The popular fascinator of the silver screen enjoyed a thrilling trip cross country, having been "held up" at Kansas City by a dozen exhibitors and exchangers who tried to induce the J. Parker Read, Jr., star to stay over for the premiere of "The Lone Wolf's Daughter" at the Newman Theatre. Ben Blotcky, the Hodkinson exchange manager, arranged the reception. In Albuquerque, N. M., and in Chicago, where S. J. Goldman, the Hodkinson representative, met Miss Glauin, the star also was warmly acclaimed.

"Give us another 'Lone Wolf's Daughter' was the text of the exhibiters. Miss Glauin is in the Claridge. Accompanying the star were Mrs. Porter H. Albright, her sister, and Sig Schlager, J. Parker Read, Jr.'s, press representa-

New J. Warren Kerrigan Production, "$30,000," Has Thrills and Laughs


It is said that "$30,000" is the liveliest vehicle in which Mr. Kerrigan has been seen in many a day, the role of John Trask giving the popular star many opportunities to revel in that branch of comedy and dramatic situations that has won for him the big popularity he enjoys among patrons of the cinema.

Besides cohesive action and a striking plot, "$30,000" is rich in rollicking humor.

Some of the most popular players of the stage and screen support Mr. Kerrigan in the new production. Fritzi Brunette, the clever little heroine of "The Lord Loves the Irish" and "Live Spars," is again seen in the feminine lead. Others in the cast are Nancy Chase, an English beauty late of the London stage, who makes her first appearance on the screen; Joseph J. Dowling, who played the patriarch in "The Miracle Man," Thomas Guise, Arthur Millette and Carl Stockdale.

Director Ernest C. Warde, who officiated in the production of all previous Kerrigan-Brunton pictures, also directed "$30,000."

Stecher-Caddock Pictures
"Going Big," Says Pioneer

THE Pioneer Film Corporation announces that the motion pictures of the Stecher-Caddock wrestling match are proving one of the season's genuine surprises, and wide interest is being manifested in them. At various centres throughout the country they are repeating the success "made at the initial showing at the George M. Cohan Theatre in New York.

Already, the following territories have been disposed of: Iowa and Nebraska to Ernie Holmes of Omaha; Northern Pennsylvania and Southern New Jersey to Cotton Picture Enterprises of Philadelphia; Western Pennsylvania and West Virginia to S. & S. Supply Co. of Pittsburgh.

Leah Baird Completes Latest Hodkinson Picture

LOUIS JOSEPH VANCE, "Cynthia of the Minute," Leah Baird's fourth in her series of Arco productions for W. W. Hodkinson distribution, has been completed at the Leah Baird studios, where it is now in the cutting stage.

The final scenes were taken at the Clifford, N. J., studios following the return of Miss Baird and her company from Tampa, Fla., where the many thrills, always looked for in a Louis Joseph Vance story, were photographed. Now all of the parts are enacted in the South, however, much of the shipboard action having been taken aboard the former German liner Kronz Prinz Wilhelm in the Hudson River. For the vessel was turned over to the Cunard line.

Players of nation-wide repue were selected by Mr. Beck to support Miss Baird in "Cynthia of the Minute." Hugh Thompson, an actor with a long list of successful achievements, is Miss Baird's leading man. Her company was assigned one of the outstanding roles. Others who support the star are Alexander Gaden, erstwhile leading man for Doris Kenyon in "The Bandbox" and later with Miss Baird in "The Capitol"; Ruby Hoffman, Matilda Brundage, William Welsh and John Webb Dillion.

"Cynthia of the Minute" has to do with the extraordinary adventures of a young American girl born to good social position and wealth by the exigencies of fate compelled to fight her own battle against a band of crooks bent on securing possession of her property and ready to use any foul means to achieve their ends.

Bobby Vernon Featured in "Petticoats and Pants"

BOBBY VERNON is the featured player in the newest Christie Special, "Petticoats and Pants," scheduled for March release. It is announced as one of the funniest as well as the most elaborate comedies ever made so far as sets, costumes and photography are concerned, to say nothing of a use of the Christie Follies girls.

The chief action is laid in a lavishly equipped cabaret.

The principal feminine role is in the hands of Helen Darling, a famed exponent of a solo dancer in a cabaret. William Beaudine directed. The story was written by Frank Roland Conkin and scenery by Bud Scott Darling. The photography was by E. G. Ullman.

The Opera House, Green Lane, Pa., opened with pictures and vaudeville. January 13, giving shows the last half of each week.

Banquet of Roanoke Local 55, I. A. T. S. E.

Followed recent election of officers for the ensuing year. R. M. Hartigan was re-elected president.
"The Fortune Teller" To Be Released by Robertson-Cole as a Special

THE FORTUNE TELLER," the A. H. Woods dramatic production which played a record run in New York City and startled the country with its success shortly before, is given to the screen world by Robertson-Cole as an "extra special." This big production directed by Albert Capellani was ordered by Robertson-Cole this week, and Marjorie Rambeau acts the leading role. She is supported by a cast of notable stage and screen artists.

The "Fortune Teller" is without doubt the most elaborate and best staged film thus secured by Robertson-Cole," said A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation. "The picture is a dramatic setting of a play of the same name which had a continued run not only in New York City but in every large city in the United States. In this production de luxe, Albert Capellani revealed with the picture a marvelous story to work with and a star who has been proved as one of the best drawing cards both on the legitimate stage and on the screen. But, on the other hand, his artistic touches, together with the elaborate scenes and dramatic settings, has stamped this as one of the best productions given to the picture field.

Wide Exploitation Planned.

"When we say that it is the greatest picture Robertson-Cole has ever been fortunate enough to release, we are not boasting—we want the exhibitor to know that with the approval of the public this concern has made this not only a special but an 'extra special' feature production. This is the first time in the history of this corporation that we have given the trade an 'extra special.'

"The Fortune Teller" will be exploited in the most thorough manner. The caliber of the picture will be told by every national advertising; and its exploitation possibilities explained in publicity and advertising matter.

The press campaign books, the lobby cards, and the paper will be a surprise in motion picture work. We know what we have in this picture and we are not going on the fortune, or time, to stand in the way of making this the biggest box office attraction of the times."

Boston Will Have Second Largest Theatre in America

PLANS for a new moving picture theatre, the largest in New England, were revealed with the announcement of the sale of the Seigal department store building, Washington and Essex streets, Boston. The great building, which has been vacant for several years, was sold by the department store trust to Benjamin A. Prager, of the Mayflower Photoplay Corporation; Max Mitchell, president of the Cosmopolitan Trust Company; Adolph Leve, of the New England Waste Company; L. Agoo and L. Agoo Company, wholesale leather merchants, and Reuben Broomfield, president of the Stoughton Mills.

Announcing that the eight-story $4, 100,000 vacant store is to be converted into a motion picture theatre, and a business producing building, the new owners said it is their intention to devote the rear portion of the building to a motion picture theatre that will be superior in appointments to any in the country. Its seating capacity will be 4,000, being exceeded in this respect by only one theatre in America, the new Capitol in New York City. The theatre will occupy part of the basement and sections of the first, second and third floors.

This theatre, the largest in New England, will fill a long felt want and will give the public a motion picture house unsurpassed by any in America in attractions and equipment. It will show the highest class first-run pictures obtainable and will offer other features unique in the amusement business of New England. Just how the remainder of the building will be utilized has not been fully decided.

Maddened Steer Injures Joe Ryan, Delaying Exciting Vitagraph Serial

A MADDENED steer, with his neck twisted to the breaking point, several days ago made a last lurch and heave that hurled a Vitagraph serial many weeks out of its schedule. Joe Ryan, known widely as "the best loved villain on the screen," suffered the direct force of the steer's wrath.

Ryan lies bedridden with three broken ribs and contusions that will permit the steer in California to breathe more easily for some time. His injuries are described as severe but not serious. They have caused Vitagraph, however, to issue formal announcement that the release of the Joe Ryan-Jean Paige serial is indefinitely postponed.

Joe Ryan was being raised, together with Jean Paige, the winsome little leading woman of many Vitagraph features, to serial stardom for the first time by this production. He has appeared as leading heavy in several of Vitagraph's recent serials.

The exploit of the new star and the healthy steer was being enacted as part of the third episode. The erstwhile villain has a penchant for steer fighting. He has had long training on the plains and in his him characters as a handler of cloven-hoofed animals.

When the serial ultimately is resumed and completed, the actual scene of Ryan's fight with the steer will probably appear as one of its supreme high lights. The encounter lasted forty minutes and the final climax brought the complete defeat of the steer even more dramatically than the story required. For the steer died.

Republic Buys "The Great Shadow" from Adanac Co.

W HAT the Republic Distributing Corporation considers one of its most important purchases was announced when it became known that "The Great Shadow," said to be a powerful picture depicting the general social unrest of today, was bought from the Adanac Production Company for release at an early date.

While the picture is declared to be in no sense propagandistic, it is described as timely in theme, vigorous in treatment and absolutely convincing.

While the play teaches the folly of capital and labor, who depend much upon each other, getting into a tangle, it also shows the logical and happy conclusion when the country recovers from a species of insanity.

The story is dramatic and full of action. The dominating character is played by Tyrone Power.

[Image: When Man Meets Beast. Joe Ryan, Vitagraph villain, battling for graph serial. When time was called J from many contusions.]

100,000 vacant store is to be converted into a motion picture theatre, and a business producing building, the new
Selznick Engages Red Eagle.

The Selznick studio roster of players now contains the name of a man whose ancestors date back farther in American history than those of any other American stage or screen star, or player. This personage is Red Eagle, a real Indian who is a direct descendant of the chief of one of the oldest tribes in America. He has been engaged for the role of Payatuk in the new Ralph Ince special production for Selznick which is titled "The Law Bringers."

Charles Ray Studios Ready for Production

With a statement from Charles Ray promising exhibitors and public the best efforts of his organization comes the news that the studios of the Charles Ray productions in Los Angeles will be ready for actual production by the time Moving Picture World reaches subscribers.

Steady progress has been made on the extensive alterations and additions to the original Fleming street studios which will house the new Ray productions, and the plant will be cleared for action in time to conclude plans for the first work of the star. Ray is enjoying a much needed vacation away from Los Angeles and will return to commence independent production in the latter part of the month.

Jerome Storm, who has declared his intention of continuing as director of the star, is already on the scene, making arrangements for the initial First National attraction in which the Arthur S. Kane Pictures Corporation will present the star. Mr. Ray is highly pleased to have obtained the services of Director Storm, who has long been a close associate of the actor. Mr. Ray believes that cooperation between all the vital factors in the making of photo-plays is the first law of successful production, and that with such support he can safely promise both exhibitors and public even better and more entertaining pictures than he has done in the past.

New York Reviewers See and Admire "The Strongest" Despite Blizzard

Despite one of the most severe snowstorms which New York City has experienced in years, William Fox, overcoming all traffic obstacles, introduced to the trade press on Thursday, February 5, the all-star super-production of Clemenceau’s great and only story, "The Strongest."

With all traffic lines blocked between the big new Fox studio building in West Fifty-fifth street, into which Fox Film Corporation recently moved, and the Fox laboratories at Fort Lee, the outlook for the trade showing of this widely heralded special looked rather dark. Mr. Fox, however, came to the aid of the projection department by turning over his private car, and in this high-powered machine the Fox messenger raced from the new building northward to the Fort Lee ferry in time to connect with one of the few boats that were kept running.

The trade paper reviewers, meanwhile, were entertained by the current issue of Fox News, a Sunshine Comedy entitled "Her Naughty Wink" and the latest Bud Fisher Animated Cartoon starring Mutt and Jeff in a timely subject called "I’m Ringing Your Party." With these three interesting features before them, the reviewers passed the time pleasantly.

A Sensational Entry.

The company's messenger on his return trip raced from the Fort Lee studios to the Fifty-fifth street building through snowbanks wheel-high, testing the power of the engine to the last ounce. Finally with his engine smoking hot, and snow piled high on all exposed portions of the big machine, Mr. Fox's chauffeur swung the car onto the Fifty-sixth street ramp which leads to the second floor of the big structure, and the messenger rushed in with the film. It was a sensational introduction for the sensational film.

The production of "The Strongest" at once impressed all who saw it as distinctive and without fault as regards the detail of its French settings. Another notable feature observed was the skilful performance of the entire cast, an all-star cast including Harrison Hunter, Carl Liten, Georgette Gauthier de Trigny, C. A. de Lima, Jean Gauthier de Trigny, Florence Malone, Renee Adoee and the young Hal Horne, a juvenile who shows great promise.

Opinions of the reviewers regarding the Fox version of the great Clemenceau’s book are more than gratifying to the producer and his organization, and the effect has already been felt in the increased demand for first runs on this special.

Arrange Foreign Distribution.

Arrangements have been made for shipment of a quantity of prints of "The Strongest" to France, England, Russia, Germany and other continental countries whose vital interest in the theme of the story finds its germ in the conditions resulting from the recent world war. Already the Fox representatives in these countries have reported the widest interest among the trade, and the international publicity which has been given this film has awakened exhibitors in districts where the big special type of screen entertainments never has been shown.

"The Strongest" is the fourth of the big Fox specials for the 1919-1920 season, the others being "Evangeline," "Checkers" and "Should a Husband Forgive?" A print of "The Strongest" complete, with the finished art titles executed in French, has already arrived in France on its way to the home of the celebrated "tiger of France." The Paris representative of Fox Film Corporation also is on his way to confer with the great statesman, and will cable the expressed opinion of the author concerning the Fox Film production of his only novel.

Watching the Dramatic Reaper Swing a Powerful Scythe Under "The Harvest Moon."

Scenes from "The Harvest Moon," a Deitch-Beck production for Hodkinson, starring Doris Kenyon, and directed by J. Searle Dawley.
EXHIBITORS ALREADY BEGIN BOOKING "DEADLIER SEX"

The announcement of March 28 as the release date of the Blanche Sweet production, "The Deadlier Sex," has brought exhibitors throughout the United States into the Pathé branch offices to book the attraction. Pathe is just starting on the sales campaign for the production, and the demand at this time is therefore not due to sales effort but is caused by the remarkable results achieved everywhere by Blanche Sweet in "A Woman of Pleasure" and "Fighting Cressy."

In "The Deadlier Sex" Miss Sweet has of course, the advantage of a story by Bayard Veiller, author of "The Thirteenth Chair," another of the great successes of the year. In the production Miss Sweet appears in an entirely different role than any in which she has been seen in some time, that of a young woman who undertakes to run her father's railroad after his death. Wall Street railroad wreckers are after the property and in a battle of wits she proves herself the master of the situation.

Mahlon Hamilton, Miss Sweet's leading man, the Wall Street magnate, gives a fine performance of the man who couldn't be tamed. Russell Simpson, who has appeared in many notable productions and was last seen with Miss Sweet in "Fighting Cressy," is also in the cast. Walter Perry, Boris Karloff, Winter Hall and Roy Laidlaw are among others who strengthen the production.

LEGISLATURE AT ANNAPOLIS HEARS

Arguments Favoring Sunday Opening

The advocates of the George D. Iverson, Jr., bill, which will permit the opening of moving picture theatres on Sunday after 2 p.m., were heard by the House Judiciary Committee, on Wednesday morning, February 11, at Annapolis, Md. Some of the facts brought out at the hearing were that minor offenses are lessened by moving pictures on Sunday, that the education of people and the Americanization of aliens is aided by the screen and that the people want the moving pictures on Sunday.

The principal speakers were Elmer J. Cook, representing the Whitehurst Theatrical Enterprises, of Baltimore, including the New, Garden, Parkway and New Century theatres; Charles E. Whitehurst, of the Whitehurst interests; George A. McDermitt, manager of Loew's Hippodrome; Howard Stanford, a citizen who stated he represented the unorganized majority; Edward Hirsh, who represented the Castelberg interests operating the Strand Theatre, and D. C. Creecy, also appearing as a citizen, who was the attorney who defended the "Blue Law" cases recently heard in Baltimore.

Predict Favorable Action.

It was predicted that the bill permitting the Sunday opening of moving picture theatres would be reported favorably by members of the committee after the hearing.

The willingness to submit the matter to a referendum of the voters was expressed by all present. When questioned by Mr. Webb, a member of the Judiciary Committee, as to whether the employees of the moving picture theatres would be obliged to work seven days a week if the bill should be passed, Mr. Webb was told by the manager of the Hippodrome that he would be content to have a larger number of employees.

The county members of the Judiciary Committee were informed by Mr. Cook that objections to the exemption of the counties from the operation of the measure would be offered by the supporters of the bill. He pleaded with the county members that Baltimore be not kept behind other cities.

The members of the committee were asked to visit the moving picture theatres on any Sunday afternoon to make their own observations.

MOVES STUDIO HEADQUARTERS

FROM FORT LEE TO THE Bronx

A NOUNCEMENT of the moving to new quarters of the Selznick eastern studios headquarters was made this week. The staff, headed by Myron Selznick and Frank J. Hampton, studio manager is now located in the former Biograph building near Crotona Park, the Bronx. The move was made with a view of increasing the efficiency of the studio staff which recently has been augmented by several capable members. In the new headquarters there will be room to accommodate not only the present staff but the larger staff which Mr. Selznick is now about to assemble.

The former headquarters at the Fort Lee studios became too small for the staff and in addition the daily trips across the Hudson River caused a delay at times which will be overcome in the new location. The address of the new headquarters is 207 East 107th Street. The entire upper floor which was at one time used by the Fox company is now utilized by Myron Selznick and his staff.

P. A. POWERS ON WAY TO COAST.

P. A. Powers, treasurer, and John Brownell, scenario editor of Universal, have left for Universal City, where they will confer with West Coast officials upon many topics of immediate importance. Mr. Powers will carefully survey the situation at the Universal studios and it is expected that some interesting announcements will be the result of his trip.

Mr. Brownell, it is understood, will stay on the coast for an indefinite period, during which time he will plan for closer co-operation between the members of his staff and the directors.
Pathe Serial Sales Manager Tells of Big Demand for Dempsey Serial

EDGAR O. BROOKS, serial sales manager of Pathe Exchange, Inc., has completed his tour of the eastern branches. After visiting the cities of Boston, Buffalo, Cleveland, Cincinnati, Pittsburgh, Detroit, Washington and Philadelphia in the interests of Pathe’s new serial, “Daredevil Jack,” Mr. Brooks returned to New York with the report that the Jack Dempsey starring vehicle is being looked upon generally by exchange men and exhibitors as the greatest serial Pathe has offered to date.

“I found,” Mr. Brooks stated, “everywhere expectations for this new serial keyed to the highest pitch. Our branch managers to a man expressed their confidence that in ‘Daredevil Jack’ they had a serial production of artistic qualities and drawing power that would enable them to achieve results surpassing their best records of the past. The number of unsolicited contracts concluded and the interest shown by exhibitors in the new serial heightens the conviction that ‘Daredevil Jack’ will set a mark difficult for Pathe to reach with future serial offerings.”

Lynch Books Serial.

Some of the contracts reported for “Daredevil Jack” include a booking for every theatre of the S. A. Lynch Enterprises for the entire Atlanta territory. The Gaiety Theatre, Cleveland, has contracted for the serial for a week’s run. Some of the bigger houses in Texas which will show Jack Dempsey as a serial star are the Dixie, Galveston; Lincoln, Houston, and Grand Central, Dallas. The Sunbeam and Diamond are the Duluth, Mich., theatres which will present “Daredevil Jack” for the first run.

It is reported that practically every regular Pathe serial user in the New York territory has booked or is negotiating for the picture. Negotiations are also under way with Pantages for presentation of the serial in all that organization’s theatres in the West.

The Majestic Tadcaster, Albany, has booked the picture for a week’s run and the T. L. Kerse Theatres in Charleston, W. Va., has taken it for runs of one week. It is unprecedented for a town of the size of Charleston to show each episode of a serial for a week straight.

Two Houses Change Policy.

The Hauber Theatre, Pine Bluff, Ark., will present “Daredevil Jack” three days each week. Two houses in which serials have never been shown that have signed for Pathe’s latest are the Klock, Pittsburg, Kan., and the Elk’s Theatre, Parsons, Kan. The Model and Star, Sioux City, Iowa, and the Rex Omaha Neb., are also on the list.

“Jack Dempsey as a screen star has won praise from exhibitors everywhere,” said Mr. Brooks.

Plan Big Exploitation for “Smoldering Embers”

PATHE is living up to its promise to exhibitors by giving big exploitation aids to big pictures and an unusual amount of advertising will be launched for the new Frank Keenan production, “Smoldering Embers,” to be released February 29. The combined efforts of the exploitation and art departments have left nothing to be desired by enterprising showmen in campaigning this new feature.

In “Smoldering Embers,” Mr. Keenan, who not only stars in the play but also directed it, has endeavored to produce something different than any of his late vehicles. Getting away from political and labor drams, the distinguished character actor appears as a wandering vaga-

bond who returns to his former home town where the plot soon develops his past and gives him a big part to play in the life of his son. The whimsical comedy touches are something new, as undertaken by the star, and although he carries off many gripping situations, he also demonstrates he is an inimitable comedian.

As a character actor Frank Keenan has few rivals. For a supporting cast he has chosen Jay Belasco, Kate Van Buren, Lucille Wells, Ross Wells, Graham Pettie, Hardie Kirkland, Frances Raymond, Thomas Guise and Burwick Hamrick.

“12:10” Leads Republic’s Films in Booking Records

IT was thought that last week was a banner week in bookings for pictures being distributed by Republic Distributing Corporation, but the sweep of the features put out by this organization not only continues to move on but is increasing in volume and numbers. “12:10,” with Marie Doro, heads the list in popularity with “The Amazing Woman” and “The Blue Pearl” running close behind. “Girl of the Sea,” the Williamson’s undersea picture, featuring little Betty Hibbun, is also beginning to give a good account of itself. Its release date is March 15.

“12:10” bookings this week were in from two to four theatres in Boston, Cleveland, Detroit, New York, Pittsburgh, St. Louis, Chicago, Denver and Minneapolis. In New York alone there were fourteen new bookings playing the same day and date.

Boston, Cincinnati, Cleveland, Dallas, Texas, Detroit, Los Angeles, Seattle and New York also took kindly to “The Blue Pearl,” and “The Amazing Woman” was booked in nearly all of the houses whose owners contracted for the other productions.

Two new pictures secured by Republic recently are “The Convert of Revenge” with Grace Davison, and “An Adventuress” with Julian Eltinge.
Goldwyn's Western Studios Claim the Greatest Generating Capacity

The installation of a 450 horsepower motor generator set at the Goldwyn studio, Culver City, Cal., gives this studio probably the greatest generating capacity of any studio in the world. This, supplemented with other generating sets already in use, gives a total capacity of 1,250 horsepower, which consumes an average of $70 worth of electricity each working day.

These huge studio "juice makers" are one of the reasons for the clear and distinct photography appearing in Goldwyn pictures. The source of this important adjunct to motion picture production can be traced back into the mountain wilds, 100 miles from Los Angeles.

Carried over the mountains and valleys through huge cables suspended from lattice-work metal towers, the electricity finally reaches the new sub-station near Culver City, where these 60,000 odd volts meet with another force equally as strong, but generated at a steam-power plant nearby. This substation was constructed to meet the ever-increasing demand from the motion picture studios for adequate power service.

Continuous "Flow" Assured.

Power is furnished from this terminus of the two lines so that in case one line is interrupted the power may be directed from the other, thus assuring the studios a regular flow of "sunlight" twenty-four hours of the day. When this power reaches the studio in the form of 2,200 volts, alternating current, it passes through the huge motor-generating sets which convert it to direct current, which produces a steady, even flow of light and eliminates all flickering.

The power generated by the studio generator sets is capable of furnishing lights for the five large glass-covered stages as well as for the mammoth "darks" stage, all of which have a floor space of nearly 100,000 square feet and which are continually in use by the companies producing Goldwyn pictures.

First West of Rockies.

The recent addition to the studio power plants, which are under the supervision of Louis Kolb, master electrician, is a new motor-generator set which holds the distinction of being the first of its kind to be installed west of the Rocky Mountains by the Ridgway Company of Pennsylvania, manufacturers of electrical equipment.

This generator set has a capacity of 300 kilowatts and is equipped with a 450 horsepower synchronous motor. With this generator is an immense switchboard consisting of four panels, two generating, one line and one alternating current, as well as the latest Weston 57 instruments and all modern conveniences and mechanical effects.

Big Paris Picture Theatre Books Selznick Pictures

With the statement from Jean Rosen, general manager of the Select Pictures Corporation of France, that the new Select headquarters have been established in Paris comes a story in which states that Selznick productions have been booked in Paris' most exclusive house, the Letitia Wagran.

Export Manager Louis Brock received this information last week. The theatre is the premiere first run house in Paris and is said to be one of the finest in appointment in all France.

The new Select headquarters are on the Place Chily. This is in the heart of the Parisian motion picture theatrical district and is of central location in the city.

Anita Stewart to Star in "The Yellow Typhoon"

A WIDELY discussed magazine story will find visualization on the screen when Louis B. Mayer presents "The Yellow Typhoon" for release through First National channels with Anita Stewart as the star.

Both the author, Harold MacGrath, and the story came in for much comment and praise when "The Yellow Typhoon" was introduced as a serial in the Saturday Evening Post, about a year ago. Since then it has been published in book form and has been in great demand throughout the country.

The two leading feminine roles in the picture, both of which are played by Miss Stewart, fit the star as perfectly as though the story had been written especially for her. She will be seen as Hilda and Berta Nordstrom, twin sisters who are identical in appearance except for the color of their hair. In their natures, however, the girls present a strange contrast.

Edward Jose is directing the picture from the screen version by Monte M. Katterjohn. Chief among Miss Stewart's supporting players are Ward Crane, Joseph Kilgour and Donald MacDonald. Rene Guissart is in charge of the photoplay and effects.

Selznick Campaign Books Now Contain Editorials

In the evolution of the exhibitor campaign book from a conglomeration of meaningless and wasted words and phrases to a book that is of real benefit and value to exhibitors, Selznick Enterprises lays claim to the distinction of being among the first in the field.

Selznick's newest campaign book, the one for Owen Moore's production, "Sooner or Later," is probably the first supplied to an exhibitor with an editorial page incorporated. It is not a lengthy nor weighty editorial—it is an editorial for the busy exhibitor who has time only for worthwhile suggestions and helps. In the Selznick press books this editorial is carried under the head of "The Silent Partner." In the "Sooner or Later" book the Silent Partner says: "The leaders of mankind, the giants of industry, are men who not only do new things but also old things in, perhaps, a new and more efficient way. Any man may build a theatre, or rent one, equip it, project a picture upon its screen and call himself a showman. But, what is a showman? He is the one who does everything humanly possible to create public interest in your theatre and its attractions. That is your business—the business of creating public interest."

For the real worth of Selznick campaign books much credit is due to Watt L. Parker and Randall M. White.

Among Our Very Best Judys are Punch and Judy, Judy O'Grady, and "Judy of Rogue's Harbor." Strange but true, the last named is the title of Mary Miles Minter's second Reelart from which the above scenes are taken.
Harry Goldberg Packs Sun Theatre
by Tie-Up with Local Newspaper

HARRY GOLDBERG, manager of the Sun Theatre in Omaha, tied up his exploitation of Mary Miles Minter in "Anne of Green Gables" with three local charitable institutions through the Omaha Daily News in such a way that 500 youngsters had a free outing to see the picture.

The box office record had been smashed only the week before by "Soldiers of Fortune," an Allan Dwan production presented by Mayflower Photoplay Corporation, but "Anne of Green Gables" came within a few dollars of equaling it, according to Mr. Goldberg.

Newspaper Gladly Accepted.

Mr. Goldberg was so enthusiastic over the two successive weeks of record-breaking business that he dispatched the following wire to J. S. Woody, general manager of Reaelart: "At last there is a company that has solved the golden rule of what the public wants, and that company is Realart. So far as I am concerned your batting average is 100 per cent. My heartiest congratulations.

Exploiting "Anne of Green Gables" from the angle of its childhood appeal and the youthfulness of the star, the management of the Sun Theatre invited the Omaha Daily News to entertain a party of youngsters at its house. The News liked the idea and invited the children in the City Mission, Father Flanagan's home and the Social Settlement. R. A. Leussler, president of the Omaha and Council Bluffs Street Railway Company, notified Mr. Goldberg that he must have a hand in the business, too. He arranged to have street cars at the various institutions to carry the youngsters to the theatre.

Theatre Got Much Publicity.

The Sun Theatre received much publicity. The entertainment was arranged for January 17, the last day of the week during which the picture was shown. For the entire week of showing the News carried a story of the considerable length each day, in addition to granting the attraction more than the usual space in the reading notices because of its own interest in the matter.

More than two columns of front-page space were printed about the affair during the week by the newspaper. On the day of the showing the account concerning it was the featured news story. It held the entire front column on the front page for all editions of the day, and in addition was accompanied by two large four-column photographs of the youngsters, one of which showed the cars loaded with children and bearing announcements that they were to be the guests of the News at a performance of "Anne of Green Gables" at the Sun Theatre.

Mr. Goldberg prepared a special and very effective lobby display for the production. In addition, a tie-up was arranged with one book store in Omaha and with two stores having book departments.

S. E. V. Taylor, Noted Playwright,
Adapted New Taylor Holmes Picture

THE scenario for "The Very Idea," the second of the Broadway comedy successes in which Taylor Holmes stars on the screen, was written by S. E. V. Taylor, for several years script writer and production adviser to D. W. Griffith, and during the war in charge of motion picture work for the United States Government. Taylor Holmes Productions, Inc., is making "The Very Idea" for distribution through Metro Pictures Corporation.

"The Very Idea" was adapted from the notable stage hit by William Le Baron. S. E. V. Taylor has been playwright and production adviser to D. W. Griffith for the past one and one-half years. During that period he had a personal hand in all the productions made in the D. W. Griffith studios. In addition to these, he either wrote the original stories or the scenarios of a number of productions by Mr. Griffith personally, and these include: "The Great Love," "The Greatest Thing in Life," "The Girl Who Stayed Home," "Scarlet Days" and "The Romance of Happy Valley."

Adapted "Broken Blossoms."

In association with Mr. Griffith, Mr. Taylor wrote the scenarios of "Broken Blossoms" and "True-Heart Susie." In addition to this, he also wrote the original story and scenario of "The Hun Within," produced by Chester Withey under the supervision of Mr. Griffith and directed by Miss Dorothy Gish in the stellar role, and a number of other Dorothy Gish pictures, including "Battling Jane" and "Boots and Saddles."

During the war, Mr. Taylor served as secretary of the Motion Picture War Service Association, of which D. W. Griffith was president, and in this capacity had charge of all the motion picture work of the United States Government that was connected with the various Army and Navy motion picture units on the Pacific Coast.

Prior to this, Mr. Taylor had been for many years a writer and production adviser to D. W. Griffith with the Biograph Company, during which time he wrote more than 80 per cent of the stories which were produced by the Biograph Company under Mr. Griffith's direction.

Before this, Mr. Taylor had been a writer of melodramas and vaudeville acts; also stage and stock company director in the Middle West.

"His Word of Honor" Stars Moore.

Word has been received from the West Coast that Owen Moore is now working with his company in "His Word of Honor," a story that was bought for him a few weeks ago by Byron Selznick, head of production of Selznick Enterprises.

This indicates that Owen Moore has finished production work on "Love Among the Chickens," which was scheduled as his third Selznick picture, following "Piccadilly Jim" and "Sooner or Later."

The Los Angeles report states that the Moore company is now in the Santa Monica valley near Los Angeles, where a country fair set has been erected.

It is supporting cast are Olivia Hope, Henry Miller, Jr., Emmett King and Charles Arling. Wesley Ruggles is directing.

When the Film Man Goes to Heaven.—By Sam Spedon.
Another Electric Sign for Selznick.

Another spot has been found along New York's great White Way for an additional electric sign. Crowded as the old thoroughfare was, room enough was discovered on the building at 727 Seventeenth avenue, for the erection of a big sign that will shine forth a motion picture message—and the message will be from Lewis J. Selznick, of Selznick Enterprises.

This latest electric sign to be erected by Mr. Selznick is probably one of the most intricate in design of the many in New York. Its colors will be many and its animations varied. The stars who will look down upon Seventh avenue thoroughfare will be Owen Moore, Olive Thomas, Eugene O'Brien, Elaine Hammerstein, and Elsie Janis. "Selznick Pictures Create Happy Hours" is the slogan.

**Fox News Cameraman**

**Is Filming Asia Minor**

_THERE is much of interest to see and photograph in Smyrna and in all of Asia Minor, Viviane Whittall Adams, a Fox News camera-correspondent in the Near East, left New York early in December to return to her home in Smyrna and to take pictures there and in the Holy Land. She stopped in Italy and in Greece and now is back in Asia Minor, where she was born, her father having been an English merchant there.

Mrs. Adams writes that she expects to go to Jerusalem, boarding a train at Constantiople that will carry her through the most beautiful sections of Asia Minor and Syria. At present, she adds, the interior is overcrowded with Armenian, Greek, Syrian and Turkish refugees, all living together and helping one another while their governments are disputing about the ownership of the territory. The motion picture opportunities are unlimited, she says.

There are in Asia Minor excellent motion picture theatres of which the Turks are enthusiastic patrons. American pictures are very popular, the people tiring of heavy French and Italian films. The people there like American actors. Pearl White, Mrs. Adams finds, is a great favorite.

**Blanche Sweet Picture Among the**

**Pathe Features Scheduled for March**

REPORTS from all branch offices to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., indicate a most optimistic outlook for the coming spring months, and the volume of inquiries on the three Pathe productions to be released in March foreshadows a very successful month. June Caprice in "In Walked Mary" will be released on March 7; Dolores Cassinelli in "Tarnished Reputation" is scheduled for March 14, and the Blanche Sweet Extra Special Production, "The Deadlier Sex," will go out on March 28.

"Reports from every part of the country have indicated, with certainty, that this spring would find motion pictures in greater demand than ever," said Mr. Brunet, in discussing the situation, "and we find ourselves in the very fortunate position of being ready to fill this intensified public demand with several high class pictures."

The breaking up of the hard winter conditions, which have kept people at home, and the coming of pleasant evenings permitting people to get out to the theatres, will undoubtedly make the next few months the best of the year. Exhibitors seem to sense this and there is an aroused interest everywhere in the new productions which may be had.

June Caprice in "In Walked Mary." "In Walked Mary" is an Albert Capellani production. It is a story of the young love of a girl of the South and a boy of the North. Mary, in the person of June Caprice, has an odd trick of appearing in the life of the boy from the North, and a romance, of odd angles and unusual thrills, has been devised under Capellani's direction.

"Tarnished Reputation" is a tense dramatic story of an innocent girl in a small town, who becomes for the moment the object of an artist. She is deserted by him and faces a bitter struggle for existence in the city. A false charge sends her to the reformatory for fifteen days, and upon her release, she visits the home of the judge who sentenced her and demands redress. It is a Leonce Perret production with Dolores Cassinelli in the title role, and the artistry of both director and star are clearly evidenced in the picture.

Blanche Sweet, whose first two pictures for Pathé, "A Woman of Pleasure" and "Fighting Cressy," are among the big hits of the year, is seen in "The Deadlier Sex," written by Bayard Veiller and produced by Jesse D. Hampton. It is a light drama which spreads from Wall street to the North Woods in its locations, and betrays a charming new style for Mr. Veiller in the creation of plays.

**Paul Brunet Announces**

**Promotions of Employees**

PAUL BRUNET, vice president and general manager of Pathe Exchange, Inc., has announced the promotion of Frank Hudson to manager of the Atlanta branch; Jack Auslet as manager of the New Orleans branch, and Arthur Miller to the important position of superintendent of the Bound Brook Laboratories. All of the men promoted come from the ranks of employees in the Pathe organization. This is in line with the Pathe policy of rewarding those who display conspicuous ability and loyalty.

Mr. Miller started with Pathe fifteen years ago in the New York office as projection operator and was transferred in 1928 to the Bound Brook Laboratories, where he worked at first in the shipping department. He has been a keen student of the mechanical end of the industry, and a year ago became assistant superintendent at Bound Brook.

For the last six months Mr. Auslet has been special feature salesman at New Orleans and he has shown splendid results in that field. He has been with Pathe for about four years. Mr. Hudson was manager of the Pathe branch office at San Francisco several years ago. After a year, he returned to Pathe as assistant manager of the Boston branch a few months ago.
Jury in Portland Declares Confiscation of Feature Was Wrong and Restores It

By C. S. JENSEN, of JENSEN & VON HERBERG

Portland, Ore., February 18.

A local censorship ordinance has been declared in court to be imperative. The censors still maintain the right to make eliminations. The ordinance allows one individual as representing the board to eliminate or take off an entire film and control any situation as she desires.

The idea of allowing one person to tell the masses what they shall and shall not see is obnoxious, un-American and distasteful to the majority. We have proved that no legal permit has ever been issued in the nine years of local censorship.

The trouble broke over an elimination ordered by the board in "The Thirteenth Commandment." When the picture was viewed at the exchange after running two days the secretary maintained that it had not been made as ordered and confiscated the film in spite of the house managers asking to be allowed to make further eliminations and continue with the picture.

The film was taken off at 7 p.m. in spite of the fact the theatre was filled. Hisses and boos followed the action.

The film was reclaimed and put back at 9 o'clock. The manager of the Paramount Exchange was arrested. The jury immediately returned verdict of not guilty and declared the film had been wrongfully confiscated.

The censor board is politically influenced and is used as a political asset by present office holders. This is what we are fighting.

The few demand stricter censorship under the present system, while the many are for a board consisting of three persons, one appointed by the city, one by the picture interests, these two to appoint the third. An ordinance to this effect will appear shortly.

Women's clubs and ministers are waging a campaign to have all films cut to suit children, whose careful control of the attendance in our theatres shows from but 3 to 5 per cent. are children.

We are merely asking for fair and square censorship and most decidedly expect to win.

Metro Technical Expert Coming East to Prepare Studios for Big Features

M. P. STAULCUP, supervisor of art interiors for Screen Classics, Inc., is on his way from Los Angeles to New York, where he will prepare Metro's Sixty-first street studios for a number of big productions to be made there, starting with "The Four Horsemen of the Apocalypse." Metro has not used its eastern plant for more than a year. Late in the fall of 1918, because of the exigencies of the war—chiefly on account of the restrictions placed on the use of coal—the company transferred its entire producing activities to the Pacific coast after having maintained two studios in simultaneous operation.

Since then other companies have from time to time made use of the Sixty-first street studios as sub-leases.

The coming to New York of Mr. Staulcup is in line with the recent announcement by Richard A. Rowland, Metro president, that the company would resume dual production operations with the advent of spring. Maxwell Karger, director general, will make his headquarters in the metropolis.

Preparing to Film "Four Horsemen"

Preparations for the early production, with an all-star cast, of "The Four Horsemen of the Apocalypse," the book by Vicente Blasco Ibáñez, the Spanish writer, have been under way for some weeks. June Mathis, head of the Metro scenario department, has had girl's version of the book; an endeavor in which she received the personal co-operation of Senor Ibáñez himself.

Miss Claire, the young Belasco star now playing in "The Gold Diggers," will make her appearance before the camera for Metro at the New York studios. Miss Claire is to be starred in a screen version of "Polly with a Past," the successful farce comedy by George Middleton and Guy Bolton, authors of the current stage hit, "Adam and Eva." Miss Claire was featured in David Belasco's stage production of this comedy.

Stern Produced N. Y. U. Film

We are glad to rectify a mis-statement in our issue of last week, to the effect that the New York University endowment and pro-Americanism film was directed by Vincent Roberts. This picture, a three-reeler, made for the University's $6,500,000 endowment campaign, was written by Mr. Roberts, but directed by I. Martin Stern. Mr. Stern, a graduate of N. Y. U., like Mr. Roberts, had complete supervision of the production of the picture. Mr. Stern, it will be remembered, put over the exploitation of "Yankee Doodle in Berlin," at the Broadway last summer. He will be connected with the second N. Y. U. production, a five-reeler college and pro-Americanism production to be used to boost the university to preparatory schools and promote college education in general.

Exhibitors' Pays Dividend.

After being in business just thirteen weeks, the Exhibitors Film Company of Kansas City, C. S. Edwards, president, has declared a semi-annual dividend of 5 per cent. on its preferred stock and 10 per cent. on common stock, payable March 1, 1920, to holders of certificates registered on the books of the concern at that date.

This company started active business November 3, 1919, with offices in the building" and has earned sufficient profits not only to pay these dividends, but have created a reserve fund toward retiring their preferred stock at the expiration of five years. Both C. S. Edwards, president of the company, and his son, C. S. Edwards, Jr., who is a member of the firm, are well known in the film trade.

Hello, Lumon! Here Comes Rothacker You'll Like Him.

NOW comes the super key-city, following in the wake of Watterson Rothacker's expansion and entertainers. Chicago has known him since he began operations in a one-man way to develop a big man's idea. That was in 1906.

Ten years later and the Rothacker Film Manufacturing Company is an institution—in all the effectiveness and essentials of the term implies. He's going to make 1920 his big year. He is right now in Los Angeles establishing a branch plant on the site he has already purchased.

It doesn't take Rothacker long to "do things," so Londoners might better "put his name in the pot" for a cup of tea about mid-summer.

To Chicago and Los Angeles, New York will be added, the Rothacker arrangements for a plant here having already been completed. London will make the fourth super-key city. And when the Rothacker laboratory starts "grinding," English films will take on a new luster before the eyes of our "cousins" across the briny, and further and full details later. This is simply a tinkle of the warning bell. That is to say, Londoners are going to like Rothacker when he gets there and Londoners doing Rothacker things in the Rothacker way.
February 28, 1920

THE MOVING PICTURE WORLD

1515

Kansas City Bandits Rob Loew’s Garden and Get Away with $900 on a Bad Night

DARING motor bandits made a flying stop at Loew’s Garden Theatre, Thirteenth and McGee streets, Kansas City, at 11 o’clock the night of February 10 and held up Al Strode, assistant manager and treasurer and escaped with $900, the evening’s ticket receipts. The bandits escaped in a big black touring car without their presence being suspected by the many pedestrians passing on the well-lighted downtown street.

Mr. Van Miller, one of the ticket sellers, noticed a young man approach the window shortly after 10 o’clock. He asked how much of the show could be seen. She told him the pictures were being shown then. He declared he didn’t want to go in if the vaudeville was over. He stood in the lobby and waited. Mr. Strode came down from the upper office and into the ticket office, emerging a moment later with a box in which money was kept. “You can give me that box,” the young man said.

“What is this, a joke?” said Mr. Strode.

The bandit then whipped out a revolver and gave it to another young man standing near, the only other person in the lobby at the time, except the doorman who attempted to interfere. The bandit turned his gun on the doorman and commanded him to stand still.

Both appeared to be about 23 or 24 years old.

“They picked a bad night,” William Jacobs, manager of the theatre, said later. “Receipts are not so heavy now because of the influenza. Anyway, Tuesday night is not our best night.”

Theatre Owner Asks Writ.

G. L. Hooper, a theatre owner of Topeka, Kan., who was arrested February 10, for opening his theatre in violation of a city health board ordinance closing all public meeting places during the influenza epidemic, announced he would seek a restraining order in the district court to prevent the city from interfering with his business.

McLaughlin Injured at Chicago.

Alexander McLaughlin, of Kansas City, was dangerously injured in a motor car collision in Chicago February 12, according to word reaching the former city. Both McLaughlin and his wife, who also was injured, are said to be in an extremely dangerous condition in a Chicago hospital. Mr. McLaughlin was on his way to New York at the time of the accident.

The concern was known as the J. Cooper Theatre Company. Mr. McLaughlin was its two years manager of the Select Pictures Corporation branch at Kansas City.

Mann Reported Organizing $2,000,000 Film Company.

CONRAD H. MANN left Kansas City for New York City, where he expects to spend ten days completing final arrangements for the promotion of a new two-million-dollar film. He will enter the producing and distribution end of the film industry. The concern will have its headquarters in Los Angeles and will be headed by Mr. Mann.

The new film venture will be backed by an influential group of Kansas City, Cleveland and New York capitalists, according to reports in circulation in Kansas City.

Mr. Mann is well known in business circles in Kansas City. He formerly was in the brewing industry in the city for many years, and with the coming of national prohibition January 16 began looking about for new fields of endeavor. Mr. Mann said he expected to have plans under way in a short time and that the actual production of pictures would be begun within a very few months.

San Francisco Mob Likes Not the “Irish Stuff” in Film; Wrecks Theatres

OBJECTING to scenes of poverty in Ireland as portrayed in “Kathleen Mavourneen” featuring Theda Bara, a mob rushed the operating room of the Sum Theatre in San Francisco on the evening of February 8, beat the operator, William Ulrich, smashed two new projection machines and made away with two reels of film.

After demolishing the operating room the mob turned its attention to the upper gallery and smashed every railing and chair. A riot call was sent in, but no arrests were made.

Manager Abe Markowitz was wounded in the raid and commenced that trouble would be started by members of the American Committee for Irish Freedom who openly declared the film to be British propaganda. “There is nothing objectionable in the picture and we will continue to show it,” says Mr. Markowitz, “even if it is necessary to have police protection.” Two reels of film to take the place of those stolen were sent to this city from Los Angeles by airplane and the house was opened on time the following day.

Tom North Joins Tom Moore

Tom North has been made managing director of Tom Moore’s theatrical enterprises in Washington and assumes his new duties February 23. Only recently Mr. North resigned from the William Fox organization where he was in charge of sales and distribution of short subjects.

He went to Fox from Pathe and in his previous engagements has for years been active in every branch of the film, theatrical and circus publicity business.

Contracts for Dramas.

The Exhibitors Film Company, of Kansas City, has just closed a contract with the Clark-Cornelius Corporation to distribute its Goodrich, Kane and American five and six reel dramas, twenty-four in all, in the Kansas City territory. It also has contracted for twenty-one Rothacker outdoor scenic subjects. This concern is doing a large business with churches, schools, seminars, universities, boy scout organizations and other religious and educational institutions in the Middle West territory.

Sensations in News Reel

Pathé News No. Thirteen has some remarkable pictures taken at the navy’s largest aerial base at Pensacola, Florida. The cameraman accompanied one of the aviators in a series of sensational nose dives and head spins which afforded some fine camera stuff.

Reviewers printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.
Robertson-Cole Selects Adolphi to Direct Carpentier; Picking the Story

JOHN G. ADOLPHI, one of the foremost directors of screenrom, has been selected by Robertson-Cole to produce the Georges Carpentier Special for exclusive distribution by the Robertson-Cole Distributing Corporation.

Mr. Adolphi signed his contract this week and is busily engaged with a staff of experienced scenario men to choose a story for Carpentier, so that he can commence work on this special production as soon as he arrives in this country the latter part of March. In addition to the heavyweight champion of Europe, Descamps, his manager, and two sparring partners will arrive in New York City about March 22.

Will Write Story if Necessary.

Mr. Adolphi already has more than a dozen stories to choose from and he has been given free hand by Robertson-Cole to select the vehicle by which Carpentier will be introduced to the American public. If Mr. Adolphi should cast aside the scripts presented to him, plans will be made so that a new story can be written for Carpentier.

Robertson-Cole executives, together with Mr. Adolphi witnessed screen tests made of the French war hero this week and all agreed that from his appearance on the screen, one would never regard him as the logical contender to Dempsey's crown, but a matinee idol whose looks and personality wins admirers by the thousands.

Cast Will Be of the Best.

At the present time, Carpentier is traveling Europe on a six weeks' vaudeville and lecture tour. Present reports given to Robertson-Cole is to the effect that the Frenchmen is about to become a benefict and that the future Mrs. Carpentier is no less a personality than one of the famous Parisian beauties. If screen tests made of the woman are as good as those of the French fighter, then it is probable that Mr. Adolphi will cast her with Carpentier.

As soon as the story is chosen for Carpentier, Mr. Adolphi will seek his cast. No expense will be spared to secure the finest artists that are obtainable for the screen.

“There is no doubt that America will go wild about this chap,” said Mr. Adolphi. “I was more interested in him owing to his war record and when I had the privilege of seeing him on the screen, I decided that we had the bet of the year.

Carpentier a Good Screen Subject.

“Carpentier is not an experiment. He has made good and his screen tests bear out in detail the reports sent from abroad that he is an actor of no mean ability. He has natural poise, strength and character to back it up and a determination that spells success. He can play any kind of a role and is as much at home in front of the camera as he is in the squared arena.

The Georges Carpentier Special will be produced and exploited in the same elaborate, dignified manner as other Robertson-Cole specials have been. A big staff of publicity and exploitation experts have been employed to handle this phase of the Carpentier picture.

“Sporting Duchess” To Be Next Alice Joyce Feature

VITAGRAPH has definitely decided on “The Sporting Duchess” as its next Alice Joyce release. Due to weather conditions, which even necessitated a trip by the company to New Orleans for the racing scenes, the special production occupied more than the usual time in the making.

The star and her supporting company spent more than two months on outside locations in the vicinity of Rye, N.Y. and Stamford, Conn., where country estates of typical English architecture were found, and more time was consumed at various points on Long Island than at other country homes and at the seashore.

But few scenes remained to be made after the company returned from the Big Easy, a trip made necessary by the closing of the race track in the North, and now that they have been completed and the necessary cuts made the feature is practically ready for a public showing.

Tower Prepares Unique Exploitation for “Fillie”

In reviving Mack Sennett’s master-piece of comedy, “Fillie’s Punctured Romance,” the six reel feature which will be released on the state rights market soon through the Tower Film Corporation, the picture is said to have been re-edited, and reconstructed to make it even more attractive than when originally released and to have been brought up to the minute in every respect. The prints are all new and in excellent condition. Special art titles have been made. The draggy portions of the film have been eliminated and the picture has been re-edited.

A complete and new line of “punch” advertising matter has been prepared, consisting of two styles of sixes, sixes and a twenty-four sheet poster. There are 8x11, 11x14 and 22x28 lobby display photographs. A special hand painted, beautifully colored 30x40 and 40x60 lobby display has also been prepared. In addition there has been completely outlined for the exhibitor’s use a unique and practicable exploitation campaign in which are included any novel and inexpensive “stunts” that will bring attractive results.

Paramount-Artcrafts for Solid Month at Capitol

MANAGING DIRECTOR BOVES, of the Capitol Theatre, New York’s biggest motion picture palace, has booked Paramount Artcraft pictures solid for four successive weeks starting March 7.

Leading off the Paramount Artcraft month is Dorothy Dalton in her Thomas H. Ince production, “Black Is Black,” which was directed by Charles Giblyn. The picture is not based on a story by George Barr McCutcheon. The week of March 14, Ethel Clayton in “Young Mrs. Winthrop” will be the main attraction. This is an adaptation of the play by Bronson Howard and was directed by Walter Edwards.

The Maurice Tourneur special production, “My Lady’s Lover,” based upon the famous novel by Jacques Futrelle, is the feature for the week of March 21, while for the week of March 28 the Metropolitan Production, “April Folly,” with Marion Davies, will be presented. The last named picture is taken from the story by Cynthia Stockley and was directed by Robert Z. Leonard.

Buys Territory on Dooley Comedies.

The Peerless Film Service, of San Francisco, has purchased the rights from Rad Brad Pitts Inc., on the Johnny Dooley Comedies for the Hawaiian Islands. This company also holds the franchise on these comedies for California, Arizona and Nevada.
ANNOUNCEMENT is made by Attrac-
tions Distributing Corporation of
which will be screened as
villain for Kath-
ane who, in collaboration with C. N.
am and has been in the
awe of American literary ranks.
'The Guests of Hercules' is a
story of Burt McGuire and an
American man of mysterious
parentage, reared by
and
in
Washington, D.C.

Mr. Dwan brought with him from
the West Coast his three latest produc-
tions, "The Splendid Hazard," "In the
Heart of a Fool" and "The Scoffer," an
original by Val Cleveland, a New York
newspaperman who died recently of
influenza. These pictures will be pres-
tended by the Mayflower Photoplay
Corporation, of which Isaac Wolper is
president. While Mr. Dwan is in New
York the pictures will be shown for
these productions will be outlined as the
result of conferences between the producer
and Mr. Wolper.

Kremer Chaplins Active
in Sales and Showings

VICTOR KREMER Film Features,
Inc., announce The Feature Film
Chaplin reissue. A Burlesque on Carmen," the four-
reed Chaplin reissue was shown at the
Rivoli Theatre in New York and the two
reel Chaplin, "The Champion," will be
shown at either the Klaw or the Rivoli
with the same reissue every week.

Arthur C. Bromberg, of Atlanta, states
that "A Burlesque on Carmen" has been
booked for a week's run at one of the
more important of the first run theatres in
the South, which will present it as the feature
attraction. One hundred twenty-
four sheet cards will be used, extra
space taken in the newspapers and ten
thousand of the miniature scene cards,
carrying the chorus of the song "Carmen"
on the reverse side, will be distrib-
uted by this theatre.

Production Started on
Second Olive Tell Film

THE first scenes for Olive Tell's second
reels Picture, which is based on
Charles Belmont Davis' novel
"Nothing a Year," has already been filmed
at the Peerless studio in Fort
Lee. The working title of the picture is the
Powers and Goodwill and the
name of the picture was probably
given another title.

Prominent in Miss Tell's cast are
Lucile Lee Stewart and Edmund Lowe.
Other members include Donald Hall,
Annette Bode, Warner Richmond and
Stark Young. The story is laid in
the South and around New York City,
opening with a "shot" at Fifth Avenue
and Forty-seventh Street.

Annnounce New Star Rolling Vehicles
for Lovely Katherine MacDonald

Mr. Dwan discusses turned

that will be
screened as starring vehicles for Kath-
 cheated off the

she will be shown
from the
in
Washington, D.C.

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and Forty-seventh Street.

Annnounce New Star Rolling Vehicles
for Lovely Katherine MacDonald
Late Productions at Universal City
Feature Players of Special Talent

Five new feature productions have been started at Universal City within the past two weeks and a strong cast has been engaged for each of them.


Edith Roberts is starred, supported by Katherine Kirkham, Harold Miller, Rudolph Christians, Stanhope Wheatcroft, Ogden Crace, Leonard Clapham, Virginia Ware, Henry Woodward and Leota Lorraine, in the comedy drama "The Daring Duchess," which is being directed by Harry Franklin.

Eddie Lyons and Lee Moran are proceeding with their first five-reel comedy feature, "Everything But the Truth," from the magazine story by Edgar Franklin. Their support includes Anne Cornwall and Katherine Lewis.

Ten in Carey's Cast.

Harry Carey has a splendid cast surrounding him in his current production, "Bullet Proof," based on John Fredrick's story "Luck," which is being directed by Lynn Reynolds. The company includes Robert McKim, Kathleen O'Connor, Beatrice Burnham, J. Farrell MacDonald, Charles LeMayne, Will Ryno, Bob McKenzie, Joe Harris, Fred Gamble and Captain Anderson.


Oakman and Beerly Together.

In Priscilla Dean's production, "The Virgin of Stamboul," under Tod Browning's direction, Wheeler Oakman and Wilkie Beerly were cast in the important male roles.

In "Burnt Wings," just finished at Universal City under the guidance of Christy Cabanne, appeared Frank Mayo, Josephine Hill, Betty Blythe and Rudolph Christians.

In Von Stroheim's production, "The Devil's Passkey," now in the cutting, appeared Clyde Fillmore, Una Trevelyn, Sam DuGrasse, Maude George, Mae Busch and Leo White.

In Dorothy Phillips' latest feature, "Ambitious," directed by Hal Hubbar, Robert Andersen, Rudolph Valentino, Frank Elliott, Emily Chichester and Elinor Fields made up the strong supporting cast.

In Mary MacLaren's recent production, "The Forged Bride," directed by Douglas Gerrard, Barney Sherry, Dagmar Godowsky and Thomas Jefferson appeared, while Edward Peil and Bonnie Hill are seen in prominent roles in her newest feature, "The Road to Divorce," directed by Philip Rosen.

Eason Begins Western.

Reeves Eason has begun work on an action western starring Hoot Gibson and entitled "The Rattler's Kiss." Prominent in the cast are Mildred Moore, George Field, Toto DuCrow, Charles Newton and Breezy Eason.

"Held for a Honeymoon," a snappy western photodrama by W. C. Tuttle, is now in the course of production under Arthur Flaven's direction. In the company are Josephine Hill, Bob Reeves, Edward Monerief, Otto Nelson, Chick Morrison and Louis Pattee.

Eddy Polo and Edward Kull have reached the ninth episode of the Polo serial, "The Vanishing Dagger." Mr. Polo's principal support includes Thelma Percy, Peggy O'Dare, Ruth Royce and Ray Ripley.

Director Philip Rosen, who has just completed "The Road to Divorce," with Mary MacLaren, is selecting a cast for "Virginia," a southern drama based on Ida M. Evans' popular magazine story of that name.

As soon as Edith Roberts has finished her current production, "The Darling Duchess," Universal will star her in "Jewel," a screen adaptation of Clara Louis Burnham's book, which attracted much attention a few years ago.

"The Dangerous Talent" Throwaways.

The "Flying A" salesmen are "starting something" with neat little throwaways, bearing a warning to exhibitors: "All Is Discovered, Beat It!" But on closer inspection they find that "All is discovered in Mr. Pathe's Latest Production, "The Dangerous Talent." Beat it to the nearest Pathe Exchange and ask for the American representative.

C. A. Stimson, the general sales manager, has had several thousand of these cards printed in red and blue, the two lines quoted above in bright red type, eighteen and twenty-four point, respectively, with the explanatory lines in six and eight point, blue ink, so small that they do not detract from the effect of the story which appears at first glance.

The same style of card with a little change in the wording of the explanatory small type lines would make this card a "fetching" throwaway for the exhibitor's use.

Jack Nelson to Direct
MacLean-May Features

Jack Nelson, former leading light in films, is now an ambitious pupil under Thomas H. Ince at Inceville, has been placed under contract by Mr. Ince to direct the Douglas Fairbanks, Charles Ray, Jack Kellar and Robin Adair in prominent roles.

Entering the theatrical profession as a "lead" in one of the successful Broadway attractions, Mr. Nelson, in 1911, abandoned the legitimate stage in favor of a berth with the Selig company in Chicago. In 1913, he migrated to California and promptly attracted the attention of Mr. Ince. He was placed among the leading men of famous Inceville and later appeared with Clara Williams, Charles Ray, Jack Kellar and Robin Adair in prominent roles.

After three years at Inceville, Mr. Nelson went to Fox. While playing juvenile lead with Tom Mix, his director was compelled to retire because of sudden illness and Nelson was called upon to complete the direction. His vivid imagination and keen appreciation of the requirements of drama and art served him to fine advantage and the title of director remained steadfast.
**Foundation Films Boosting Releases with Exploitation**

According to reports received by M. W. Garson, general manager of the Foundation Film Corporation, "The Blindness of Youth," the first release of the company, is developing quick profits for state right buyers. Circuits already have booked the picture and leading theatres of the country are planning to run it in the near future.

Little difficulty was experienced in disposing of the territory, according to Mr. Garson's statement. "State right buyers appreciate the co-operation we are giving them in helping to make the production a success financially," says he.

"We are going to continue to advertise the picture, directing our campaign exclusively toward the exhibitor," continues Mr. Garson, "and in order to assure its success as far as the showman is concerned we have prepared effective exploitation material for his campaign direct to the public.

"We are going to continue this policy with all of our releases. Our second picture, 'A Dream of Fair Women,' will be handled in the same manner. We already have in preparation unusual and distinct mediums of exploitation for this picture and it is indicated, from the interest it already has created, that it will be just as successful as our first release."

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**Full-Page Advertisements Helped Exhibitor to Offset "Flu" Scare**

Making capital of an exhibitor obstacle seems impossible as irreconcilable as putting yourself on the back when you hit your finger with a hammer or slip in the mud. Yet it has been done, is being done and was accomplished recently by H. M. Thomas, the energetic manager of the Rialto Theatre, operated under the ownership of the A. H. Blank Enterprises at Omaha, Neb. This time the obstacle was something hard to combat. It was the potent force of public opinion, educated, alarmed and warned against attending public gatherings for the reason that it was a hard battle to be exposed and not to join the victims of General Influenza's army.

There was a formidable antidote to offset the public's stay-away feeling. There was a method that, applied universally, would convert the refrainers. This system was a special feature attraction and an exploitation campaign that in its intended intensity has had no equal in the theatrical history of that part of the country surrounding Omaha.

**Full-Page Advertisements.**

Thus it was that in Old Kentucky, the Mayer-made Anita Stewart production distributed by First National Exhibitors Circuit, went into the Rialto Theatre at Omaha accompanied by the most concentrated efforts in the way of newspaper exploitation that Mr. Thomas and his publicity assistants, Bill Karbach, Gordon Bennett and Tom Knisely, could conceive. Full page advertisements, a number of them made from drawings by members of the Rialto's art department, were the medium that Mr. Thomas used to fight the "flu" scare. During the opening stages of the attraction, no display ad less than five columns by twenty inches was brought into play.

Cartoon sketches of Anita Stewart were the cardinal feature of the newspaper displays. A six-column spread brought the portrait of the star and a suggestion of the Kentucky negro life into play. Well displayed word matter stated the attraction strongly and briefly and no elaboration was used regarding the production except a statement that a "special old plantation prologue combining jubilee singing, buck and wing dancing and special stage and electrical effects" was on the program.

According to Mr. Thomas, an ad space properly used will offset any kind of an anti-theatre scare. And the box office receipts of the Rialto during the run of "In Old Kentucky," showing the second best week in the history of the theatre, bear him out.

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**Tyrad Pictures Buys a C. A. Taylor Production**

**Tyrad Pictures, Inc.,** has secured the world's rights on "The Whiphand," a five-part feature written and produced by C. A. Taylor. This photodrama has just been completed in California and is one of several secured by Matthias Radin, president of the Tyrad organization, now in Los Angeles, where he is attending to final details regarding contracts before announcing the titles of the other subjects he has obtained for his company.

"The Whiphand" is a strong drama with an unusual theme. Many tense scenes depict in sequence the principal points in the story, while a vein of human interest runs throughout the entire production.

A cast of popular screen stars was assembled by Producer Taylor. Clare MacDowell makes a reappearance on the screen in a role admirably suited to her type. Little Ben Alexander, a popular child actor, plays a prominent part. Frank Mayo and Prudence Lyle are the featured members and are ably assisted by Tom Sawyer, Dell Boone and George Gebhardt.
Clergymen View “Empty Arms.”

A number of clergymen were guests of Lester Park and Edward Whiteside at a private exhibition of their initial production, “Empty Arms,” Willard King Bradley’s motherhood and birth control.

From all reports the clergymen were intensely interested in the film’s message and all seemed to be united in the opinion that “Empty Arms” will yield a great influence for good.

A Catholic priest who was present stated that in some episodes of the picture sin and vice are painted in deepest black and this only went to emphasize and accentuate the whiteness of a number of charming scenes devoted to driving home the sweetness and purity of mother love.

S-L Pictures Buys Tales;

To Release Through Metro

S-L PICTURES, INC., has bought for production and release through Metro Pictures Corporation, the picture rights to two big stories; one, “The Trap,” a novel of modern society life by Max Allan Collins, at present running serially in McClure’s magazine and to be published in the spring in book form; and the other, “The Fallen Idol” Guy Bolton’s dramatic stage success of a few years ago, which was first presented at the Comedy Theatre, New York, under the management of Joe Weber, afterward playing on the road to big success. These two productions are to be the first of a series of five pictures S-L will make for distribution through Metro.

As may be noted from the nature of the purchases, “The Trap” and “The Fallen Idol” are to be adaptations of a popular novel and of an outstanding stage success. S-L Pictures, Inc., has announced that only novels and stage successes will be used as material for its super-productions.

Production of the first of these two features will be begun by S-L within the next few days, according to a statement from Arthur Sawyer and Herbert Lubin, of S-L Pictures.

The newsstand price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $2.40 and miss no issues.

New York State Exhibitors to Meet in Important Convention at Utica

WHEN the motion picture exhibitors of New York will assemble for their State Convention in Utica on March 9 and 10, they will be invited to give their views on some of the most important motion picture bills ever proposed in the New York State Legislature. The one subject on which definite action will be taken before the exhibitors adjourn is the “Children’s Bill,” as it is called.

This bill repeals that section of the Penal Code which makes it a misdemeanor to admit minors, actually or apparently under the age of sixteen, into a motion picture theatre. The phraseology of the law “actually or apparently” under sixteen years of age has been a source of harrassing experiences to motion picture theatre owners throughout the State and especially in the city of New York, where it is enforced with drastic severity.

Seek More Liberal Definition.

The committee which has charge of the subject expects to be able to make a satisfactory report to the convention. This hope is based on an effort of the committee to use ideas expressed by the late Justice Gaynor in a decision in which that jurist defines the word “guardian” in a more liberal sense than the strictly legal one, when applied to the man or woman who accompanies a minor into a theatre.

In addition to the “Children’s Bill,” action will be taken on hostile legislation now pending or about to be introduced. One of these bills provides for intermissions of one hour each between every performance in the motion picture theatre.

These questions will provide ample material for serious consideration and action of the convention, but they do not by any means constitute the entire program. Plans to defeat any censorship legislation will also be discussed.

“Big Guns” at Convention.

It may interest every exhibitor to know that many of the big film men and exchange managers will be at Utica, assurances to that effect having been received both by President Cohen and Treasurer Linton. The idea is to have exhibitors meet these men personally and get acquainted with a view to the establishment of more friendly relations.

A good many annoying wrinkles will be ironed out in this way. The ex-changers propose to establish headquarters in the Hotel Utica, each producer to be represented by booths and boxes of their own. The F. J. L. M. Club is going to be represented in a body.

As to the lighter side of the convention, there is talk that the Utica newspapers will arrange a “popularity contest.” The young man and young woman heading the poll will be assured of enacting a scene under the supervision of a well-known director, the picture thus made to be screened the night of the movie ball.

“Movie Ball” to Be Feature.

Various news weeklies have displayed considerable interest in the convention. Arrangements are being made to have motion pictures taken of all important events of the convention and of the exhibitors who will attend.

The “Movie Ball” will be a spectacular feature of the program. Permission has been secured from the Governor for the use of the State armory, in which the affair will be staged on the evening of March 10. Picture stars and directors will be prominent and numerous in attendance and the scene will be handsomely put on.

Mr. Linton, the State treasurer, who is on the ground (his home being in Utica), reports an extraordinary exhibitor interest in the convention. He says that his circulation campaign promises to produce the most gratifying results.

What the “Big” Men Say

Read the Export Section

Three Beauties Taking the Air.

Don’t tell anyone but in the picture the surplus clothes are in the tree’s trunk. Scene three proves that there’s a chance for a fine catch in Hank Mann Comedies, distributed by Arrow.
Corrine Griffith Story

(Continued from page 1491.)

line at Eleven"—yes. It's a newspaper story and was written by a newspaper woman, and George Hackford, the di-
rector, took every precaution to have the correct atmosphere.

"What do you mean?"

"One of those independent American girls who refuses to exchange the fortune left by her father for a title, and who makes a career as a newspaper of-

fice so that she can learn what earning one's own living is like."

"What did you do—study the subject at all?"

"Nearer than that, we got close enough to touch the target. All of the newspaper scenes were taken in the old editorial rooms of The Sun, and I did the police beat with a real reporter and absorbed local color at the criminal courts and the 'Tombs.' Helen Stevens, the heroine, is supposed to be given the 'Advice to the Lovelorn' column when she starts working on the paper. This leads to her unearthng a crime and clearing the eventualities. There is all of the excitement of getting a daily to press, coupled with a dramatic love story right in the editor-

... of course, the meaning of the title, "Deadline at Eleven?"

"Oh, yes; that's the hour at which all copy must be in for the first ed-

ition."

"This editorial rule is connected cleverly with the human interest of the plot and makes an excellent name for the picture."

"You must have seen a good many interest-

ing touches of human nature while on the police beat."

And Miss Griffith made this unbel-

ievable answer:

"The most amusing incident had a courteous taxi-cab driver for its hero."

"It starts like a fairy tale," said I.

"It ends like one," said she. "His cab story is in front of the Tombs. A lady who was carelessly dressing, with skirts and out sent other signals of needing a harbor of refuge. The driver opened the door of his cab and invited the lady to enter. She accepted immedi-

ately and the door was slammed shut. A moment later she stepped out from the cab, smiling sweetly at the driver and no longer clutched her skirts. And he didn't charge her for the time she was in the taxi."

Picture Theatres Projected

LO S ANGELES, CALIF.—Thomas F. Power is preparing plans for brick to be erected at Western avenue and Santa Monica Villa, with seating capacity of 750. Address Martin Kane.

SAN FRANCISCO, CALIF.—A. C. Blun-

thal & Company have plans by G. Al-

bert Lansburg for large theatre to be erected, with seating capacity at Market streets, with seating capacity of 800.

STOCKTON, CALIF.—Moving picture theatre is planned by F. A. Giesea.

BRIDGEPORT, CONN.—Paul C. Reilly, 745 Fifth avenue, New York, is preparing plans for double theatre to be erected at Main and Howe streets.

ST. AUGUSTINE, FLA.—St. Augustine Amusement Company will erect a picture theatre at 720 Front street, with seating capacity of 800. Address Frank Genovars, manager.

CARLINVILLE, ILL.—O. B. Therson has contract to build an extension to Landale Theatre.

CHICAGO, ILL.—Brighton Theatre Com-

pany has leased moving picture theatre at 4221 Archer avenue to Pastime Photoplay Company.

CUBA, ILL.—Orpheum Theatre has been purchased by Frank Barrows.

MONTMOUTH, ILL.—Frank Barrows has leased Elite Theatre to Glenn Brown.

AUBURN, ILL.—Eugene E. Pierce, New-
castle, ILL., has purchased New Empire Theatre.

CLINTON, IND.—Theatre is being erect-

ed on Main street by Standard Theatre Company.

COLUMBUS, IND.—Site at corner Van Buren and Main streets has been pur-

chased by Fred F. Merches, James D. Adams and Arthur E. Hancock for erection two-story fireproof theatre, with seating capacity of 1,000. Will be known as New Columbus. Pipe organ will be installed.

NEW YORK, N. Y.—Shotz & Robinson has purchased site at 29-1 West 41st street, for erection of theatre, 111 by 110 feet.

NEW YORK, N. Y.—Silber Amusement Company will erect one-story moving picture theatre at Seventh avenue and 14th street; to cost $56,000.

ONEONTA, N. Y.—McPeel & Born, 43 Market street, have contract to make alterations and build an addition to theatre for O. H. Hathaway; to cost $75,000.

POUGHKEEPSIE, N. Y.—J. Savage, Highland Falls, N. Y., has leased Empire Theatre, address William Gallagher, local manager.

First Run Picture of the First Run Exhibitor With First Run Trade Paper—First

—Always First

YOU know the idea—getting THE picture taken with THE champion. Some-
times it's a cow, sometimes it's a $5,000 horse, sometimes it's a family, and some-
times it's a title paper. In this case Henry C. Schweppe, owner of the Colonial Thea-
tre, Elmira, N. Y., picked his champion trade journal.

And which one did he pick? Why, the one with the meat, the name, the service, the policy that backs the clear things of the industry at any cost. Sure there it is, plain as day—"Moving Picture World"—with Jack Meador's layout on Nazimova on the cover and everything.

Prosperous looking, Henry Schweppe, eh? You bet! The M. P. W. does the trick for him at the box office.

"I'll Tell the World."

"It's the trade paper for me"—an exclusive interview with Henry C. Schweppe, owner of the Colonial Theatre, Elmira, N. Y.
Sidelines and Reflections

THE Lincoln week observances in the moving picture theatres in Times Square brought the character of The Great Emancipator graphically before the eyes of the throngs which filled four of the picture houses on Broadway. "The Copperhead," which was transferred to the Rialto after being shown at the Rivoli, is strongly influenced by the spirit of Lincoln all through the story, although the man himself appears only in a few short scenes. In "The Land of Opportunity" he is the central figure. The supposed incident in his life is told with Ralph Ince as the Master President and told with deep feeling and fine simplicity.

John Drinkwater's stage drama "Abraham Lincoln" is still attracting crowded houses at one of the New York theatres and receiving nothing but the highest praise for both play and players. All of the critics agree that this is an excellent source of great satisfaction to all Americans.

In the reviews of this play no mention seems to have been made of a play written the same subject in this country some thirty years ago. It followed about the same course of events in Lincoln's life as does the English made drama and ended with the death scene about his bed. The part of the president was excellently impersonated by Elmer Grandin, who is still an active member of his profession, but his play was not a financial success. After a brief but stormy career the final curtain descended in the city of Washington, leaving the members of the company to return to New York and apply at the dramatic agencies for new engagements.

An actor named Evans had been playing Secretary Stanton, as in the closing line of the play. As Lincoln breathed his last the Secretary repeated the historical speech; "He belongs to the ages." On this closing night Evans repeated the tag in his accustomed impressive manner, and added with still greater pathos but so low that only his fellow actors heard him: "And we, heaven helps us, belong to the agents!"

Nothing has been heard lately from the scenario writers who are fond of rushing into print with the assertion that the screen should practically limit itself to original material. Well, let us have it. The more the better—if it's of the right quality. In the meantime novel-stage-screen productions like "Pollyanna" are continuing to attract full houses of delighted spectators. The general public does not give a hang where the material comes from, so long as it is entertaining. The reports from "Huckleberry Finn" indicate that Mark Twain's most popular character is as great a success on the screen as he ever was between the covers of a book.

"The Little Shepherd of Kingdom Come"

Goldwyn Presents Jack Pickford in a Realistic Story of Kentucky in Civil War Times.

Reviewed by Louise Reeves Harrison.

VIDELY realistic, "The Little Shepherd of Kingdom Come," Jack Pickford's first release through Goldwyn, is an attractive illustration of a novel by John Fox, Jr. It deals with Kentucky life just before and during the Civil War, which, in such border states, divided families, pitting brother against brother and father against son. Jack Pickford plays the leading role in a creditable manner, but the Goldwyn production is meritorious chiefly through the direction of Wallace Worsley. It depends largely for interest upon atmosphere, upon the care and thoroughness with which the prevailing influences of the time are set forth. With infinite patience the director has prepared a great number of scenes aptly suited to the telling of the story and lifted his curtain on a glimpse of American life as it was in Kentucky sixty years ago.

There are touches of humor in "The Little Shepherd of Kingdom Come," and notes of tender pathos, quaint characterization, and moments of heart-breaking womanly sacrifice. The big cast is selected to clearly reflect the very look of daily life three score years ago in the mountains and blue-grass regions of "Old Kaintuck." All this makes for human interest and for plausibility, hence the director can be cheerfully excused for distracting the attention of the spectator once in a while by his insistence on accuracy of detail. Instead of trying to be true to drama and to the novelist at the same time, the director has attempted no compromise. He has produced a photo-novel pure and simple. That is a good one could be easily judged by a crowded house at the Strand. It holds up the mirror to a phase of American life at a critical period of our history.


Directed by Wallace Worsley. Length: five reels.

Into the Kentucky valley of "Kingdom Come" comes Chad, a "Little Shepherd" from the hills. The boy's combined poverty and his high stencil of chivalry and childless Major Burod, and Chad's education begins when he is discovered by Major Burod among the neighboring proud family of girls but he leaves all his friends and returns to the hills when it is rumored that he is a "wood colt," an illegitimate child. He leaves behind tender Margaret Dean, only to infatuate the heart of a mountain girl, Melissa. It is through suffering and self-sacrificing Melissa that his name is cleared, the power姑娘 finds her love unrequited. Meanwhile, Chad is brought before Judge and given a fine education at Lexington.

The Civil War finds Kentucky a house divided against itself. Chad and Dan are for the South, except Harry, who declares for the government of Abraham Lincoln. Chad and Burod are visiting officers in the Union Army and are in Kentucky when Dan Dean and his father are with Morgan of the Confederates. Chad is sent with a squad to search the Dean mansion for guerrillas at the moment when Dan Dean is secretly visiting his mother and sister. Dan is captured in the raid, along with two genuine guerrillas, and all are condemned to be executed at sunset the following day. Chad pleads in vain for Dan's life. All other means failing, he rides through dangerous territory to a General he knows and saves Dan's life when the latter is bidden perfectly well to his mother and Margaret, his sister.

When peace comes, when Harry Dean in blue and Dan in grey are taken to their mother's arms, Chad refuses to enter the house. He had once been called upon to tear down from it a Confederate flag placed there by Margaret, and she had refused to surrender. Her brothers tell her that Chad is in the garden. She takes the flag with her, goes to Chad and surrenders it affectionately.

Program and Exploitation Catches: Screen Story of "The Little Shepherd of Kingdom Come" during Civil War Times with Jack Pickford as the Star. High Interest Drama of Love—Humor—and Pathos.

Vivid Picturization of Well-known Story Starring Jack Pickford.
Appealing Drama of the Civil War Period Shows the Trials and Tribulations of the Inhabitants of North and South.

**Exploitation Angles:** Play up Pickford and the novel origin of the story, and boom it as a story of the Civil War to reinforce the notion that this is not a less "sacred" theme. A plentiful use of lithographs will help as will stress upon the accuracy of the picture.

"Alarm Clock Andy" 
Charles Ray Starrred in Another Bashful Country Boy Role for Paramount-Artcraft.

The critical review of "Alarm Clock Andy" appeared on page 1293 of the issue of February 21. It is a typical Charles Ray production, with the star as a bashful country boy.

Andrew Gray..................Charles Ray
Wife............................Dorothy Webb
Dorothy Wells..................Millicent Fisher
Mr. Wells.....................Tom Guise
Mr. Dodge....................Andrew Robson
Story by Agnus C. Johnston.
Directed by Jerome Storm.
Length, 4958 feet.

The Story.
Andy Gray is a motor truck salesman of well-known family. The ideal salesman is William Blinker, who is a bluffer. Mr. Wells, the boss of the company, favors Blinker, who is trying to land a big account. Mr. Dodge, a buyer of trucks. Andy meets Mr. Dodge and the latter is impressed with him.

Andy has to visit the boss' house, where Dorothy, his daughter, and whom Andy loves, lives. A chance happens that the deal Blinker appears. The young salesman, who decide to spend their lives together.

Program and Exploitation Catchlines: Laughable Comedy Drama of a Stuttering Salesman.

Charles Ray as a Bashful Salesman
Wins the "order" for His Firm and as Commissioner. He Claims the Boss' Pretty Daughter.

Charles Ray in Another of His Bashful Hero Roles That Will Please Everybody.

Exploitation Angles: Play up Ray as strongly as you can, for he means money to the theatre book the Billie with the jewelers and other dealers in clocks. You might work over the Ruffner stunt and use alarm clock cuts in place of scene cuts for your newspaper advertisements. If you can borrow a bunch of alarm clocks for lobby decoration, with a credit card for their use, time them to go off about five minutes around show times, setting them again for the next show.

"$1,000,000 Reward" 

Reviewed by Mary Kelly.

A SENSATIONAL serial in fifteen episodes is "$1,000,000 Reward," by Arthur Rockwell and John W. Grey. Popular Lillian Walker has the stellar role. The first chapter, which is devoted to the brewing of a conspiracy of double strength, manages to keep the spectator in suspense for an indefinite period. The victim of both plots is Betty Thordyke, daughter of a diamond mine owner. Betty Thordyke is carefully and secretly reared in California, and a reward is suddenly offered for her by the stockholders of the mine, who are anxious that the property be divided. A band of crooks read the offer, and decide to win it, preferably by foul means. At the same time the girl's welfare is endangered by the schemes of William Russell, who hopes by getting her out of the way, to gain a large share in the mines. He kills Hannah, Betty's nurse since childhood, by hurling a deadly arrow at her on the night of the ball at Bradleys. At the same time Bradley's precious diamond is stolen, and the scene closes with Russell carrying Betty off. Lillian Walker and Cooz Anderson in the leading roles have pleasing personalities, and the entire cast, William Pike, Leora Spellman, Charles Middleton, Bernard Randolph, and Ray Allen, are excellent types. Successful as an introductory number, which insures the interest from the start.

**Episode 2.**

Spencer rescues Betty from being kidnapped by Russell. Soon after, Betty sees and follows the man whom she suspects of having stolen the diamond to his den. She is holding him up, when Russell, who has watched her, appears and grapples with her opponent for the diamond. She leaves through a window, comes out on a roof, sees that Russell is now following her, and terrifiedly mounts to the bellry of an old church. From here she swings out onto the cable and is half-way down when Russell appears above with a knife in hand ready to cut the rope. This closes the chapter which scores especially for its realistic settings and the successful creation of suspense throughout.

**Episode 3.**

Spencer and Bradley, approaching in an automobile, see Betty hanging on the rope. They speed up to her and save her. Russell disappears, but presently follows in another machine. Upon being discovered, he escapes to the wharf and goes off in a launch. Bradley gets into another launch and gives chase, but is outwitted by Russell, who has the other's boat blown up. Later Betty and

Spencer go on a yachting trip, Russell and his confederates swiping their plans, get on board and abduct Betty. As soon as she is alone, Russell comes stealthily upon her. She calls for her father, but Spencer, on the deck above, hears, and Russell aims his gun at her. There is a wide variety of settings and an abundance of exciting action in this chapter.

"Torchy"

Reviewed by George Blaisdell.

That "Torchy" is announced to be the first of a series of Sewell Ford comedies commends it to attention, and there is seen in it a sincere attempt to be entertaining. The role of "Torchy" is played by full-grown "Johnny" Hines, supposedly a pelt office boy. He secures his first situation by sending all other applicants the story below and assuming that he is already hired. He has attracted the attention of the boss, who is looking for a live boy, and this saves him from being fired at once. He shows the boss how to wake up a lazy girl at a telephone switch board and this constitutes his first day's work.

He manages to get the evening job of a check boy at a fashionable restaurant and dancing cabaret. While engaged in chezing off the ladies, the young man, picking up tips, becomes interested in an impulsive young lady who is bored by conventions and looking around for something new to do. He decides to dance with her, but he cannot go on the floor in his uniform. He snatches off the drees coat and waistcoat of a terrified young man and nails out on the dancing floor with the venturesome young lady.

Their dance is different—it is the sensation of the evening—but the young lady's mother intervenes and "Torchy" is sent back to his job in the cloak room. When the evening is over, he is seen in the cloak room, the drees coat, puffing a cigarette, muttering "home James."

"The River's End"
Marshall Neilan's Initial Production for First National Proves to Be a Well-Made and Strong Curwood Story.

Reviewed by George Blaisdell.

STARTING with a snap, developing in the first reel a genuine "touch of nature," "The River's End," Marshall Neilan's initial production for First National, swings steadily throughout, sixty thoughtfully selected scenes truly smashing and gun cracking climax. The story—there really is a story—is of the frozen north and the Saskatchewan country and it is in James Oliver Curwood's best style.

As to that touch of nature: It is all the more noteworthy because it is not related to the love of man for a woman or vice versa, or any kind of regard, or of affection if you will, that ripples between two real men, natural enemies by all the rules—one the representative of the Law, the other the first on a charge of murder after a three years' hunt. His lung affected by the cold the Northwest Mounted man col-
On early in continuing war and when the first news of the Kilronja, who shortly ten years ago was photographing Maine scenes for Edison—with the thermometer 40 degrees below and the snow preceding static.

The writer abominates dual roles. When "The River's End" was started on its way he had failed to note in the cast the presence of Henry Cronjager, which had been portrayed by the same man was shared by a well-known director sitting at his elbow. All of which would seem to reflect to the joint credit of cameramen and director. It may be true but it is true to say the work of the cast is of uniform excellence. Mr. Neilan's selection of Lewis Stone is especially worthy of praise. The work of the players is in the dialogue between the dying policeman and the one-time lawyer, who realizes that his death will mean the freeing of execution of the lone battle with the many Orientals who spring to the aid of Shan Tung is most thrilling. Marjorie Daw is delightful, as she has abounding youth and abundant charm, the unaffected winsomeness of the girl of sixteen, and she has her share of the tragedy.

Then there are the veterans Barney Sherry, who is with all through the story, and George Nichols. Jane Novak has a second pleasantries to the man relentlessly pursued by the infatuated and influential Shan Tung, Togo Yamamoto's cold-blooded performance as the Oriental fascinates even as it repels.

The writer of these lines sees comparatively few pictures. No longer may he truthfully be accused of being another one of the blase and satiated on viewers. Nevertheless the white-masque is bold to assert Marshall Neilan has scored—again—and strongly. "The River's End" will still have heart and grip the mind of the wearer of Barlow's shirt, boiled shirt alkalie—whether in hamlet or in town.

Renunciation is the chief theme of the story—and in the working out there are two splendid examples of this greatest of human attributes.

The picture was given its first showing before the Canadian Club of New York at the Biltmore on February 16. Naturally the gathering was most critical—only not from the viewpoint of education and worldly wisdom, but also from the moment of pride of another country. Consequently the unanimity and spontaneity of the applause at the conclusion of the showing was significant.

While bringing his long-sought prisoner back to the post Conniston contracts a deadly malady. Instead of taking advantage of this opportunity to make his escape, Keith nurses his capto and tells him the story of what he believes was the justifiable killing of Kirkstone.

A bond of love and mutual sympathy grows between the two men, and by a peculiar course of nature fate has decreed that Conniston and Keith bear a remarkable resemblance to another.

Realizing that death is but a matter of days Conniston conceives a plan whereby Keith can make his way back to civilization without fear of the hangman's noose. Keith substitutes for Conniston and after the latter's death he returns to the post, where the deception proves successful and he reports the death of the outlaw to McDowell, the post commander.

Shan Tung, a Chinaman with an uncanny faculty for remembering faces, recognizes Keith, but for reasons which he uses as a means to an end he keeps the secret.

Shan Tung is in love with the dead Kirkstone's daughter, Miriam, and under threat of disclosing the fact that young Peter Kirkstone is the real murderer, he forces Miriam to consent to marry him. Conniston's young sister, Mary Josephine, arrives in Prince Albert after a seven year search for her brother, and believing Keith to be the object of her search shows her sisterly affections on him, although a deeper love grows in his heart for her.

When Miriam Kirkstone confides in Keith the power Shan Tung holds over her Keith has a double reason for doing away with the Chinaman. After a terrific struggle with Shan Tung and several of his hirings, Keith is the victor. He can no longer live the lie with Mary Josephine, so after telling her the truth from beginning to end he leaves to find peace and comfort at the end of the Saskatchewan. After his departure Mary Josephine learns the true story of old man Kirkstone's death. Fraternal love for the supposed Conniston turns to a greater love for the real John Keith. With the aid of one Andy Duigan, Mary Josephine makes her way to the river's end ahead of Keith and upon his arrival happiness is assured.

Duel Role Story of Love and Intrigue with the Frozen North as a Background.

Missation Angles: Don't tell how strong the story is, but make it very plain that it is a story out of the ordinary run. It is well worth a play up to Neilan's past productions which have shown in your house—or the opposition, for the matter, and has been his first independent production for First National. And don't forget to cash in on Couldridge's popularity. Use plenty of paper and stills and make your ads pictorial as well.

"Sooner or later" Selznick Production starring Owen Moore is Lively Farce of Well-Tried Situations.

Reviewed by H. Clyde Lewis.

Owen Moore, in the Selznick production of Lewis Allen Brownie's story, "Sooner or Later," appears as a young attorney who gets into all sorts of comic difficulties while trying to obtain a divorce. The story's about a man who has the necessary light touch for the part of Patrick Murphy, and is ably seconded by Seena Owen as Edna Ellis.

Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Peter Kirkstone</td>
<td>Louis Allen</td>
</tr>
<tr>
<td>Shan Tung</td>
<td>Togo Yamamoto</td>
</tr>
<tr>
<td>Mrs. Kirkstone</td>
<td>Jean Novak</td>
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<td>George Nichols</td>
<td>George Nichols</td>
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<td>David Chen</td>
<td>Lee Tracy</td>
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<tr>
<td>Jack Frost</td>
<td>Charles West</td>
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<tr>
<td>Ephraim</td>
<td>J. Carrol O'Connor</td>
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</tbody>
</table>

Story

John Keith, wanted for the murder of Peter Kirkstone, is captured after a three-year chase by Derwent Conniston, of the Royal Northwestern Mounted Police.

Mostly "Sooner"

Owen Moore lends heavy support in his Selznick "Sooner or Later."
February 28, 1920

THE MOVING PICTURE WORLD

1525

the most pronounced woman hater.

Program and Exploitation Catchlines: While Owen Moore is Searching for Another Man's Wife He Finds One for Himself in This Farce Comedy Story: You Young Scoundrel Who Kidnapped the Wrong Girl Which Leads to Many Unpleasant Situations.

The Exploitation Angles: Play up Moore for your big talking point and then work on the romantic angle of finding up situations to play up either singly or in series. If you run more than one advertisement, use the romantic angle. If you're selling the picture angle you might try: "Two policemen found two burglars in another man's wine cellar. Will you pay for them? They did the little to do with the story, but you can sell tickets by offering for sale only this.

"Burnt Wings"

Five-Reel Universal Production Presents Adaptation of Play by Bayard Veiller

A N attractively presented has been given "Burnt Wings," a five-reel adaptation of The Primrose Path, by Bayard Veiller, but the underlying theme is unpleasant. The plot

is one of the sex type, familiar to Broadway plays and in particular a few years back a genuine emotion or feeling of reality to the spectator. The cast is a competent and agreeable one, but the characterizations present a strong case of false sentiment and human weakness.

Josephine Hill, while a comparatively inexperienced young actress, does very well with the role of the artist's wife, who sells herself to support her struggling husband. Frank Mayo appears as the artist, who wanders between an apparently happy marriage and the fascinations of a society girl named Helen Cartwright. Betty Blythe has the latter role, which she plays with charm. Rudolph Christians has the most difficult role, that of Cartwright, father of Helen. Cartwright, after having bought and paid for the love of the artist's wife, tries to bribe or blackmail his daughter into doing what he wants, so that she will be free to marry Helen, Cartwright's daughter.

The opening scenes occur in Paris and the later ones in the United States. The social events and artists' exhibitions are well staged and there are some beautiful exteriors and interiors. The disappointing feature of the production is the sordid character of the plot.

Cast: Joan Templeton ... Josephine Hill
Ned Templeton ... Frank Mayo
James Cartwright ... Rudolph Christians
Helen, his daughter ... Betty Blythe
Hortense ... Beatrice Burnham

The Story:

Joan Templeton, the name of "Burnt Wings," is the wife of Ned Templeton, a struggling young American artist in Paris. They are in bad financial straits and Ned succumbs to hunger. Joan, in this extremity, chooses the "easiest way" to gain money, acting on the advice of the threatening landlord.

The scene changes to America, where Ned Templeton, with the girl, in happier circumstances. He is meeting with some success with his paintings, and is engaged by a wealthy man, named James Cartwright, to paint his portrait. Cartwright's daughter, Helen, a very pretty society girl, falls in love with Joan. Joan, meeting Cartwright in the hall on one of his visits to the studio, recognizes her and decides to marry her. The couple return to Paris, and, after a few weeks, decide to settle there.

"Steady—Kiddies!"

Says ZaSu Pitts in Her Interest Robertson-Cole, "Seeing It Through."

izes him as the man to whom she had sold herself in Paris in order to obtain money for herself and Ned. Cartwright later learns who she is. He is deacons of procuring Ned as a husband for Helen and offers Joan a large sum of money if she will give him up. Joan protests that in spite of what she did in Paris, her love for Ned is genuine.

Later both Ned and Helen learn the truth of what transpired in Paris. Helen gives up Ned and the artist returns to Joan, convinced that her love is true.


Interesting Story of Artist Life Featuring Frank Mayo and Josephine Hill.

Exploitation Angles: Although this is a stock production, you have several names to play up. It is a ticket seller. Identify the story as Veiller's play, but do not work the story angle strongly.

"Seeing It Through"

Zasu Pitts Displays Striking Individuality in Brentwood Production Based on Story of Original Character.

Reviewed by Margaret L. MacDonald.

O NE is forced to give more than the ordinary attention to the Robertson-Brentwood production "Seeing It Through." There is more than one reason for this; for even if the star, Zasu Pitts, had failed to display the striking individuality of conception which she has done, the story itself, with an atmosphere well established in the picture and a rather unusual characterization, is compelling.

Zasu Pitts plays a character lead. If there is a weakness in the story, it is in the arrangement of a romance between the robust, good-looking young man, Jim Carrington, and the delicate, peculiar mannered little girl, Betty Lawrence, who is totally without physical attraction. This, however, could hardly be called a weakness, and is not even improbable; but it may be less satisfying to the ordinary imagination than the usual mating of the handsome pair. Zasu Pitts' portrayal of the character of Betty is refreshing. She is quite different from any of the other screen favorites and makes her innings by her talent, not by her beauty which she might possess.

The director has been successful in mimerizing comedy with tragedy and in securing a quality approaching grotesqueness in the atmosphere of the home of Bogrum, a re-ceiver of stolen goods. Edwin Stevens as Ichabod Bogrum, Hughie Mack and Anna Hynes are all excellent. Last but not least Frank Hayes as Boller, gave one of the best characterizations of the picture.

Cast:

Betty Lawrence. ... ZaSu Pitts
Jim Carrington ... Edward H. Bainbridge
Ichabod Bogrum. ... Edwin Stevens
Mr. Allen. ... W. H. Bingham
Mrs. Lawrence ... Fannie Midgley
Boller. ... Frank Hayes
Janie Wilson. ... Julianne Johnson
Mrs. Tweeny. ... Anna Hernandez
Sandy MacPherson. ... Fred Mack

The Story:

Betty Lawrence, daughter of "Seeing It Through," lives with her mother in a suburb of Los Angeles. Her home, a smalldomestic, is across the corner of the Carrington estate, which has been taken in hand by young Jim Carrington, who has just returned from Europe.

Betty's mother is in failing health, and both are weary with trying to hold their little home together. Finally, when it is necessary for Mrs. Lawrence to go to a sanitarium, they pay a visit to Ichabod Bogrum, a wealthy banker living nearby, about whom little is known. In his delight Bogrum sees an opportunity to enrich his purse and agrees to loan them a couple of hundred dollars and to get them a tenant. He then sent a note of which is to be sent by him to pay the mother's bills at the sanitarium. In addition, he offers Betty a position in his home as an assistant stenographer to Boller, a peculiar character taken from an orphan asylum and beaten into submission by Bogrum. When the mother dies Bogrum piles up debts against the Lawrence property and succeeds in sending Betty out of it.

Information supplied by Boller, who sells her farm and property and the negro, leads Jim Carrington, who is in love with Betty, to investigate. Bogrum is rounded up and made to reveal his past and is landed in prison. Jim Carrington and Betty decide that this is all they will see things through together.

Program and Exploitation Catchlines: Compelling Story of How a Plucky Girl Foiled the Plans of a Crooked Real Estate Dealer at His Own Game.

Zasu Pitts—The Girl That Is Different—See What She Sees in "Seeing It Through."

What Did the Girl See in the Secret Room of Bogrum's House? See for Yourself in "Seeing It Through."

Zasu Pitts—The Girl of a Starring Drama of Pathos and Humor.

Exploitation Angles: Play up Miss Pitts, her feminine appeal, and the other favorites in the cast, all of whom have supporting parts. Use "Seeing It Through" for a working title and play strong on Hughie Mack in a dramatic production.

"On With the Dance"

George Fitzmaurice Production with Mae Murray and David Powell Is Interesting Paramount Release.

Reviewed by Edward Weitzen.

S the name indicates, "On With the Dance," a reflection of the feverish life of today under the lights of Times Square. Taken from a
play by Michael Morton it deals interestingly with men and women with the average amount of good and bad in their nature and in their ordinary lives. The lack of trying to evade the moral law. The story does not boast a hero who is the possessor of all the virtues or a heroine who has met all the trials and come out victorious. They meet with approbation; but both learn, through suffering, that contentment and happiness come only with right living, and that the ideal of the most successful who take different paths in the company of life partners suited to their temperaments.

The theme of "On with the Dance" is not peculiar. George Dehmond and Maurice production of the scenario by Ouida Bergere adds vastly to the picture's importance and brings out all of the entertaining qualities of the story. Sound judgment of its dramatic possibilities and thorough artistic ability to transfer them to the screen is demonstrated ....... the efforts of the two leading players and the supporting company being uniformly excellent. The casting of the picture required unusually careful thought. Avery and Dave Powell are admirably suited to their characters, and in selecting Alma Tell and John Miltern for the two persons who find the only joy in peace and happiness in a mis-modeled couple the situation is made convincing by the force of correct personality. Miss Murray's skill as a dancer is utilized naturally during the unfold ing of a plot and an indication of the many moods of an impulsive, warmhearted but self-willed Russian girl, who is thrown into unaccustomed luxury and is at a loss to appreciate experience is cleverly calculated to please and to persuade. David Powell as Peter Derwynt presents a human portrait of the character that has an false or incorrect touch. Robert Schable as the unmitigatedly breezy Jimmie Sutherland wins unexpected laughs for a likable rascal who pays out the end for his reckless materialism.

Ouida Bergere has constructed her scenario with skill, and keeps the story proceeding with the same zest and alacrity. Director, Fitzmaurice, by his strict attention to every detail and generous policy of production, has made his first special for his production-Artcraft a picture of distinct merit.

"Broken Bubbles"
First Hank Man Two-Real Comedy for Arrow Contains Many Laughs.

by C. S. Bell.
GETTING OFF to a flying start, "Broken Bubbles," the first release of a series of twenty-six two-reel comedies starring Hank Mann, to be distributed by Arrow Film Corporation, sets a rapid pace for the subjects that are to follow. Our hero appears in his usual type of comedy characterization and there are many laugh-provoking situations. He is supported by a competent cast headed by "Tales of Kirby the Story. That might well be a poor chap, with only fifty cents, who hesitates whether to buy a meal with it or visit a fortune teller. He chooses the latter move, dancing into a crystal globe, he is told to follow the horses. He is then shown working around a racing stable, and, of course, rides the horse to victory. Though he might decide to celebrate in a cabaret, where several amusing complications ensue. All this is revealed in the crystal ball and, waking up, Hank finds himself in the fortune teller's booth. Going out, he gazes longingly at the sign advertising meals for a half a dollar.

While some audiences may not like the pitch of the writing, there are several other situations, both in the racing and cabaret scenes which will cause many laughs.

"Wolves of the Street" Arrow Film Corporation Presents Ed- mund F. Cobb in Highly Sensational Six-Reel Melodrama.

Reviewed by Louis Reeves Harrison.

PLENTY of action in a lavish profusion of melodramatic scenes characterizes "Wolves of the Street." The hero plunges along through all sorts of dangers and difficulties with headlong vigor, and there is characterization, imagination, and a certain kind of play. The hero impersonated by Edmund F. Cobb has the spirit of adventure in his soul. He takes desperate chances in the quest of American style from love of what stirs his blood, trusting to escape through keen use of his brains and physical strength. It is a subject of measure and the story tells against hard things to achieve which appeals powerfully to American youth and to many of us who refuse to grow old through the democratization. The Arrow production has a strong appeal to man who still believes himself master of his own fate.

The "Wolves of the Street" pictures a bitter conflict between men of vast wealth, the consequences depend on the energy and determination of the son of one of them. On his manly traits and on his courage in breaking out of the dull routine of existence hinge all the incidents and most of the feeling. The mood of the story, leading straight on to his success, is high optimism. This sort of melodrama will suit all classes. Edmund F. Cobb has caught the mood in his impersonation. The instantly alert and enterprising in his action, he represents something, the American who fights to his last breath for his ideals. The scenes of infinite variety are short but effective. The story and the production deserves to win, and there is little doubt that it will meet with decided success wherever shown.
The Story.

"Wolves of the Street" is Mangan and his associates, brokers attempting a corner in wheat, injurious to America and the whole world. Determined opponent is Hoppick Trevlyn. Between Mangan and Trevlyn it is a battle to the bitter end, with the radical element and labor agitation to back Mangan. A sudden change comes when Trevlyn is mysteriously murdered. His son, James, is outraged, sets active management of a Wyoming mine to avenge the murder and carry on the fight. He does so with staggering success and all the resources of his youth and his father's wealth until the Mangan syndicate is obliged to resort to one hideous crime after another to escape defeat.

Again and again the life of James Trevlyn is attempted, and every mean device of the cunning and unscrupulous is used to defraud him. He and his sweetheart, Eleanor Fernwood, have made many friends among the humble, and warning comes from these to help guard against evil machinations. Young Trevlyn, however, is as alive in vigilance as he is in action. Once he falls, he comes upon a man who closely resembles him, Denver Dever, and trusts Dever to impersonate him to the confusion of the agents to unangle serious difficulties at the mine.

Devers quickly becomes the tool of the Mangan syndicate to see if there is a man from him they learn of Trevlyn's trip and contrive to have him kidnapped on his return to the town, where their deceiver, Trevlyn in the latter's office, disorganizes the attack on the Mangan crowd. The syndicate is in a confusion of mind and remarkable exhibitions of daring does Young Trevlyn escape from the toils cunningly laid for him, but he triumphs in the end. He wins the men of his mine from the radical agitators, brings Mangan to his knees, buys back his wife, Dever's death, and guides his sweetheart into a harbor of security and love.

Exploitation Catchphrases:
- Sensational Melodrama Featuring Edmud F. Cobb.
- Story of a Young Man Who Defeats the Cowardly Deeds of His Father's Rival and Wins a Great Victory in the End.
- "Wolves of the Street" Tells the Story of the Conflict Between the Men of Wealth.


"The Very Idea"

Metro Presents Taylor Holmes in An Adaptation from the Popular Stage Comedy by William Le Baronne. Directed by Herbert Harrison.

DEALING principally with the parental longings of a childless young couple having more money than brains, "The Very Idea" lightly touches a problem of geniuses, the screen version offering a very practical solution. Some of the lines of the original play which brought spontaneous laughter when it opened many months ago do not translate on the screen, and they are helped out by lively caricatures, but they play a less important part than might be expected. Their humor and their presentations are often obscured from lack of vocal intonation. Where the effect of the spoken word is not depended upon for entertainment, the Metro product moves along easily through pleasant scenes, and the well-selected cast furnishes many interesting personalities.

Taylor Holmes portrays Dalton as a wealthy young inmate that one intuitively sympathizes with the eguineast's remark, "I don't know how Edith ever comes to marry such a sinner." His role of amiable stupidity could not be better interpreted. Possibly the greatest charm of the production comes from the impersonations of Virginia Valli, Fay Marble and Bessie Rose Clarke. These three ladies are not only exquisite types, but they are veritable creatures of grace, of movement, of pose and of poise, their faces eloquent in the language of silence.

The best general effect of "The Very Idea" as pictured is a visualized answer to the question of how to have children. The reply is plainly "Go fit yourself for it by good physical exercise in the open." If this gets over strongly, the comedy is well worth showing in all parts of the country.

Gilbert Goodhue---------Taylor Holmes
Edith Goodhue---------Virginia Valli
Mrs. Sanders-----------Bessie Rose Clarke
Joie, the chauffeur------Jack Levering
Alan, Edith's brother----Edward Martindale
Mother of the Greenwich Village Kid--Mr. Green
The Dancer-------------Fay Marble
Fisherman--------------George Cooper

Play by William Le Baron.
Scenario by S. E. Y. Taylor.
Directed by Lawrence Windom.
Length: 5620 feet.

The Story.

"The Very Idea" of adopting a baby is hard to adopt by childless young Goodhue and his wife Edith, though they lack nothing on earth except that which money cannot buy. At the request of a good friend they arrange to forward the marriage of two of their servants, Joe the chauffeur and a colored maid, already in love, but too poor to rear children. An agreement is entered into

Polka Dots are Neutral.

Dorothy Dalton's attire is appropriate in her Paramount, "Black Is White." - Policy.]

A husband, after long years of exile, falls in love and re-marries without suspecting her identity. The story is replete with tense, emotional scenes, quite successfully handled and well directed. The photography is deserving of praise, and no small portion of the success of the presentation is due to the beautiful settings, showing to advantage the superb gowns worn by Miss Dalton. The titles are good, but the picture might perhaps have been enlivened by a more constant recurrence of anti-climaxes and emotional scenes. Withal the story is appealing and merits the success which it is sure to meet. The role of the jealous husband is cleverly handled by Holmes E. Herbert, and the supporting cast is agreeable.

Dorothy Dalton

Yvonne

Lyda Deemson

Claire Meesreau

Rosedon Meunson

Lillian Lawrence

Jim Brood

E. Herbert

Fred Brood

Jack Crosby

Ranjab

Joseph Granby

Daws

Tom Cameron

Directed by Charles Gilibil.
Length: 5620 feet.

The Story.

Margaret Brood is the pretty young wife of Jim Brood, of whom he is very jealous. During one of his tempestual spells he unjustly accuses her of an affair with another man and as a result of his accusation she leaves him. She goes to Theresa, her sister, to whom she bears a very great resemblance. Theresa dies and Margaret learns that she was about to be adopted by Baron Skrakosch and his daughter and supplants her sister in the Paris home of the nobleman. After many years Margaret matures into a woman of rare charm.

At a banquet Margaret's husband meets her, but he does not recognize her. He falls in love with her and they marry. After returning to America they live happily and Margaret realizes that Jim loves her when she hears him murmur "Margaret" in his dreams.

Program and Exploitation Catchphrases:
- Display Her Charms in Unusually Gripping Story of Motherly Love.

Story of a Man Who Fell in Love with a Wife He Thought Was Marie Artistic Production Telling How a Mother's Love for Her Son Brought Her Back to America and Resulted in a Happy Home.

Emotional Dorothy Dalton in Superbly Produced Play Dealing with Motherly Love.

admitting that adventure after thirty requires too much effort.

The role of Mrs. Wickett is skilfully handled by Eleanor Castis, and Dorothy Wallace is equally attractive as Mrs. Chase.

A Correction

In the review of the Arrow Film Corporation's pictures "The Wall Street Mystery" and "The Scrap of Paper," two reviews of the series "Tex, the Eluidator of Mysteries," a mistake was made in the solution of the two plots. The Chinatown scenes, which establish a false lead, belong to "The Wall Street Mystery." In "The Scrap of Paper" a man who has lost money through one of the men connected with the provision pool, and has placed a drawing in the room in which the three men met in the home of Jacob Strauss. He enters by the window, shoots Strauss and restoration by the agreement from him a portion of the drawing is left in the injured man's hand. His immediate disappearance throws the blame on the last man to leave the room after the quarrel.

Comments

THE BALL OF DEATH (Pathé), Chapter 2 of "Daredevil Jack."—This installation gives Jack Dempsey numerous opportunities to show his bastic abilities, of which he is well provided. As a serial the film is satisfactory, and the star is clean-cut and athletic and trounces his opponents without undue punishment for the plot. The story interrupts a safe robber and later is threatened with death while about to kick a loaded football which his enemies have prepared for him. The action of the number is good and the incidents are stirring.

LIQUID FACES (Universal). No. 18, the final chapter of "The Great Radium Mystery." This brings the serial to a satisfactory conclusion. Gloria has the radium restored. She is considering a career of mystery and is overjoyed when she learns of his true identity. The Buzzard and others of the gang are caught, and the whole thing has contained considerable padding and repetition of situations, but on the other hand has had a lot of legitimate thrillning. As a whole it has carried the interest well and runs stronger than the average.

A SAGEBRUSH GENTLEMAN (Western), Feb. 21.—A two-reel subject, written by Karl R. Coolidge. Robert Burns appears as the cowboy hero and Charlotte Merriam as the heroine. The girl is abducted by bandits, who mistake her for an heiress named June Martin. The hero saves her from them. The plot of the serial is rather conventional, but it contains good action and holds the interest well.

THE PERILOUS PLunge (Universal), Chapter 10 of "The Lion Man." The man of mystery known as "The Lion Man" takes a prominent part in this number, appearing just at the moment Enright is preparing to destroy the Cavendish well. The later events on the mine derrick are an exciting nature. Jim saves the Lion Man and the latter is accomplishing this meets new dangers on his own account.

AT THE MERCY OF MONSTERS (Universal), Feb. 21.—A short serial. This is an interesting number, full of action and melodramatic incidents. Jim and Stella enter into a mining partnership. One of Enright's men enters their employ and disrupts the laborers. Jim has an exciting combat with the man, while Stella goes for the payroll money. An explosion and a fire bring the number to a strong climax.

Baltimore News (Continued)

An amateur singing contest for quartets is being arranged by E. C. Sandell, manager of the Lord Calvert Theatre, 1627 Harford avenue, for the week beginning March 1. Amateurs only will be allowed to enter the contests and three money prizes will be given to the quartets singing during the week. Each on night several songs will be rendered by the quartets entered and three newspaper men will act as judges and on the following Saturday night the winners of the contest will be decided upon.

Start Work on New Belnord.

E. Eyring & Sons have been awarded the contract for the construction of the New Belnord Theatre at Fayette street and Belnord avenue. This theatre is being built on the site of the old Belnord Theatre and preliminary work was begun on Wednesday, February 11. The New Belnord will be operated by the Greater Baltimore Theatres, Inc., of which Eugene Fischer is president and Charles Nolte general manager. The playhouse will have a seating capacity of 1,500 and the cost of the theatre will be about $250,000.

Pictures for Roland Park.

A moving picture projection machine will be purchased by the Roland Park Community Service Committee, according to a decision which was made by the executive board, of which Mrs. R. C. Cole is chairman, on Monday morning, February 9. Several plans for providing moving pictures for this suburb of Baltimore were offered by Mrs. Cole. It is planned that moving pictures will be shown all day every Saturday, and at least one afternoon and several evenings during each week. A large room of the Woman's Club will probably be used in which to hold the performances.

Alexander Brothers have sold the Lansford (Pa.) Opera House to Edward J. O'Donnell, of Carbondale, who will continue to operate the theatre as a picture house.

Arthur J. Maier, manager of the Family Theatre, Locust Gap, Pa., has been appointed postmaster of that town.

Grace Davison.

In "The Convert of Revenge," distributed by Republic.
FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star), Vol. 43; P-1284.
While New York Sleeps (All-Star).
WILLIAM FARNUM SERIES.

Wings of the Morning, Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts), Vol. 43; P-289.

THE ADVENTURES OF MRS. MARVEL.
PEARL WHITE SERIES.
The White Rose.

TOM MIX SERIES.
The Feud.

THE CYCLONE.
The Cyclone, Vol. 43; P-776.

THE DARLING DAUGHTER.

FOX ENTERTAINMENTS.
The Lincoln Highwayman (William Russell), Vol. 43; P-226.
The Shark (George Walsh), Vol. 43; P-633.
Shoo-Fly (William Russell), Vol. 43; P-122.

Pita and the Flesh (Glady Brockwell), Vol. 43; P-146.
The Square Shooter (Buck Jones), Vol. 43; P-226.
The Doctor and the Devil (Elisha Cook), Vol. 43; P-226.
What Would I Do? (Madeline Traverse), Vol. 43; P-778.
Her Elephant Man (Shirley Mason), Vol. 43; P-941.
The Last Straw (Buck Jones), Vol. 43; P-1115.
The Heiress (Madeline Traverse), Vol. 43; P-1285.

EXTRAORDINARY SPECIALS.

A Tale of Two Cities (William Farnum), Vol. 43; P-778.

Bombe (Theda Bara), Vol. 43; P-778.

THE HONOR SYSTEM (All-Star).

A Daughter of God (Annette Kellerman), Vol. 43; P-778.

Cléo de 5 à 7 (Léon Mérivale), Vol. 43; P-778.

Les Misérables (William Farnum).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.

Her Naughty Nick.

Her Private Husband.

The Heart Snatcher.

The Great Nickel Robbery.

A Light Weight Lover.

Training for Murder.

MUTT AND JEFF.

I'm Ringing Your Party.

Fishing.

Dead-End Jeff.

The Sour Violin.

The Mint Toy.

The Pawskeepers.

The Chemists.

Putting on the Dog.

FAMOUS PLAYERS-LASKY

The Cinema Murder (Marlon Davies), Vol. 43; P-462.
Sadie Love (Billie Burke), Vol. 43; P-942.
Behind the Door (Hobart Bosworth), Vol. 43; P-390.
Jan. 4. The Woman in the Suitcase (Eld Bennett), Vol. 43; P-637.
Too Much Johnson (Bryan Washburn), Vol. 43; P-942.
The 15th Commandment (Ethel Clayton), Vol. 43; P-446.
Sand (William S. Hart), Vol. 43; P-1117.
Jack A. The Tree of Knowledge (Robert Warwick), Vol. 43; P-654.

Jack was Your Husband Doing? (McLean & May).

The Silent Bond (Irène Castle), Vol. 43; P-1213.
Dangerous Hours (Special). Vol. 43; P-1213.

The Copperhead (Lionel Barrymore—Special).

February.

Double Speed (Wallace Reid), Vol. 42; P-944.

All-of-a-Sudden Peggy (Marguerite Clark), Vol. 43; P-1114.

The Brick Cellars (Bryan Washburn), Vol. 43; P-1114.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers), Vol. 42; P-1112.
Strictly Confidential (Madge Kennedy), Vol. 42; P-1014.
Bonds of Love (Pauline Frederick), Vol. 43; P-944.

Jinx (Mabel Normand), Vol. 42; P-1188.

The Gay Lord (Tom Moore), Vol. 43; P-944.

Jubilo (Will Rogers), Vol. 42; P-1007.

Flaming Trails of the Desert (Geraldine Farrar), Vol. 42; P-249.

The Cup of Fury (Rupert Hughes—Helene Chadwick), Vol. 43; P-1213.

Pinto (Mabel Normand), Vol. 43; P-940.

Tony's line (Buck Moore), Vol. 42; P-1189.

Water, Water, Everywhere (Will Rogers), Vol. 43; P-1115.

The Silver Hors (Rex Beach Produktion).

The Palliser Case (Pauline Frederick), Vol. 43; P-1285.

The Blooming Angel (Madge Kennedy), Vol. 43; P-944.

Dude (Tom Moore).

The Loves of a Lady (Pauline Frederick), Vol. 43; P-1230.

The Little Shepherd of Kingdom Come (Jack Pickford).

The Street Called Broadway (Isadore King—All-Star).

HIAY PICTORIALS.

Two Indians and Other Subsahs.

FORD EDUCATIONALS.

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AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet From Russell.

The Hellion (Margaret Fisher), Vol. 43; P-1709.

The Hellion (Margaret Fisher), Vol. 43; P-1709.

The Valley of Tomorrow (William Russell), Vol. 43; P-463.

The Dangerous Talent (Margaret Fisher).

W. W. HODKINSON

BENJAMIN R. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrush (Hampton Production).

The Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Desert of Wheat (Six Parts—Hampton Productions).

Desert Gold (Hampton Production).

PATTERSON PRODUCTIONS.

The Desert of Wheat (Six Parts—Hampton Productions).

ARTCO PRODUCTIONS.

The Capitol (Six Parts—Doris Kenyon).

The Harvest Moon (Six Parts—Doris Kenyon).

SOLO PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan).

The Lord Loves the Irish (J. Warren Kerrigan).

The Honeymooners (J. Warren Kerrigan).

While Spies (J. Warren Kerrigan).

JOSEPH LEVERING PRODUCTIONS.

The Mystery Wife (Ruby de Remer).

PATHE EXCHANGE, INC.

Releases for Week of February 1.

Other Men's Shoes (Crawford Kent—Seven Parts), Vol. 43; P-147.

No. 13 of The Black Secret (Wings of Mystery), Vol. 43; P-147.

No. 6 of The Adventures of Ruth (The Border Fury).

The Off-Letter (Harry Polland—One Reel).

Pathe Review No. 14, Vol. 43; P-147.

Topics of the Day No. 40.

Pathe News No. 10.

Pathe News No. 11.

Releases for Week of February 8.

No. 14 of The Secret Host (The Hidden Way).

No. 7 of The Adventures of Ruth (The Substitute Message).  
Getting His Goat (Harry Polland—One Reel).

His Royal Highness (H. Lloyd—M-G-M Davis—Two Reels).

Pathe Review No. 17.

Topics of the Day No. 41.

Pathe News No. 12.

Pathe News No. 13.

Releases for week of February 15.

Respect for the Faith (Sylvia Bremer and Robert Gordon), Vol. 43; P-939.

No. 15 of The Black Secret (The Secret Host), Vol. 43; P-1117.

No. 8 of The Adventures of Ruth (The Baran Model).

Daredevil Jack (Jack Dempsey Serial) (The Mysterious Brigadoon), Vol. 43; P-1117.

Waits Me Around (Harry Polland—One Reel).

Pathe Review No. 20.

Topics of the Day No. 42.

Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).

No. 2 of Daredevil Jack (The Ball Of Death).  
After Party (Johnnie Raymond and Mrs. Sydney Drew—Two Reels).

The Bent (Harry Polland—One Reel).

Pathe Review No. 30.

Topics of the Day No. 45.

Pathe News No. 16.

Releases for Week of February 29.

Smiling Embers (Frank Reenan), Vol. 43; P-1298.

No. 10 of The Adventures of Ruth (The Forged Check).

No. 3 of Daredevil Jack (The Wheels of Fate).

Pathe Review No. 40.

Topics of the Day No. 41.

Pathe News Nos. 18 and 19.
**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. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all are dramas five reels in length.

### ROBERTSON-COLE

**Beckoning Roads** (Bessie Barriscale), Vol. 43; P-148.

**The Tong Man** (Hayakawa), Vol. 43; P-1009.

**The Beloved Cheater** (Lew Cody), Vol. 43; P-663.

**Haunting Shadows** (H. B. Warner), Vol. 43; P-1.

**The Third Generation** (Bettie Brythe), Vol. 43; P-777.

**The Beggar Prince** (Sessue Hayakawa), Vol. 43; P-1036.

**The Luck of Geraldine Laird** (Bessie Barriscale), Vol. 43; P-1118.

**Seeing It Through** (Zasu Pitts).

**Supreme Comedies.**

Jan.—Hearts and Diamonds.

Jan.—Her Nearly Husband.

Jan.—Molly's Millionaire.

Jan.—A Four Cylinder Frame-Up.

### MARTIN JOHNSON

**The Savages in South Seas.**

Jan.—Cruising in the Solomons.


### ADVENTURE SCENICS.

Jan.—The Last Resort.

Feb.—Plunging Ice.

Feb.—Sheep O'Leavenworth.

**Bols of Sakisba.**

### METRO PICTURES CORP.

**Fair and Warmer** (May Allison), Vol. 42; P-1198.

**The Best of Luck** (Six Parts).

**Behind the Woman's Tell** (Alice Lake), Vol. 43; P-653.

**The Willow Tree** (Viola Dana—Six Parts), Vol. 43; P-146.

**The Right of Way** (Bert Lytell), Vol. 43; P-653.

**The Walk-Offs** (May Allison—Six Parts), Vol. 43; P-653.

**Stronger Than Death** (Naziyova—Seven Parts), Vol. 43; P-653.

**Nothing But the Truth** (Taylor Holmes—Six Parts), Vol. 43; P-653.

**A Modern Salome** (Hope Hampton), Vol. 43; P-775.

**February—Old Lady 31** (Emma Dana).

**February—More Aloneness** (Alice Lake).

**February—Eliza Comes To Stay** (Viola Dana).

**February—Juda** (May Allison).

**March—Alias Jimmy Valentine** (Bert Lytell).

March—The Hope (Special Cast).

### HALLMARK PICTURES CORP.

**The Trail of the Octopus** (Serial).

**A Woman's Experience** (Bacon—Baker—Ten-Twenty-Thirty).

**Suspense** (Reicher—Ten-Twenty-Thirty).

**The Screaming Shadow** (Ben Wilson—Serial).

**Chains of Evidence** (All Star).

**High Speed** (Glady's Guilette and Edward Earle), Vol. 43; P-467.

**Carmen of the North** (Anna BSee).

**The Veiled Marriage** (Anna Lehr and Ralph Keillard).

### TRIANGLE

**Jan. 4**—The Clodhopper (Charles Ray), A Lunch Room Romance (Mabel Normand—Sennett—One Reel).

**Jan. 11**—Only a Farmer's Daughter (Sennett—Two Reels).

**Jan. 18**—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).

**Jan. 25**—A Gamble in Souls (Dorothy Dalton), Feb. 1—His Baby Doll (One Reel).

**Feb. 8**—The Dancing Master (Alice Lake—Two Reels).

**Feb. 15**—Tiger Girl (Lillian Gish), Feb. 16—Till Day of Doom (One Reel).

**Feb. 22**—The Love Riot (Two Reels).

### UNIVERSAL FILM MFG. CO.

**Releases for Week of January 19.**

No. 15 of The Great Radium Mystery (The Flying Arrow).

No. 4 of The Lion Man (A Devilish Device).

No. 11—Only a Farmer's Daughter (Sennett—One Reel).

Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).

All for the Dough Bag (Rainbow—Two Reels).

**Releases for Week of January 26.**

The Phantom Melody (Morris Sallisbury), Vol. 44; P-295.

No. 16 of The Great Radium Mystery (Over the Catastrophe).

No. 9 of The Lion Man (In the Lion's Den).

Bungled Bungalows (Lyons-Moran—One Reel).

Hearst News No. 6.

**Brownie's Taking Ways** (Century Wonder—Two Reels).

**International News No. 57.**

**New Screen Magazine No. 50.**

**Blind Chance** (Warner—Bob Burns and Peggy O'Dare—Two Reels).

**Releases for Week of February 2.**

**Marked Men** (Harry Carey), Vol. 43; P-148.

**No. 17 of The Great Radium Mystery (The Wheels of the Death).**

**No. 8 of The Lion Man (In the House of Horrors).**

**Ain't Nature Wonderful** (Lyons-Moran—One Reel).

**Tom's Little Star** (Constance Binney and Otto Skinner—Women's War Relief—Two Reels).

The Great Air Robbery (Lieutenant Locklear and Francesca Billington—Six Reels), Vol. 43; P-510.

**Hearst News No. 5.**

**New Screen Magazine No. 53.**

**Universal Current Events No. 5.**

**The Prospector's Vengeance** (Mildred Moore and George Field—Western—Two Reels).

**Releases for Week of February 9.**

**Rouge and Riches** (Mary MacLaren), No. 16 of The Great Radium Mystery (Liquid Flames—Final Episode).

**No. 7 of The Lion Man** (Hearst News No. 6).

Elmo the Fearless (Elmo Lincoln—Serial), Vol. 43; P-360.

**Two Skin Doll** (Lyons-Moran—One Serial). Over the Transom (Jimmie Adams—Two Reels).

**Good Little Brownie** (Century Dog—Two Reels).

**International News No. 6.**

**New Screen Magazine No. 52.**

**Universal Current Events No. 6.**

**Kainthock's Ward** (Bob Burns and Peggy O'Dare—Two Reels).

**Releases for Week of February 16.**

**No. 8 of The Lion Man** (The Dungeon of Death).

**No. 2 of Elmo the Fearless** (The Racing Death).

Old Clothes for New (Lyons-Moran—one Reel).

**The Man of the Blues** (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).

**The Bull Thrower** (Edna Gregory and Phil Doughan—Two Reels).

A Saison Brush Gentleman (Bob Burns and Charlotte Merriman—Two Reels).

### VITAGRAPH

**The Invisible Hand** (Antonio Moreno—15 Episode Serial—Every Week).

**The Golden Shower** (Glady's Leslie).

**The Tower of Jewels** (Corinne Griffith).

**The Darkest Hour** (Harry T. Morey).

**Pogean** (Besse Love), Vol. 43; P-464.

**Dew Drop Inn** (Semon Comedy).

When a Man Loves (Earle Williams), Vol. 43; P-1299.

**The Midnight Bride** (Glady's Leslie).

**The Fortune Hunter** (Earle Williams—Six Reels), Vol. 43; P-1297.

**The Juggernant** (Anita Stewart).

**Deadline at Eleven** (Corinne Griffith).

**The Sporting Duchess** (Alice Joyce—Seven Parts).

**The Head Walker** (Semon—Two Reels).

**BIG V COMEDIES**

**F-195** (Two Reels).

**Dames and Dentists** (Jimmy Aubrey).

**Pipe Dreams and Prizes** (Harry Mann).

**Knights and Knighthood** (Montgomery and Rock).

**Maid and Muslim** (Jimmy Aubrey).

**Throes and the Tennis Knockout** (Rock).

**O. HENRY FEATURES**

**Two Reels.**

**The Call Loan.** Vol. 43; P-1116.

**The Day Resurgent** (Gypsy O'Brien).

**The Roads We Take** (Jay Morley).

### FIRST NATL EXHIBITORS

**Back to God's Country** (Neil Shipman). Vol. 43; P-50.

**The Thunderbolt** (Katherine MacDonald).

**Heart O' the Hills** (Mary Pickford). Vol. 43; P-553.
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The Beauty Market (Katherine MacDonald), Vol. 43; P-744.
In Kentucky (Anita Stewart), Vol. 43; P-146.
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-462.
The Inferior Sex (Mildred Harris Chaplin), Vol. 43; P-930.
The Turning Point (Katherine MacDonald), Vol. 43; P-1290.
The Family Honor (T. King W. Video), Polly of the Storm Country (Mildred Harris Chaplin), Vol. 42; P-1006.
A Twilight Baby (Lehman—Four Parts), Vol. 43; P-835.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.
A Regular (Eliza Jane), Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein), Vol. 43; P-146.
Piccadilly Jim (Owen Moore), Vol. 43; P-160.
Out Yonder (Oliver Thomas), Vol. 43; P-106.
The Broken Melody (Eugene O'Brien), Vol. 43; P-1199.
Sorcer or Later (Owen Moore), Vol. 43; P-463.
The King of Diamonds (Jane), Vol. 43; P-1120.
Footlights and Shadows (Oliver Thomas), Vol. 43; P-1119.
The Last of Opportunity (Two Reels—Ralph Ince), Vol. 43; P-1266.
His Wife's Money (Eugene O'Brien), Vol. 43; P-1266.
The Woman Game (Elaine Hammerstein), Vol. 43; P-1266.
Distributed by Select Exchanges.
The Undercurrent (Guy Empey), Vol. 43; P-1266.
A Scream in the Night (Special), Vol. 43; P-1266.

REPUBLIC PICTURES

Distributed by Republic Exchanges.

Twelve-Ten (Marie Doro), Vol. 43; P-146.
The Amazing Woman (Ruth Clifford), Vol. 43; P-1266.
Prima Pictures (Nature Color Pictures).
Eshograms (News Reel), Vol. 43; P-1266.
February—Dad's Girl (Jackie Saunders), Vol. 43; P-1266.
February—The Gift Supreme, Vol. 43; P-1266.
February—The Only Way Trail (Edythe Sterne), Vol. 43; P-1266.
February—Mothers of Men.

REALART PICTURES

Special Features.
Soldiers of Fortune (Dwan—Seven Parts), Vol. 43; P-1266.
The Mystery of the Yellow Room (Chautard—Six Parts), Vol. 43; P-1266.
STAR PRODUCTIONS.
Anne of the Green Gables (Mary Miles Minter), Vol. 42; P-455.
Estarhile Susan (Constance Blaney), Vol. 42; P-1266.
The Fear Market (Alice Brady), Vol. 43; P-1266.
The Luck of the Irish (Dwan), Vol. 43; P-744.
Judy Minter's Father (Mary Miles Minter), Vol. 43; P-1120.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King).
A. H. FISCHER PRODUCTIONS.
The Amazing Lovers (Grace Darling).

SOL LESSER.
Sky Eye. Vol. 43; P-228.

BROKEN BLOSSOMS (Griffith).
Hla Majesty the American (Fairbanks). Vol. 43; P-228.

GAYETY COMEDIES.
Why Cook Go Cuckoo (George Ovey). Thirsty and Thirgthy (Billy Blatcher—Vera Reynolds).
Good Morning Nurse (George Ovey). Parked in the Park (Vera Reynolds).
Hip Hip Hurray (George Ovey). Rush on Rubes (Vera Reynolds).
Silk Stockings (Vera Ovey).

(One Reel)
Are Floorwalkers Pickle? Turned by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.
(One Reel)
All Jarred Up.
Two A. M.
Kidnapping Carolina.
Bobby's Baby.
Settled Out of Court.

(Two Reels)
Go West, Young Woman (Fay Titchener). Jan.—Save Me Eddie (Eddie Barry). Vol. 43; P-942.

CHESHTER OUTING PICTURES.
The Fifteen Million. Vol. 42; P-554.
Considering Pose. Vol. 42; P-554.
Temple Bells and Wayide L. B. Vol. 42; P-554.
No Coma in Acorna. Vol. 42; P-554.
The People in White. Vol. 42; P-554.
Editorial Horseplay. Vol. 42; P-554.
The Simple Soap Suds. Vol. 42; P-554.

EQUITY PICTURES.
Skeel Husbandas and Calico Wives (House Peters). Eyes of Youth (Clara Kimball Young). Vol. 42; P-382.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1581.

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WILLIAM H. PRODUCTIONS.
The Superman (Serial Parts). Vol. 43; P-554.
Reissue of Seven Olive Thomas Triangle Productions. Special Chaplin Reissue.

C. P. RYDELL & CO., INC.
The Log of U.S.S. Vol. 43; P-1266.

JACOB WILK, 1476 BROADWAY.
10 Alife Brady Tragedy. Vol. 43; P-1266.

ALGOOD FILM CORPORATION.
The Whistler (Charles Hutchinson—Serial). Vol. 43; P-654.
How a Modern Operating Room May Be Arranged and Equipped to Advantage

By J. H. Hallberg, vice-president, United Theatre Equipment Corporation

The accompanying illustration shows the interior of a modern projection room for motion picture theatres. The lay-out is simple and efficient, consisting of two Power's 6-B Cameragraphs properly placed, together with one Hallberg motor generator for changing alternating or direct current, as supplied from the electric companies' mains, into direct current of the proper voltage and intensity for the two projector arc lamps.

The function of the motor generator is, in the first instance, to dispense with the use of the rheostat usually required in series with the arc, and, in the second instance, where the current supplied by the city system is not direct but alternating, to transform the alternating into direct current, which is the only satisfactory current for a projector arc lamp.

The illustration shows the small amount of space required for the motor generator, which can be located in a corner of the operating room, in an adjoining room, or in the basement if so desired. The better practice, however, is to always put the motor generator within the operating room, within constant view and reach of the operator, who will then be more likely to give it the ordinary and regular attention, such as cleaning and lubricating, which it requires.

Quiet and Smooth in Operation.

The motor generator runs quietly and smoothly, with minimum vibration, and the ordinary operating room capable of sustaining a weight of not to exceed 600 pounds can easily support its weight. It should not be bolted to the floor, but should be placed on flexible pads, such as double thickness rubber heels as are ordinarily used on shoes. The rubber will absorb the vibration without transmitting it to the floor and will practically kill all noise, so the motor may not be heard above the sound produced by the projectors when operating. The modern projector operates so quietly that it cannot be heard outside of the operating room; therefore, it is better practice to put the entire equipment within one room, as illustrated.

Where electricity is not to be obtained from a city plant or other installation, and where it becomes necessary for the motion picture theatre to produce its own electricity for projection and the regular house illuminating system, the practice is to install a gasoline or kerosene engine directly connected to an electric generator, together with the necessary switchboard with instrument, controlling devices and cooling radiator or tank for the water required to keep the cylinders of the engine at normal temperature.

A Complete and Self-Contained Unit.

The unit which is herewith illustrated is known as the Hallberg 6 k.w. Electric Light Plant and is complete as a self-contained unit, ready for immediate installation and operation after it has been unboxed.

Attention is directed to the three point suspension, which gives free access to the crank case under the engine, which may be removed without disturbing any other part of the plant after unscrewing eight bolts. This feature is of great importance, especially where the plants are used long distances away from regular service stations, as it then becomes a simple matter to remove the crank case for cleaning and for the examination of the various bearings and fittings within the lower part of the engine, and, likewise, the complete connecting rod with the piston from either cylinder may be removed in this manner without disturbing the upper part of the engine.

The engine shown is equipped with the highest efficiency carburetor, hot air stove, magneto and silent muffler, making a most convenient, practical and efficient unit, and the generator is wound for either 60 volts 100 amperes or 110 volts 60 amperes. The total net weight of the unit is 800 pounds and the gross weight box for export is 1,000 pounds, and the box containing the plant measures 68x45x30 inches.

The engine is of twelve horsepower capacity and operates at a speed of 1,000 r.p.m., and is of just the right size for the average motion picture theatre, keeping in mind that the auditorium lamps would not be burning when the moving picture arc is on.

What Inquirers Should State.

It is essential for buyers to state, when inquiring about engines of this type, whether kerosene or gasoline will be used as fuel, and also to specify whether the winding is to be for 60 or 110 volts.

When inquiring for prices on motor generators, it is not sufficient to merely state the voltage and the number of amperes, but the following information should be submitted with the request for prices:

1) Line Voltage.
2) If alternating current, specify
STOP!!
right here

and
consider

what's
to be done

about Cooling
and Ventilating
your theatre
this summer

your patrons
demand comfort

install—
TYPHOONS

Write for Catalog "M"

Typhoon Company

281 Lexington Avenue, New York, N. Y.

1044 Camp Street
New Orleans, La.

64 West Randolph Street
Chicago, Ill.
cycles of the system and whether the system is single, two or three phase.

(3) Specify the number of amperes required at the arc.

**One or Two Arcs?**

(4) Specify if one or two arcs are to be operated at the same time. In some instances a generator may be installed with capacity for one arc, when it is desired to light the second arc, it is possible to "steal" the current from the operating machine to the one cut in without practically any interruption on the screen, and in that case a generator delivering the necessary amperes for one arc only will serve the purpose, but the better practice is to install a generator large enough to carry the two arcs at full amperage for at least five minutes at a time.

(5) If you are not competent to judge the amperes required at the arc, specify the make of your projector, the focus of your lens, if you know it, and the distance from the lens to the screen; also the height and width of the picture, as well as the quality of your screen, that is, if it is white, aluminum finish or of the gold fibre kind.

**What Causes Delay.**

With this information at hand, the inquirer can prompt replies with absolute prices; otherwise the inquiry may be subjected to considerable delay. The above described Hallberg Motor Generators and Hallberg Electric Light Plants are manufactured by J. H. Hallberg of New York and are distributed exclusively in the United States and Canada by the United Theatre Equipment Corporation, 1604 Broadway, New York, U. S. A.

The U. T. E. Corp. also distributes complete theatre equipments and supplies of all kinds through anyone of its eleven branch stores in the larger cities throughout the United States Complete proposals covering the entire equipment or remodeling of old equipment with estimates and specifications are furnished without charge.

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**How the Monsoon Installation, adapted to heating or cooling the atmosphere.**

**How the Monsoon System of Theatre Ventilation Cools or Heats at Will**

By E. O. Garfield, Chief Engineer Monsoon System

In THE heating and ventilating of theatres the customary procedure is to locate direct radiation, or to introduce heated air at or near the floor line, with the exhaust at the ceiling line. Naturally the air brought in, being at a higher temperature, and consequently lighter than the air in the room, quickly rises to the highest point—where it is exhausted. The heavier, foul air remains at the breathing line (except a small percentage which mixes with the fresh air and rises to the ceiling). The result is only a partial movement of the air within the room—and poor ventilation.

Speaking from the standpoint of economy, this is very inefficient—due to the exhausting at the ceiling line. This removes much of the fresh air and with it also an unduly large amount of heat. Actually the freshest and warmest air in the entire room is exhausted before it has fulfilled its function of replacing the foul air and supplying heat to the theatre.

**An Even Temperature at Floor Line.**

A method already used with excellent success in several theatres is to introduce warm fresh air at the ceiling line and exhaust it downward at the floor line. While this is contrary to the natural upward movement of warm light air, it does effect a complete change of air, with an even distribution of fresh air and an absolutely even temperature at the floor line. And, because with this system the air exhausted is the coldest air in the room, it is efficient.

Regarding this method of heating and ventilating, such an authority as Vernon Hill, M. D., Chief of Ventilation Division, Chicago Health Department, has this to say:

"The location of the coils at the ceiling line and the distribution around the four sides of the room make it possible to obtain much more uniform temperature where the direct radiation is split up into small units at the floor line. The fact that the air is introduced at the ceiling also removes the warm air in the neighborhood of the radiation and prevents the wide difference in temperature between the ceiling and the floor that is observed in
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The Fox Film Corporation have just purchased the Sturtevant Air Conditioning System to accomplish this result.

We guarantee to dry your film absolutely independent of the weather, 365 days a year.

W. L. Fleisher & Co., of New York, are the “Climate Doctors” who deliver your ideal climate through Sturtevant apparatus.

Your inquiry will receive immediate attention. Write us. Don’t wait for the hot, damp days next summer.

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASSACHUSETTS
AND ALL PRINCIPAL CITIES
the ordinary installations. The entire air travel being downward, with a very slight lateral motion, prevents drafts on the occupants.”

What the Plans Show.
The accompanying plans show a method of heating and ventilating and of cooling in hot weather—all as designed and installed by the engineers of the Monsoon Cooling System, Inc., for the Century Theatre, Baltimore.

For heating and ventilating, Units C and D are the sole means of supply, located at practically one point. Each unit consists of one No. 7 Monsoon pushing fresh air through heating coils and blowing it directly into the theatre through gridded openings in the proscenium arch.

About seventy-five per cent. of this air is exhausted through properly distributed openings at or near the main floors, leaving other, air openings at the rear of the balcony. As the foul heavy air which, because of its low temperature, lies at the floor line is exhausted, it is replaced by fresh warm air which settles like a blanket of even warmth over the entire audience without the slightest tendency to drafts.

Builds Up Static Pressure.
The air supply near the exhaust through the openings mentioned above builds up a slight static pressure in the room. This prevents the inrush of cold air attending the opening of a door in most theatres.

This method of heating and ventilating is effective. Briefly its advantages may be summed up as follows:

1. Rapid heating of theatre.
2. Abundant supply of warm fresh air, equally distributed.
3. Absence of objectionable drafts.
4. Economy of operation.

And the first cost also is low. Because it acts from the roof, expensive ductwork, underground trenches and other costly appliances are eliminated. In the Century Theatre, the saving in cost of the underground trench work was about the entire cost of the Monsoon System. And more, it saved time in the construction of the theatre and permitted an earlier completion.

For Baltimore’s warm climate, with its several very hot weeks during the summer months, an efficient method of cooling is necessary. The Monsoon Cooling System used in this theatre is based on the cooling effect resulting from a steady flow of huge volumes of fresh air.

Hot Weather Capacity Doubled.
Monsoon Engineers so designed the system that the same two No. 7 Monsions (Units C and D) used for heating and ventilating in winter are arranged with simple by-pass dampers to give complete free air intake, thus doubling their capacity for hot weather duty.

They are further augmented by two No. 12 Monsions above the stage (Units A and B), and by two No. 7 Monsoon Duplex Sets (Units E and F), over the lower edge of the side balcony.

The arrows indicate the course followed by the air currents in their sweep through the house. In the Century Theatre, a total of 50,000,000 cubic feet is passed through the theatre every hour—10,000 cubic feet for each person, or a complete air change every forty-five seconds.

It can readily be seen that a refreshing breeze is thus set up, reaching every person in the audience—and making him comfortable in the hottest summer weather.

These Two Devices Effect Projection Room Economy.
The two devices described and illustrated below will prove of interest to the theatre manager who seeks to improve his service and cut out unnecessary costs. They are products of the National Carbon Company of Cleveland, Ohio, that has accomplished so much in putting American carbons upon the projection map.

The Columbia Carbon Saver.
The Columbia Carbon Saver saves money—saves time—saves trouble. By the aid of this holder, motion picture projectors are using their carbons to the best advantage.

Simply placing the Columbia (upper) carbon in the holder and then tightening the clamp—which requires but little effort—the projector is assured of the following results:

Absence of arcing—the carbon being held compactly in the holder.

Maximum life of carbons—the holder burns the carbon to an extremely short stub.

Full current carrying capacity—due to high electrical conductivity of the adapter jaw and firm security of the holder.

Ruggedness and Simplicity.
The illustration shows the ruggedness and simplicity of the Columbia Carbon Saver. It will fit any carbon jaw and is...

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These men can design a good house. Let them plan yours.

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C. HOWARD CRANE
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Pennsylvania
RITCHER-LEE COMPANY
32 South 17th St., Philadelphia, Pa.
What the architect says:

The engineering staff of Monsoon Cooling System, Inc., has laid out and installed several systems for theatres designed by us. We are glad to say that these systems are giving the best of satisfaction—ventilating perfectly at all seasons of the year. The cooling results in hot weather have been excellent; and the houses are exceptionally comfortable during the hottest summer days. Every house equipped with the Monsoon System does a good business during the hot season.

Zink, Sparklin, Gandolfo, Inc., Architects, Theatre Specialists, Washington, D. C.

THE choice of the new CENTURY THEATRE at Baltimore, Md., is the

Monsoon Cooling System

This beautiful new 5500-seat house, without doubt one of the most up-to-date in the entire country, will always be perfectly ventilated.

During the summer months, the Century Theatre will be delightfully cool and comfortable—always drawing big capacity houses all through Baltimore's hottest summer weather.

You, too, no matter how large or small your house, whether it is old or new, can enjoy the business-building advantages of Monsoons in hot weather.

A copy of our new booklet, "A Better Summer Business," is yours for the asking. The coupon below will get you your copy by return mail.

Monsoon Cooling System, Inc.
Dept. 660, 70 West 45th St., New York.

Gentlemen. If it pays the Century Theatre Company to install Monsoons, it ought to pay me. So mail me your free booklet, "A Better Summer Business."

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Address ............................................
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**THE MOVING PICTURE WORLD**

February 28, 1920

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**Two Good Stunts.**

The Columbia Carbon Saver and the Silver-tip Adaptor

made of special material enabling it to function properly despite heat effects. Users note the absence of any tendency for the carbon work to “stick”; or any difficulty in clamping or in removing carbons from the holder. This device takes all carbons up to and including the 3/4 inch size.

The Silver-tip Adaptor.

Like the Columbia Carbon Saver, the Silver-tip Adaptor is not only a vine-like holder but an adjunct to carrying the full current without arcing. It is designed to permit the use of the Silver-tip (lower) carbon in any type of projection machine, and will pay for itself many times over in the economy effected by burning the carbons to very short stubs.

By reason of the material from which this adaptor is made and the ruggedness of construction, it is practically a permanent accessory to the projection apparatus.

Breadth of Rim a Feature.

Attention is called to the generous breadth which characterizes the top rim of the holder. This lends great strength to the device. It takes but a slight turn of the clamp to hold the carbon firmly in place; in fact the user is cautioned not to turn the screw too tightly, otherwise the pressure is likely to break the carbon. If this one precaution is observed there is no chance of anything going wrong. Any deposit from carbon is easily removed from the jaw because of the simple design of the adaptor. The screw plate and the freedom of play within the holder allow for complete burning of the carbons with no troublesome effects.

This adaptor takes all sizes of Silver-tip Carbons, namely the 3/16 inch, 11/32 inch, 3/16 inch and 7/16 inch sizes.

The Price is But One Dollar.

In our issue of February 14 we made a mis-statement as to the price of the "Pocket Reference Book for Projectors and Managers." The cost of the book is but one dollar, which makes it even a greater bargain than we gave it credit for being. It is published by the Theatre Supply Company, 125 West Forty-fifth street, New York.
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Gradually the advance in everything that carried a price increased.

When the United States entered the war, labor and all essentials connected with newspaper publishing jumped abnormally.

For the year following the armistice the already extreme cost of production was immensely increased. Everybody knows what everything costs nowadays—and we are still at war.

Moving Picture World decided to raise its advertising rates only when absolute necessity impelled the common-sense business move.

The rates to-day are the same per page as when the world war started.

For five years Moving Picture World shouldered the increased cost of production; stood it until finally a changed rate became a necessity.

Our advertising friends have reaped the benefit of a lower rate than any other trade-class have enjoyed in their publications.

Our subscribers have benefited because we did not raise the subscription rate, and they will continue to receive Moving Picture World without increased cost.

Now the time has come when the advertising rate must be increased. Had three "raises" been applied to the rates while war existed, the percentage of advance would appear small.

The advertiser who figures the new rate, considering the price he has paid while everything else has been "boosted", will find that the new charge is only a fair advance.

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B. F. P. on The Great White Way

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WANTED—Motion picture cameras, also tripods and lenses. Address Nash, 500 Couch St., Portland, Ore.

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3 POWER'S 6A machines complete, hand drive, first class condition, guaranteed, each $300. Webster Electric Co., 719 Ninth St., Washington, D. C.

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## ADVERTISING INDEX

### The Buyers' Guide

<table>
<thead>
<tr>
<th>MANUFACTURERS OF MOVING PICTURES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrow Film Corp.</td>
<td>1324, 1330, 1356, 1365</td>
</tr>
<tr>
<td>Capital Film Co.</td>
<td>1354</td>
</tr>
<tr>
<td>Chester-Outing Pictures</td>
<td>1328</td>
</tr>
<tr>
<td>Christie Comedies</td>
<td>1374</td>
</tr>
<tr>
<td>Clark-Cornelius Corp.</td>
<td>1366-67</td>
</tr>
<tr>
<td>Educational Films Corp.</td>
<td>1377</td>
</tr>
<tr>
<td>Equity Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Famous Players-Lasky Corp.</td>
<td>Insert, 1315-23</td>
</tr>
<tr>
<td>First National Exhibitors' Circuit, Inc.</td>
<td>1357-64</td>
</tr>
<tr>
<td>Fox Film Corp.</td>
<td>1339-46</td>
</tr>
<tr>
<td>Garson, Murray</td>
<td>1380-81</td>
</tr>
<tr>
<td>Goldwyn Pictures Corp.</td>
<td>1355</td>
</tr>
<tr>
<td>Grossman Pictures Corp.</td>
<td>1372-73</td>
</tr>
<tr>
<td>Hallmark Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Hodkinson, W. W., Corp.</td>
<td>1331-35</td>
</tr>
<tr>
<td>Jack &amp; Harry Cohn</td>
<td>1371</td>
</tr>
<tr>
<td>Jans Picture Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Metro Pictures Corp.</td>
<td>1382</td>
</tr>
<tr>
<td>Park, Lester</td>
<td>1376</td>
</tr>
<tr>
<td>Pathe Exchange, Inc.</td>
<td>Insert</td>
</tr>
<tr>
<td>Ralart Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Read, J. Parker</td>
<td>1378-79</td>
</tr>
<tr>
<td>Republic Distributing Corp.</td>
<td>1351</td>
</tr>
<tr>
<td>Schomer-Ross Productions</td>
<td>1368-69</td>
</tr>
<tr>
<td>Selznick Pictures Corp.</td>
<td>1347-50</td>
</tr>
<tr>
<td>Special Pictures Corp.</td>
<td>1352-53</td>
</tr>
<tr>
<td>Supreme Pictures Corp.</td>
<td>Insert</td>
</tr>
<tr>
<td>Tower Film Corp.</td>
<td>1336-37</td>
</tr>
<tr>
<td>United Artists Corp.</td>
<td>1328-29</td>
</tr>
<tr>
<td>Universal Film Mfg. Co.</td>
<td>1325-27</td>
</tr>
<tr>
<td>Vitagraph Co.</td>
<td>1375</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPORT SECTION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Allen, L. H.</td>
<td>1396</td>
</tr>
<tr>
<td>Apollo Trading Co.</td>
<td>1410</td>
</tr>
<tr>
<td>Arrow Film Corp.</td>
<td>1412-13</td>
</tr>
<tr>
<td>Becroft, Chester</td>
<td>1391</td>
</tr>
<tr>
<td>Brockliss, J. Frank</td>
<td>1414</td>
</tr>
<tr>
<td>Campbell, Donald</td>
<td>1406-08</td>
</tr>
<tr>
<td>Export &amp; Import Film Co.</td>
<td>1416</td>
</tr>
<tr>
<td>Famous Players-Lasky Corp.</td>
<td>1392</td>
</tr>
<tr>
<td>Howells, David P.</td>
<td>1388-89</td>
</tr>
<tr>
<td>Inter-Ocean Film Corp.</td>
<td>1424-25</td>
</tr>
<tr>
<td>Manheimer, E. S.</td>
<td>1404</td>
</tr>
<tr>
<td>Pathe Exchange, Inc.</td>
<td>1420-21</td>
</tr>
<tr>
<td>Penn Import &amp; Export Co.</td>
<td>1418</td>
</tr>
<tr>
<td>Robertson-Cole Co.</td>
<td>Insert</td>
</tr>
<tr>
<td>Universal Film Mfg. Co.</td>
<td>1400</td>
</tr>
<tr>
<td>Vitagraph Co.</td>
<td>1398-99</td>
</tr>
<tr>
<td>White Co., Peter</td>
<td>1402</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CARBONS AND CARBON ACCESSORIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Carbon Imports Co.</td>
<td>1538</td>
</tr>
<tr>
<td>National Carbon Co.</td>
<td>1438</td>
</tr>
<tr>
<td>Speer Carbon Co.</td>
<td>1545</td>
</tr>
</tbody>
</table>

### ELECTRICAL AND MECHANICAL EQUIPMENT

| Amusement Supply Co.             | 1356 |
| Automatic T. S. & C. R. Co.      | 1345 |
| Erker Bros. Optical Co.          | 1358 |
| General Electric Co.             | 1432 |
| Hepfer Electric Co.              | 1341 |
| Lucas Theatre Supply Co.         | 1542 |
| Melcalf, G. A.                   | 1543 |
| Monsson Cooling System           | 1357 |
| National Elec. Ticket Register Co.| 1356 |
| Northwestern Electric Co.        | 1351 |
| Porter, B. F.                    | 1354 |
| Sturtevant, B. F.                | 1355 |
| Sunlight Arc Corp.               | 1434-35 |
| Typhoon Co.                      | 1353 |
| Universal Motor Co.              | 1358 |
| United Theatre Equipment Corp.   | 1426 |

### LENS MANUFACTURERS

| Gundlach Manhattan Opt. Co.     | 1359 |
| Western Optical Works           | 1341 |

### MANUFACTURERS OF INDUSTRIAL PICTURES

| Cromlow Film Lab.               | 1351 |
| Empire City Film Lab.           | 1353 |
| Palisade Film Lab.              | 1354 |
| Rothender Film Mfg. Co.         | 1390 |
| Standard M. P. Co.              | 1358 |

### MANUFACTURERS OF RAW STOCK

| Eagle Rock Mfg. Co.             | 1359 |
| Eastman Kodak Co.               | 1359 |

### MOVING PICTURE CAMERAS

| Bell & Howell Co.               | 1354 |
| Gennert, G.                     | 1359 |

### MUSIC AND MUSICAL INSTRUMENTS

| American Photoplayer Co.        | 1422 |

### LOBBY DISPLAYS

| Newman Mfg. Co.                 | 1358 |

### PROJECTION MACHINE MANUFACTURERS

| American Projecting Co.         | 1515 |
| Enterprise Optical Co.          | 1528 |
| People's Projector Co.          | 1438 |
| Precision Machine Co.           | 1547 |
| Powers, Nicholas, Co.           | 1548 |

### PROJECTION SCREEN MANUFACTURERS

| Genter, H. C.                   | 1356 |
| Gold King Screen Co.            | 1358 |
| Minusa Cine Screen Co.          | 1358 |

### THEATRICAL ARCHITECTS

| Boile H. C. & Bros.             | 1356 |

### MISCELLANEOUS

| Andrews, W. G.                  | 1538 |
| Bioscope, The                   | 1538 |
| Cine Mundial                    | 1346 |
| Cinema, The                     | 1348 |
| Classified Page                 | 1542 |
| La Cinematografia Italiana     | 1356 |
| La Vita Cinematografica         | 1541 |
| Motion Picture Directory Co.    | 1351 |
| National Ticket Co.             | 1356 |
| Ritchey Litho, Corp.            | 1314 |
| Williams, A. F.                 | 1538 |
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By David Lawrence, Special Correspondent of The Evening World, Washington, D.C., February 6, 1920.

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There was the Alexandria train on arrival at this morning, bringing the same film without any of the dramatic episodes of the Alexandria train on arrival this morning. The Alexandria train on arrival this morning.

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<table>
<thead>
<tr>
<th>Company</th>
<th>Countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>African Films Trust, Ltd.</td>
<td>Johannesburg, So. Africa</td>
</tr>
<tr>
<td>American Foreign Trade Corp.</td>
<td>Constantinople, Turkey</td>
</tr>
<tr>
<td></td>
<td>Turkey, Egypt, Roumania, Greece, Arabia, Bulgaria</td>
</tr>
<tr>
<td>American Trading Co.</td>
<td>New York City</td>
</tr>
<tr>
<td></td>
<td>China, French-Indo China</td>
</tr>
<tr>
<td>Antonio L. Drago</td>
<td>Lima, Peru</td>
</tr>
<tr>
<td></td>
<td>Peru</td>
</tr>
<tr>
<td>Bidwell, Larrain &amp; Co.</td>
<td>Santiago, Chili</td>
</tr>
<tr>
<td></td>
<td>Chili</td>
</tr>
<tr>
<td>Cuba Electrical Supply Co.</td>
<td>Havana, Cuba</td>
</tr>
<tr>
<td></td>
<td>Cuba</td>
</tr>
<tr>
<td>Ehlers Company</td>
<td>Mexico City, Mexico</td>
</tr>
<tr>
<td></td>
<td>Mexico</td>
</tr>
<tr>
<td>Empresa El Darado</td>
<td>Panama, City, Panama</td>
</tr>
<tr>
<td></td>
<td>Venezuela, Colombia, Panama, Costa, Rica, Nicaragua,</td>
</tr>
<tr>
<td></td>
<td>Honduras, Salvador, Guatemala</td>
</tr>
<tr>
<td>Fox Film</td>
<td>Paris, France</td>
</tr>
<tr>
<td></td>
<td>France, Belgium, Switzerland</td>
</tr>
<tr>
<td>Handelmatschappij</td>
<td>Amsterdam, Holland</td>
</tr>
<tr>
<td></td>
<td>Holland</td>
</tr>
<tr>
<td>Harringtons, Ltd.</td>
<td>Sydney, Australia</td>
</tr>
<tr>
<td></td>
<td>Australia, New Zealand</td>
</tr>
<tr>
<td>Hawaii Film Supply</td>
<td>Honolulu, T. H.</td>
</tr>
<tr>
<td></td>
<td>Hawaii</td>
</tr>
<tr>
<td>Howells Cine Equipment Co.</td>
<td>New York City</td>
</tr>
<tr>
<td></td>
<td>Brazil</td>
</tr>
<tr>
<td>K. D. &amp; Bros.</td>
<td>Bombay, India</td>
</tr>
<tr>
<td></td>
<td>India, Burma, Ceylon</td>
</tr>
<tr>
<td>Francisco Maymon</td>
<td>Porto Rico, Haiti, Dominican Republic</td>
</tr>
<tr>
<td>Moss &amp; Company</td>
<td>Buenos Aires, Argentina</td>
</tr>
<tr>
<td></td>
<td>Argentina Rep., Uruguay, Paraguay</td>
</tr>
<tr>
<td>John Olson &amp; Co.</td>
<td>Copenhagen, Denmark</td>
</tr>
<tr>
<td></td>
<td>Norway, Sweden, Denmark</td>
</tr>
<tr>
<td>Oriental Trading Company</td>
<td>Soerabaya, Java, D. E. I.</td>
</tr>
<tr>
<td></td>
<td>Java, Siam, Straits Settlement and Federated Malay</td>
</tr>
<tr>
<td></td>
<td>States</td>
</tr>
<tr>
<td>Carlos Vinas Sagarra</td>
<td>Madrid, Spain</td>
</tr>
<tr>
<td></td>
<td>Spain, Portugal</td>
</tr>
<tr>
<td>Universal Film Mfg. Co.</td>
<td>Manila, P. I.</td>
</tr>
<tr>
<td></td>
<td>Philippine Islands</td>
</tr>
<tr>
<td>Walturdaw Co., Ltd.</td>
<td>London, England</td>
</tr>
<tr>
<td></td>
<td>Great Britain</td>
</tr>
<tr>
<td>Wochicevic, Rag. S.</td>
<td>Milan, Italy</td>
</tr>
<tr>
<td></td>
<td>Italy</td>
</tr>
</tbody>
</table>
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THE RIGHT OF WAY
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Adapted by JUNE MATHIS
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Photographed by Chester Lyons
A Thomas H. Ince Production
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IN
"YOUNG MRS. WINTHROP"

by
Bronson Howard
Directed . . . by
Walter Edwards
Scenario . . . . by
Edith Kennedy

A
Paramount Artcraft
Picture
"Who Cares?" she cried!
And in the whirling madness of a masked ball, drowning in music and dancing, she tried to forget—to kill the memories that cut like knives.

"Who Cares?" he cried!
And under soft candle light, soothed by the voice of a flattering woman, he strove to forget his wife and the girl she used to be.

At Home, their child—
Stricken by fever, her life ebbing away, pitifully striving to bring back her parents, called in vain.

What had come between them?
What could bring them together?

Their story is the story of many, and it will touch the heart of every man and woman.

"Young Mrs. Winthrop" will leave them weeping but happy. You know what that means to your box office.
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"JACK STRAW"

By
W. Somerset Maugham

Directed by
William DeMille

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ALICE JOYCE in

"THE SPORTING DUCHESS"

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Mary Pickford in "Pollyanna"

From Eleanor H. Porter's Famous Novel, "Pollyanna," published by the Page Company
And the Four Act Comedy by
Catherine Chisholm Cushing &
Screen Adaptation by Frances Marion.
Photographed by Charles Rosher.

"Nothing quite so delicate has ever been done. It stands a production with which no comparison can be made, the supreme effort of a true artist."
—Motion Picture News.

"Must be ranked as a gem and entitled to a place of honor among the classics of the screen."
—Motion Picture World.

"Mary Pickford rises to a new high level in 'Pollyanna'; it is a photoplay that will live while memory lasts."
—Exhibitor Trade Review.

"In the annals of filmdom, 'Pollyanna' will doubtless go down as the big picture of 1920."
—Exhibitor Herald.
A Great Play is Brought to the Screen

"Romance," one of the outstanding dramatic successes of the past decade, is coming to the screen.

Its remarkable record on the stage—nearly three years in London, a year in Chicago, a phenomenal season in New York, a special engagement of eight weeks in Boston—made it the object of the keenest bidding among motion picture producers.

United Artists Corporation is fortunate, not only in having acquired the play for picture presentation, but likewise in having Miss Keane herself appear in the role that she has made one of the most vivid figures of the modern stage.

"Romance" has won its way into the hearts of drama-lovers, because it tells an unusual, remarkable story and because of the rare talent and artistry that Miss Keane brought to it.

And so the play bespeaks an unusual picture—a picture of powerful and lasting appeal.

UNITED ARTISTS CORPORATION

ANNOUNCES

ITS FORTHCOMING PRODUCTION

Miss Doris Keane

"Romance"

From the Celebrated Play—
by Edward Sheldon

Directed by Chester Withey

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks

Charlie Chaplin
D. W. Griffith
Vivian Martin

in

"Husbands and Wives"

FROM THE FAMOUS NOVEL
MAKING HER HIS WIFE
by Corra Harris

Gaumont

We are closing States Right Territories very rapidly
COMING ON THE GALLOP FOR APRIL RELEASE—THE KING OF THE COWPUNCHERS....

ART ACORD
Universal's New Serial Star

in

"The Moon Riders"

Directed by Reeves Eason

HERE'S Art Acord, idolized by millions of fans as "the wonder of the saddle," fresh from his Western triumphs, bringing all the snap of youth, the pep of popularity and the daring of an Argonne Forest doughboy into as fast and furious a serial as was ever made. "The Moon Riders" starts with a wallop that will make you gasp, and the hot pace never lets up through the whole eighteen chapters. Frankly, here's a serial you're going to thank us for.

Number Three of the "FULL HOUSE FIVE"
Book this Ace and Queen now to make your Full-house Five the Year's Winning Serial Hand

To complete your year's success, to give your serial fans just that irresistible kind of attraction that not even the Summer can keep the crowds away from, you have here two of the biggest pulling stars—Eddie Polo and Marie Walcamp.

Polo

The Herculean idol of the serial fan, whose name alone is a guarantee of a full house, comes just at the very time of the year you need his big eighteen weeks, and in the mightiest serial he ever had, "The Vanishing Dagger." Make sure of this June release now.

Walcamp

With fearless Marie Walcamp in her latest and greatest offering, "The Dragon's Net", you have an unbeatable combination of top-notch serial star and superb serial story. Miss Walcamp and her company are now in the Far East, completing the most magnificent and astonishing production the serial world has ever known. Booking the Full House Five now will secure for you this August release. Don't let your competitor beat you to it. Don't delay. Act today.

"FULL HOUSE FIVE"
Little Gems of action-full Outdoor Drama made by experts to fit in the program of every shrewd showman, featuring

HOOT GIBSON
THE SMILING WHIRLWIND

Featuring Gibson
“Held Up for the Makin’s”
“Hair Trigger Stuff”
“Runnin’ Straight”
“Roarin’ Dan”
“The Sheriff’s Oath”
“West Is Best”
“The Jay Bird”
“The Double Hold-Up”
“The Lone Hand”

Others
“A Sage Brush Gentleman”
(Bob Burns and Charlotte Merriam)
“Kaintuck’s Ward”
(Bob Burns and Peggy O’Dare)
“Blind Chance”
(Bob Burns and Peggy O’Dare)
“The Prospector’s Vengeance”
(George Field and Mildred Moore)
“The Line Runners”
(Arnold Gregg and Helen Howard)
“The Counterfeit Trail”
(Maude Lane and Ed. J. Hennessy)
“The Kid and the Cowboy”
(Art Acord and Mildred Moore)

"Universal always did make the best SHORT STUFF"
If you're as particular in giving your people the news while it's news as you are in making your theatre outwardly and inwardly attractive, you'll know that you can't do one without the other and that the

**BIG NEWS THREE**

released thru Universal, is the only News Service that completely turns the trick. Step into any Universal Exchange and inside sixty seconds you'll be given evidence that will prove this fact beyond the shadow of a doubt. Try it today.
March 6, 1920

THE MOVING PICTURE WORLD

BROWNIE the CENTURY WONDER DOG

"Brownie's Doggone Tricks"
"A Lucky Dog's Day"
"Brownie's Taking Ways"
"Good Little Brownie"
"My Dog Pal"

See Them All At Your Nearest UNIVERSAL EXCHANGE
T--O--D--A--Y

The RAINBOW BEAUTY CHORUS appears only in
CENTURY COMEDIES

and
RAINBOW COMEDIES

DIMPLES and smiles, curls and cupid-bows; bare knees and one-piece close-ups—here's a delectable band of seashore cut-ups that will dance across your screen like happy sunbeams. Play RAINBOW and CENTURY Comedies and make sure of the prettiest figures that ever tickled the eye and the box office. Remember the name, that's all—"RAINBOW BEAUTY CHORES." Any Universal Exchange—any day—the sooner the better for your business.

Century LION Comedies—The funniest fun of a hundred years

"Looney Lions and Monkey Business"
"Frisky Lions and Wicked Husbands"
"Howling Lions and Circus Queens"
"A Lion Special"
"Lonesome Husbands and Loose Lions"
"A Lion in the House"
"Daring Lions and Dizzy Lovers"
"African Lions and American Beauties"
"Weak Hearts and Wild Lions"
"Naughty Lions and Wild Men"
"Loose Lions and Fast Lovers"

and more coming to fill a demand that has us on the run—they eat 'em alive!

Directed by FRED C. FISHBACK
Lions trained by CHARLES GAY

Released thru UNIVERSAL PICTURES
Bright as a patent leather pump—cute as a pretty girl's wink—up-to-date as a bell-top hat—the clean, fast, well dressed kind of money-makers that you'd like to have produced yourself. Take a look at these latest releases.

"AIN'T NATURE WONDERFUL?"
"NON-SKID LOVE"
"OLD CLOTHES FOR NEW"
"THE LATEST IN PASTE"
"OFFICER, CALL A COP"

Play every Lyons & Moran that's offered and you'll be making a profit on your advertising of their bigger comedy-dramas soon to come. Your Universal Exchange today.
Remember what we told you about Constance Binney? And she went over, too!

Well
RealArt Announces

A New Star

About whom it is just as enthusiastic.

RealArt Pictures Corporation

469 Fifth Avenue, New York City
Here She Is! Can Y
A glimpse of her

BORN
Pe-nsv-1v-n-a

AGE
Permanently 18

EYES
Deep, deep blue

HAIR
Very, very golden

HEIGHT
A quarter past five

DISCOVERED BY
Cecil B. DeMille

WHEN
Not very long ago

QUALITIES
Striking beauty
Winning personality
Studioseness
Natural ability

REAL ART PICTURES CORPORATION
469 Fifth Ave., New York City
HERE COMES THE BIG WALLOP OF 1920

EDITH DAY
STAR OF IRENE
NEW YORK'S BIGGEST SUCCESS

CHILDREN NOT WANTED
A Picturization of Stuart Sinclair's Famous Humanity Play

CARLE E. CARLTON'S 1920 SPECIAL
It has an all star cast
It has a syndicate story
It is released to 300 newspapers

TWO NEGATIVE
Why woman's life is at stake
Why girls make mistakes in life
Why man's passion brings misery in life

Question—WHO IS THE FAULT MAN OR WOMAN?

A Timely Sensation
A Title You Can't Beat
A Box Office Appeal

A picture story similar to
"WAY DOWN EAST"
Albert Capellani Productions inc. presents
JUNE CAPRICE
in
IN WALKED MARY

From the story by Oliver D. Bailey
Directed by George Archainbaud

From "the land of cinnamon seed and sandy bottom" she came to New York, alone and friendless. Then she walked in upon a man whom she had met but once or twice and told him that she needed a home and would he please give her one? Your audiences are going to like June Caprice as little Southern Mary.
Adapted from Andrew Soultar's famous story. A gem of a picture, with a gem's beauty and brilliance. Edgar Lewis directed "The Barrier," "The Great Divide," "The Bar Sinister," "The Plunderer," "Northern Lights" and "Hiawatha." You remember those pictures and that they were the means of his being declared one of the greatest of all directors. You remember how successful they were. Edgar Lewis never made a better picture than "Other Men's Shoes."
We can hear some one say “I'll admit that Dempsey is a superlative box office attraction, but is the serial itself good?”

Listen, Mr. Man; the Pathe film committee looks at so many pictures that it is “fed up”, it's hardboiled. It takes a ring dinger of a picture to get a good rating from that crowd. Weeks ago the first episodes of "Daredevil Jack" were shown all together to the committee, a hard test. There were fourteen present; thirteen gave the serial the highest possible rating and the fourteenth the next highest!

If we know serial audiences they'll just eat this serial up. Dempsey as a star is there and Robert Brunton has given true feature production.

BOOK IT—NOW!
Never, in this business, booked to more, or more

Harold Lloyd

Here is a partial list of the first runs only

Nashville, Tenn...Crescent Amusement Co.
Nashville, Tenn...Signal Amusement Co.
Birmingham, Ala...Colony
Jacksonville, Fla...Republic
Macon, Ga...Capitol
Knoxville, Tenn...Signal Amusement Co.
Dallas, Tex...Old Mill
Amarillo, Tex...Mission
San Antonio, Tex...Empire
Houston, Tex...Prince
 Ft. Worth, Tex...Palace
Ranger, Tex...Lone Star
Wichita Falls, Tex...Majestic
Chicago, Ill...Lubliner and Trinz Circuit
Chicago, Ill...Riviera
Rockford, Ill...Palm
 Ft. Wayne, Ind...Colonial
 So. Bend, Ind...Auditorium
Chicago, Ill...Rose
Peoria, Ill...Empress
Decatur, Ill...Lincoln Sq.
Indiana Harbor, Ind...Auditorium
Dubuque, Ia...Princess
Davenport, Ia...Family
Moline, Ill...American
Aberdeen, S. D...Princess
Minot, S. D...Orpheum
Sioux Falls, S. D...Jewel
New York City...Strand
New York City...Rialto
New York City...Marcus Loew Circuit
New York City...Proctor's Fifth Ave.
Brooklyn, N. Y...Strand
Brooklyn, N. Y...Keith's Prospect
Yonkers, N. Y...Hamilton
Richmond, S. I...Palace
Waterbury, Conn...Garden
New Haven, Conn...Olympia
Bridgeport, Conn...Plaza Palace
Boston, Mass...Modern and Beacon
Boston, Mass...Washington
Malden, Mass...Orpheum
Providence, R. I...Strand
Lynn, Mass...Waldorf
Lowell, Mass...Owl and Royal
Springfield, Mass...Capitol
Fall River, Mass...Empire
New Bedford, Mass...Casino
Lawrence, Mass...Rialto
Portland, Me...Strand
Waltham, Mass...Waldorf
Worcester, Mass...Poli's
Los Angeles, Cal...California
Long Beach, Cal...Hoyt's
Pasadena, Cal...Strand
Springfield, Ill...Gayety
St. Louis, Mo...West End Lyric
San Francisco, Cal...Portola
San Francisco, Cal...Mission
San Francisco, Cal...Fillmore
Fremont, Cal...Strand
San Jose, Cal...Liberty
Reno, Nev...Majestic
Albany, N. Y...Leland
Schenectady, N. Y...Palace
Troy, N. Y...Proctor's
Syracuse, N. Y...Top
Pittsfield, Mass...Union Square
Pittsburg, Pa...Blackstone
East Liberty, Pa...Camerasphere
Erie, Pa...Columbia
Altoona, Pa...Strand
Wheeling, W. Va...Liberty
Cincinnati, O...Strand
Dayton, O...Strand
Charleston, W. Va...Virginia
Columbus, O...Colonial
Springfield, O...Princess
Louisville, Ky...Alamo
Cleveland, O...Strand and Orpheum
Warren, O...Hippodrome
Youngstown, O...Dome
Akron, O...Strand
Akron, O...Bank
### Comedies Produced by Hal Roach

<table>
<thead>
<tr>
<th>Location</th>
<th>Theater</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toledo, O.</td>
<td>Alhambra</td>
</tr>
<tr>
<td>Toledo, O.</td>
<td>Empress</td>
</tr>
<tr>
<td>Canton, O.</td>
<td>Alhambra</td>
</tr>
<tr>
<td>Lima, O.</td>
<td>Faurot</td>
</tr>
<tr>
<td>Newark, O.</td>
<td>Grand</td>
</tr>
<tr>
<td>Tulsa, Okla.</td>
<td>Strand</td>
</tr>
<tr>
<td>Easton, Pa.</td>
<td>Third St.</td>
</tr>
<tr>
<td>Chester, Pa.</td>
<td>Wm. Penn</td>
</tr>
<tr>
<td>Bethlehem, Pa.</td>
<td>Lorenz</td>
</tr>
<tr>
<td>Wilmington, Del.</td>
<td>Savoy</td>
</tr>
<tr>
<td>Reading, Pa.</td>
<td>Lyric</td>
</tr>
<tr>
<td>Lancaster, Pa.</td>
<td>Hamilton</td>
</tr>
<tr>
<td>Scranton, Pa.</td>
<td>Strand</td>
</tr>
<tr>
<td>Wilkes Barre, Pa.</td>
<td>Savoy</td>
</tr>
<tr>
<td>Allentown, Pa.</td>
<td>Hippodrome</td>
</tr>
<tr>
<td>Harrisburg, Pa.</td>
<td>Victoria</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>Stanley Circuit</td>
</tr>
<tr>
<td>Trenton, N. J.</td>
<td>State St.</td>
</tr>
<tr>
<td>Mobile, Ala.</td>
<td>Dauphine</td>
</tr>
<tr>
<td>Beaumont, Tex.</td>
<td>Jewell</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>Metropolitan</td>
</tr>
<tr>
<td>Richmond, Va.</td>
<td>Colonial</td>
</tr>
<tr>
<td>Norfolk, Va.</td>
<td>Wells</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>Liberty</td>
</tr>
<tr>
<td>Wichita, Kan.</td>
<td>Wichita</td>
</tr>
<tr>
<td>Joplin, Mo.</td>
<td>Electra</td>
</tr>
<tr>
<td>Denver, Col.</td>
<td>America</td>
</tr>
<tr>
<td>Casper, Wyoming</td>
<td>Lyric</td>
</tr>
<tr>
<td>Trinidad, Colo.</td>
<td>Palace</td>
</tr>
<tr>
<td>Colorado Sp'gs, Colo.</td>
<td>Liberty</td>
</tr>
<tr>
<td>Pueblo, Colo.</td>
<td>Rialto</td>
</tr>
<tr>
<td>Omaha, Neb.</td>
<td>Strand</td>
</tr>
<tr>
<td>Lincoln, Neb.</td>
<td>Colonial</td>
</tr>
<tr>
<td>Sioux City, Ia.</td>
<td>Princess</td>
</tr>
<tr>
<td>Council Bluffs, Ia.</td>
<td>Liberty</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>Clemmer</td>
</tr>
<tr>
<td>Tacoma, Wash.</td>
<td>Liberty</td>
</tr>
<tr>
<td>Ogden, Utah</td>
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<tr>
<td>Pocatello, Idaho</td>
<td>Rex</td>
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<tr>
<td>Boise, Idaho</td>
<td>Pinney</td>
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<tr>
<td>Twin Falls, Idaho</td>
<td>Idaho</td>
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<tr>
<td>Indianapolis, Ind.</td>
<td>Circle</td>
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<tr>
<td>Marion, Ind.</td>
<td>Luna Lite</td>
</tr>
<tr>
<td>Terre Haute, Ind.</td>
<td>Liberty</td>
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<td>Muncie, Ind.</td>
<td>Wyssor Grand</td>
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<td>Lafayette, Ind.</td>
<td>Luna</td>
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<tr>
<td>Lansing, Mich.</td>
<td>Gladmer</td>
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<td>Kalamazoo, Mich.</td>
<td>Majestic</td>
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<tr>
<td>Detroit, Mich.</td>
<td>Washington</td>
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<tr>
<td>Grand Rapids, Mich</td>
<td>Majestic Garden</td>
</tr>
<tr>
<td>Saginaw, Mich.</td>
<td>Franklin</td>
</tr>
<tr>
<td>Battle Creek, Mich</td>
<td>Regent</td>
</tr>
<tr>
<td>Flint, Mich.</td>
<td>Garden</td>
</tr>
<tr>
<td>Dodge, Ia.</td>
<td>Strand</td>
</tr>
<tr>
<td>Iowa City, Ia.</td>
<td>Pastime</td>
</tr>
<tr>
<td>Newark, N. J.</td>
<td>Newark</td>
</tr>
<tr>
<td>Newark, N. J.</td>
<td>Proctor's</td>
</tr>
<tr>
<td>Elizabeth, N. J.</td>
<td>Capital</td>
</tr>
<tr>
<td>Paterson, N. J.</td>
<td>Lyric</td>
</tr>
<tr>
<td>Raleigh, N. C.</td>
<td>Superba</td>
</tr>
<tr>
<td>Columbia, S. C.</td>
<td>Rivoli</td>
</tr>
<tr>
<td>Charlotte, N. C.</td>
<td>Broadway</td>
</tr>
<tr>
<td>Winston Salem, N. C.</td>
<td>Amuzu</td>
</tr>
<tr>
<td>Ithaca, N. Y.</td>
<td>Strand</td>
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<td>Buffalo, N. Y.</td>
<td>Strand</td>
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<tr>
<td>Buffalo, N. Y.</td>
<td>Olympia</td>
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<tr>
<td>Rochester, N. Y.</td>
<td>Victoria</td>
</tr>
<tr>
<td>Rochester, N. Y.</td>
<td>Regent</td>
</tr>
<tr>
<td>Elmira, N. Y.</td>
<td>Majestic</td>
</tr>
<tr>
<td>Milwaukee, Wis.</td>
<td>Strand</td>
</tr>
<tr>
<td>Beloit, Wis.</td>
<td>Majestic</td>
</tr>
<tr>
<td>Oshkosh, Wis.</td>
<td>Rex</td>
</tr>
<tr>
<td>Racine, Wis.</td>
<td>Rex</td>
</tr>
<tr>
<td>Spokane, Wash.</td>
<td>Liberty Amusement Co.</td>
</tr>
<tr>
<td>Walla Walla, Wash.</td>
<td>Liberty</td>
</tr>
<tr>
<td>Great Falls, Mont.</td>
<td>Imperial</td>
</tr>
<tr>
<td>Butte, Mont.</td>
<td>American</td>
</tr>
<tr>
<td>Billings, Mont.</td>
<td>Regent</td>
</tr>
<tr>
<td>Little Rock, Ark.</td>
<td>Gem Amusement Co.</td>
</tr>
<tr>
<td>Ft. Smith, Ark.</td>
<td>Victory</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>Liberty</td>
</tr>
<tr>
<td>Salem, Ore.</td>
<td>Oregon</td>
</tr>
</tbody>
</table>
The Drew Comedies are booked at New York's Capitol Theatre

Mrs. Sidney Drew presents
JOHN CUMBERLAND in
THE CHARMING MRS. CHASE
a two reel comedy

Adapted from one of the well known "After Thirty" stories by Julian Street, this picture sounds a new note in motion picture comedy. ~ ~ ~ It is human; natural; true to life; full of subtle touches that provoke a smile or arouse a laugh. Produced with a care and an atmosphere that will appeal to the most particular audiences.
Lewis J. Selznick Presents

**OLIVE THOMAS**
in Bradley King's
"FOOTLIGHTS and SHADOWS"
Scenario by R. Cecil Smith
Direction - John W. Noble

**EUGENE O'BRIEN**
in May Tully and DuVernet Rabbell's
"HIS WIFE'S MONEY"
RALPH INCE
PRODUCTION

**ELAINE HAMMERSTEIN**
in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
Direction - William P.S. Earle

**ELSIE JANIS**
in "THE IMP"
by Elsie Janis and Edmund Goulding
Direction - Robert Ellis
'Distributed by Select
Lewis J. Selznick
presents

OWEN MOORE

in Lewis Allen Browne's

"Sooner or Later"

Scenario by R. Cecil Smith
Direction - Wesley Ruggles

Distributed by Select
"JUST A WIFE"
Adapted from the play by Eugene Walter
Direction—Howard Hickman
Scenario by Katherine Reed
NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Distributed by Select
"Girl of the Sea"

Williamson's Submarine Triumph is ready for booking
(6 Reels)

Operating under the patents of the Williamson Submarine Corp.

Produced under the personal supervision of J. E. Williamson.

Republic Distributing Corporation

Lewis J. Selznick, Advisory Director

Executive Offices, 130 W. 46th St., N. Y. C.

Briton N. Busch, President

Exchanges Everywhere
A garden hose is an innocent thing in itself. But in the hands of Edgar it becomes a deadly and terrifying weapon.

Before Edgar got through "getting even" on the teacher's pet, he flooded the front lawn, drenched Freddy's mother, and nearly drowned himself.

And then he had to face his father! Two reels of comedy that will leave your audiences helpless with laughter and hungry for more.
He Crashed Through the Grafter’s Ring!

SINGLE-HANDED this young detective attacked the formidable crook combination of New York’s underworld.

He was “framed” by the chief of detectives and discharged from the force in disgrace. The girl he loved was a thief wanted by the Paris police.

How he smashed his way through his enemies, broke the ring and reformed the girl is told in Leroy Scott’s most exciting story, enacted for Goldwyn by an all-star cast.
A TELEGRAM FROM WASHINGTON, D. C.

STREET Called Straight playing to capacity business at Moore's Rialto Theatre, all this week, against Mary Pickford in Pollyanna at Palace, Nazimova in Stronger Than Death at Metropolitan, Huckleberry Finn at Garden. Tom Moore very well pleased and strong for Eminent Authors. Everyone praised production and all proclaim it one of the biggest hits of the year.

WALTER F. HAYNER
Washington

BOOK IT!
BACK IT!
BANK IT!

GOLDWYN PICTURES CORPORATION
ATTENTION,
STATE RIGHTS BUYERS

Six Comedies
FEATURING THE WORLD'S GREATEST ECCENTRIC COMEDIAN

Ben Turpin
Star of "Uncle Tom Without a Cabin"

STATE RIGHTS MEN: Here's your opportunity! Six smashing, rousing comedies featuring the famous star of Mack Sennett comedies—BEN TURPIN. Everyone a knock-out! Wire us quick for territory!

We now offer, for the first time, rights for the United States and Canada to these six big money makers:

- The Harem (adapted from "Poultry A la Mode")
  TWO REELS
- A Cheerful Liar (adapted from "His Bogus Boast")
  TWO REELS
- He Looked Crooked (adapted from "Why Ben Bolted")
  TWO REELS
- The Leading Man (adapted from "Hired and Fired")
  ONE REEL
- The Landlubber (adapted from "A Deep Sea Liar")
  ONE REEL
- The Plumber (adapted from "His Blowout")
  ONE REEL

Every exhibitor in America knows the value of this great eccentric comedian. Never was he starred to better advantage than in these knock-out mirth provokers. You must see these subjects! Attractive posters and lobby displays—for BIG business.

A Sensational Money-making Opportunity!
WIRE FOR TERRITORY! Somebody in your territory will get these six feature comedies. Will it be you? Wire us territory you are interested in. Applications will be given attention in the order received. Get in first! WIRE US for details.

CAMEO FILM COMPANY
64 W. RANDOLPH ST., CHICAGO, ILL.
March 6, 1920

**MORE "HEART" IN IT THAN ANY PICTURE OF THE YEAR.**

It is not the action and the great "rushes" that make "The Sagebrusher" so wonderful and popular with exhibitors and the public. Yet, the action of the picture is tremendous.

It is a big production, a big story, because of its downright humanness, its warmth, its romance, its tenderness. Its love story is as warm as a mother's heart.

Millions of people are crowding into theatres to see and feel the wonderful players who live before their very eyes a genuine, beautiful drama of life.

"The Sagebrusher" has everything in it that all kinds of audiences like and seek on the screen. It was slowly, deliberately made and months were taken to give it that "touch" that can never be achieved by accident.

Its first-run successes with the largest and most important theatres have given it the rank of the leading production in most of the exchange territories of the country.

**THE SAGEBRUSHER**

With an all-star cast.
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

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Many and Many a big Picture has Failed for the Lack of Proper Exploitation. "Who's Your Servant" has More Exploitation Possibilities Than Any Three Pictures Put Out in the Last Year.
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Independent exchangers may wonder why I, as an exchange man and a theatre owner went into the production business.

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Don't let the film TRUST crush you.
Fortify yourselves now.
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From the popular novel
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This story will appear in serial form in the leading newspapers throughout the United States.

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The themes are as varied as the changing moods of human nature. The only "Sameness" running through all these comedies is the convincing spirit of fun.

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The art-color sceneries, the new color pictures, are more beautiful than any other color film ever offered. Science has given up a secret of art color heretofore unknown. The 400 feet colored scenic beauties carry stories and legends that are at once fascinating, full of absorbing interest.

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You have our stamped, addressed postcard, so your reply is prepaid. Therefore, it costs you nothing to find out. Will you mail it TODAY?

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ADVERTISES SMASHED RECORDS FOR FIRST TIME IN ITS HISTORY

The Strand Theatre, New York, abandons conservative advertising policy, because of extraordinary and overwhelming success of "The River's End."

Look over this sample of their ads and the enthusiastic message of the Strand manager to Marshall Neilan.

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Marshall Neilan Scores
Moving Picture World

“The River’s End”

Marshall Nellan’s Initial Production for First National Proves To Be a Well-Made and Strong Carwood Story

Reviewed by George Blasdel, Editor

Starting with a snap, developing in the first reel a genuine "touch of nature," “The River’s End,” Marshall Nellan’s initial production for First National, swings steadily through nearly 6,000 feet to a truly smashing and ear-rattling climax.

The story—there really is a story—is of the North West and the Kazakhewa country, and it is in James Oliver Curwood’s best style.

As to that touch of nature. It is all the more noteworthy because it is not related to the love of man for a woman theme, but rather it is the bond of regard, or of affection if you will, that ripens between two real men, natural enemies by all the rules—one of the representative of the law, the other captured by the first on a charge of murder after a three years’ hunt. His life being affected by the cold, the Northwest Mounted man collides with the Chinaman, the life of his new friend—and loses.

Early in the action there is shown a representation of the northern lights that will draw attention to the cameraman. One of these is Henry Cranjeger, who nearly ten years ago was photographing Maine scenes for Edison—with the thermometer 40 degrees below zero showing no state.

The Chinaman eliminates dual roles. When “The River’s End” was started on its way he had failed to note in the direction his master had sustained two parts, those of the Chinaman and the Mounted Policeman. To his chagrin when he discovered the substitution he actually got the most out of it. According to a known director sitting as his elbow. All of which would seem to reflect to the joint credit of cameraman and director.

It may be true, but it is true to say the work of the cast is of uniform excellence. Mr. Nellan’s selection of Lewis Stone is especially worth while in this respect. Rarely has the best of the player’s work been in the dialogue between the dying Chinaman and the one-time lawyer, who realizes that the death of his companion means his own freedom. His execution of the love battle with the many Orientals who surround the aid of John Novak is most thrilling. John Novak is a continuing delight. He has astounding youth and abundant charm, the unselfishness of the girl of sixteen, and she has her full share of the matter.

Then there are the veterans Barney Sherry and Yami Mata. Their contributions to the story, and George Nicho, John Novak has a serious role, that, of a woman with heart, never concealed the infatuated and influential Shang Tung. Tojo Yamamoto’s cold-blooded performance as the Oriental fascinates even as it repels.

The writer of these lines sees compar- atively few pictures. No sympathy may be truthfully be accused of being another job for another job. Nellan’s work in this is no exception.

Nevertheless he makes bold to assert Marshall’s work has scored—again and strongly. “The River’s End” will fill the eye and grip the mind of the weaver of fames, the shirt and booted shirt alike—whether in hand or in town.

The conclusion is the chief theme of the course and in the first reel there are two splendid examples of this great talent of human attributes.

The picture was given its first showing before the Canadian Club of New York at the Biltmore on February 12. Naturally the audience was most critical—not only from the viewpoint of education and worldly wisdom but also from the sentimental angle of pride of mother country.

It is frequently the case that the spontaneity of the applause at the conclusion was significant.

The completion and presentation of “The River’s End” has been anti- cipated by several weeks. Its release is inasmuch as it is the initial effort of a recently established independent producer. In his first attempt at “going it alone” Mr. Nellan, both as producer and director, deserves the congratulations that he surely will receive.

“The River’s End” is surely a box office hit. It has all the elements of a B. O. success. Not only does it have the elements there are enough ingredients to sell a variety of interests. The story—this is a rare thing, mystery, humanism, and a degree of genius—all the elements to satisfy the lover of thrill.

Downey’s production, with the motto of the Royal Northwestern Mounted Police foremost in his mind, “gets his man” after three years’ hunt, but before Conniston and his captive, John Keith, reach the post. Conniston dies, but suggests that Keith take his place as a member of the mounted police. Keith takes the big chance and returns to the post as Downey. Conniston with the pews that he has captured and buried John Keith.

The post commander, played by Sherry, does not note the substitution. However, Shang Tung, employed because of his peculiar facility for re- ceiving and dispensing messages, discovers the exception. He doesn’t disclose the fact to the authorities, but makes known his discovery to the 卷istor himself.

A very yellow man has a strange hold over the daughter of the dead Keiths. Which is not made known until the end, and clears up the whole affair. Shang Tung has his way in the final exposure and knowing that the Chinaman will prove the brother the real murderer of Keiths, she has agreed to marry Keith, until Conniston (really Keith) comes to the rescue and kills Shang Tung. The mystery element in connection with Shang Tung is par- ticularly effective in his manner of opportunity for a terrific fight in the den of the Chin.

The story swings into quick action right from the start, keep- ing one guessing as to what is coming next and forever altering in its makeup. The most exciting as- pect is that in which Keith, single- handed, fights his way out of the yellow man’s trap, a combat of truly savage intensity, and the emotional scenes are sliding in paths and clean sentiments. Majorie Daw is magnificent as Keith’s sweetheart, Jane Novak wins sympathy in the role of Miriam, but excellent parts are given by J. Barney Sherry and Togo Yama- mato.

There’s no need for hesitation when it comes to booking “The River’s End.” It will be a favorite with all of the people most of the time, if not all of the people of the time. In other words, it is good all the way through. There are special bits that will have particular appeal for certain people.

Outside of its variety of interest the picture is distinguishable by its light and thinness. The lightnings are decidedly beautiful, par- ticularly the snow scenes.

Use the name of the producer in your advertising, mentioning some of his previous successes and promising them unusual entertainment value in his first independently produced feature. The cast consists of names in themselves should make them stop, look and listen.

Exhibitor’s Trade Review

“The River’s End”

An Excellent Production

Reviewed by George T. Pardy.

Henry congratulations are due Marshall Nellan for the high-water mark of success he attains with this production. The picture is unique in every way, a veri- table triumph of the camera’s art, skillfully constructed, possessing a plot which fairly vib- rates with romantic heart interest and breathless suspense. There isn’t a dragging moment in it, and Lewis Stone scores a tremendous hit in the dual role of Conniston, the Royal Mounted officer, and Keith, the bandit outlaw.

The double exposure effect is more simply wonderful, clearly defined and producing a perfect illusion. The photography as a whole is a masterpiece of filming; nothing finer than the views of the great wilderness of snow, with tall, somber pines in the background, has ever been screened. It makes a body feel cold to gaze upon these views from the air and exquisitely beautiful are the woodland and mountain scenes of a colder climate. The closeups are remarkable for distinctness and neat posting, and there are long shots in evidence warranted to make the average camera operator ill with envy.

The story swings into quick action right from the start, keeping one guessing as to what is coming next and forever altering in its makeup. The most exciting aspect is that in which Keith, single- handed, fights his way out of the yellow man’s trap, a combat of truly savage intensity, and the emotional scenes are sliding in paths and clean sentiments. Majorie Daw is magnificent as Keith’s sweetheart, Jane Novak wins sympathy in the role of Miriam, and excellent parts are given by J. Barney Sherry and Togo Yama- mato.

Triumph in “The River’s End”
EVERYONE AGREES

What a picture, when critical reviewers are unanimous in declaring MARSHALL NEILAN’S presentation of “THE RIVER’S END” a masterpiece in direction. A triumph in art and a thrilling and unique entertainment.

N. Y. Journal
Neilan Film Is Triumph
For Screen Ar’

“The River’s End,” Shown at Strand, Adapts Cur- wood’s Famous Novel

Marshall Neilan’s initial independent production, “The River’s End,” an adaptation from Edith Wharton’s famous novel and now appearing at the Strand Theatre, marks a distinct advance in the progress of the motion picture art.

Mr. Neilan has never lost the story in visualizing Mr. Curwood’s great story of the strange or supernatural element and has introduced various novel effects in motion picture presentation which cannot help but win the admiration of the devotees of the silent drama. It is said that this production is one of the really great photoplays of the season and that it will achieve unqualified success.

In offering this story in screen form Mr. Neilan has been given the opportunity to assert his unusual capabilities as a director, and that he has made the most of it is readily apparent. The story allows for great dramatic suspense and thrilling situations and the young director-genius has used his capabilities in handling such a plot to great advantage.

In the leading male role, playing the parts of Keith, the Knife, Neil, and Constable, of the Royal Mounted Police, Lewis Stone reigns supreme among the most dramatic characterizations of the screen, and gives his best work. The mood of the screen and stage and fame of “The River’s End” is called for in the playing, his unsullied accomplishments. Stone is not one of those pretty movie heroes, but rather a human sort of an artist that registers true to life.

Opposite Mr. Stone is that very attractive leading lady, Marjorie Daw, who for some months played lead for Douglas Fairbanks. In the part of Mary Osborne, Miss Daw gives the most dramatic characterization of her screen film career and proves indications of becoming one of our most popular movie stars. Another outstanding feature is the portrayal of Miriam Kirkstone by Jane Novak, another talented leading lady of the films. Miss Novak, in the part of the Chinaman, plays a dramatic technique to a degree rarely evidenced on either the stage or screen.

Others in the excellent cast are Togo Yamamato, the Chinaman; part of Shan Tung, a thankless part, and one that a characterization that will demand the respect of every one who sees the picture. Also, Edward McBeth, head of the Royal Mounted Police, and Charles Wray, the real murderer of the story and the dope fiend.

It is quite apparent that in staging this film Marshall Neilan has selected his players to suit the story better than the reverse, as it is often done in the movies. Each player is obviously adapted to a particular kind of a part he or she is called upon to portray, and the result is a well balanced cast and an exceptional performance. Mr. Neilan, whose policy it is to give credit to each important member of his producing staff, has pointed out that he is proud of the results attained in “The River’s End.”

Among the big thrills of the play is the situation where Keith, the outcast, impersonating Constable, the police officer, faces Chief McDowell for the knife and knife he will “win or lose when he meets his fate in the frozen North.” With the help of Mr. Neilan’s new star, James Novak, a member of the Northwest Mounted Police, the man of mystery and his equal rival are killed, and the Constable is left to make his way through the snow and cut his way back to the South, where he is to be on trial for a murder he did not commit.

Told from every angle, “The River’s End” is indeed one of the best photoplays of the season and promises the production of another of the First National’s photoplays which hold one spell-bound. Many other situations of a rather neglected dramatic intensity are offered throughout the film, and with the big thrill scene toward the end, when Keith whips a gang of Chinamen right before your eyes as he builds in which the Chinamen’s den is located, and the scene in which the ground is given one of the most startling thrills ever offered on any pictures.

N. Y. Herald

The Mystery Is
Highly Sustained

Despite an inept title, “The River’s End,” Marshall Neilan’s independent production shown at the Strand Theatre, is unusual enough to be worthy of its au- thors herein naming. The story by James Oliver Curwood deals with John Keith, arrested on the frozen North for a murder by the Northwest Mounted Police, whose place Keith takes when Constable dies through one of those incidents which the Chinamen are known to witness to remarkable trick photography but in which the atmosphere of mystery is highly sustained throughout and the tale ends with a very stirring finish in which Shan Tung—in this case a Chinese prince—gets the worst of it, as usual.

Lewis Stone plays with effective restraint his double role, and Misses Marjorie Daw and Jane Novak are given the highly decorative back-

N. Y. Telegraph

Strand Presents
Neilan Special

Producer’s First Independent Rel- ieve is Aborting “Western” Version of “The River’s End”

By Gordon Trent

“The River’s End,” Marshall Neilan’s first independent production, is the box office magnet of the Strand Theatre’s program for this week. James Novak, the screen’s new star, and Marjorie Daw, which was produced under his personal direction, with the assistance of Victor Herman.

“The River’s End” is so full of adventure it fairly intriges the mind while the clock slaps mer- rily on without giving an inkling of the passing time. Marshall Neilan has kept the story to the point, but he has actually in- creased the value of the dramatic situations. His touches are so delicate and subtle and so pleasing that the highlights are emphasis- sized without any clumsy obvious detail of the sort that so often mars the screen story. The story, which centers about the NorthWestern mounted police, is in full of surprises. It concerns the efforts of one John Keith, suspected of mur- der, having hidden identity under the mask of Derwent Constable, a member of the Montana mowing force. It involves a Chinese, whose strange deformity of face is un- known and who knows the game Keith is playing. Mr. Keith is a Canadian police because he wishes to use him to further the interests of a woman, the white girl, and the woman Mr. Neilan, head of the production.”

To give in minute detail the un- winding of Keith’s identity, his final acquittal, the mystery of the Chinaman’s life, would spoil the picture for those who haven’t seen it. Though Mr. Neilan, a sister of Constable, who arrives from England and is one rea- son why Keith wants back his own identity. Marjorie Daw’s Mary Jo- sephine makes her claim as the legiti- mate successor to Miss Pickford stronger than in any preceding ap- pearance. Whether it is Marshall Neilan or the young Pauline, he is well written, as this exceptional piece of work remains to be seen. Lewis Stone, one of the finest bits of dual impersonation ever seen on the screen, gives both performance as the two men—Keith and Constable.

“The Chinese devil, Shan Tung, does some creditable work in the Miriam Kirkstone, daughter of the murdered man, and J. Barney Sherry as McDowell.”

The story lapes into moments of thrilling suspense, in which the Chinaman, when, single-handled, Keith is quite as much of a Chinaman. While this has a thrill for some, it will seem an unnection to others and to give a Nick Carter effect to one of the most absorbing pictures seen on the screen in many a day. The comedy, too, could be eliminated without being detrimental to the picture—the grooms and Japanese scenes inside footage with- out cause. Mr. Neilan may have felt a little comedy relief necessary, and since personally I have great respect for the Marshall Neilan’s judgment, it may be these scenes are only a part of the main story, in which the excellence of “The River’s End.”

The edge, accent, the northern light, are here to the full extent. Perhaps we shall like them even better when snow is not so prevalent a scenic addition in New York. The northern scenes were cleverly faked and despite their tendency to imitate an old-time western, they were very good.

N. Y. News

“The River’s End”
Proves Skill of
Director Neilan

By McElliott

Do you all remember Marshall Neilan’s first independent production, as I did when I first saw it, the film that so many buzzed about. It was a success, and so I do. Do you remember it? You do, and I am sure you do.

Adapted from the story of that name by James Oliver Curwood, it has all the earmarks of a best seller. A rat- ting good yarn, too, it must have made, with the colorful trappings of the Northwest “mountains” against the rugged background of the west, the slap-hang, blood-and-thunder happenings of that nineteen upper chamber in the house of Shan Tung, where glistening Chinamen hopped out of doors like hideous jacks-in-boxes.

And Marshall Neilan has made an interesting and clean-cut screen drama from it, using Marjorie Daw as the girl and Lewis Stone as the rugged, conscience-tor- toured lover. The story is a good one.

As for Marjorie Daw, she is utterly charming, with a wise-eyed and whining voice that gives the game away. Lewis Stone plays Keith with virility, and J. Barney Sherry in favor with many discriminating fans, has a more than the usual role to play.

Mr. Neilan’s practical hand is evid- ent in the last scene, where in place of the final romantic “fadeout”—the “clutch,” as bored observers usually describe it—the heroines changes dastefully away on snowshoes, with the hero in tow. It’s a master stroke of comedy!
Neer before have blazed New York audiences expressed such appreciation, or greeted a picture with such roars of applause, as to shake the rafters.

N. Y. American

"River's End" Is
Film of Thrills
Picture at the Strand That
Depicts Adventure, Romance and
Intrigue in the Frozen North, from a Droll
istic Portrayal

By Alan Dale

The dual role, beloved of stage and screen artists, is usually and lam-
hourously fascinating in the picture at the Strand called "The River's End." And the ability is so odd, and so differentiated, that so soon as it is
announced, the predictable participation of "thrills" pervades you.

Imagine one actor playing the part of an outlaw accused of a cold-blooded murder, and also enacting the role of the
credulous officer, pursuing him. That struck me as being so out of the ordinary groove that as the vest-
ment I sat up and took notice. The two men are from the frozen
and the officer of the law, with a frost-
itten lung, was treated by the man
whose life he sought.

On the spoken stage, of course, such an incident might be imagined but not shown. In "The River's End" we are provided by cinematographic trickness, to see the two men played by the one actor at the same time. Every
view I take of this feat amazes me. Of course, it doesn't astonish the average movie-fan, who accepts every-
thing as his inalienable right and raises no questions. You see in this little shock in the frozen North the dying officer, the Royal Mounted Police and the Discovered outlaw.

Can you imagine what happens? The officer, naturally believing that his death is
approaching and convinced of the
incest, is unraveling his life's name and belongings to the outlaw. The
outlaw assuages the entity of the officer, return to civilization as digni-
ary and live happily ever afterward?

Every detail is factually worked out. For instance, the officer has a gun, and the outlaw has a gun. It is necessary that the outlaw possess such a mark. So he is armed with an ir, by the mount-
hound officer, who further reaches him in the incidents of his life. And river-waters are thrown to the

I mention these details in order to show how carefully the picture is worked up. Usually this sort of thing is illogical and unpalatable. It wouldn't deceive a baby in arms. But in "The River's End," they have scurrilously put together that when the "thrills" are not quite so strong, they leave you with just the excuse for not feeling the rhythm.

I don't know if it was the "frozen North" that set me tingling, but I cannot imagine that if any outlaw reached civilization and was up against a town and in the ignorance I was "all agout up." And this not only to out do the incidents of the

identity of two men, a hero wrongly accused on the floor of the House in
distress, a diabolical villain (Chinese this time), and a brick fight between the hero and a fearful of enemies. But, with all this, it is not the usual melodrama.

The real interest is in the 
love interest, which is extremely strong. The most marvelous outcome discovered by his "double" had some girl to whom he was closely attached. The scene in which the girl rushes up to him and takes him in her arms is another marvel. As for the villain girl? What must he say to her? It is a comic situation in a tragic setting.

She turns out to be the officer's sister, and, naturally, the outlaw can-
not feel any brotherly interest in her. He does experience a strange
interest, and this grips him and
impresses itself on the audience.

However, I have said enough about the "plot" of "The River's End." Never for one moment does its
ithless. There is not one
unbelievable. It is an
instance of persistently sus-
tained interest that I have seen.

It is a long picture, but it seems ridiculously short. I felt like Oliver
Twist when he says, "I turned a second serving," and I have out-
lived greatness. Lewis Stone was the hero of this role. He neither
posed nor preened. He was the typi-
cal hero of flashing adventure. Mar-
jorie Daw was a cunning little bero-
ing and Togo Yama- naka as the
Chinese villain exceedingly realistic. If you can't get a handle on the
thrills from "The River's End" make up your mind that your own's sug-
gesting something more romance than that.

N. Y. Tribune

Marjorie Daw Pleading in "The River's End," This Week's
Strand Picture

By Edwin H. Blancheard

A New York that has been so recently at the mercy of the Weather
Strand department should be interested in "The River's End," the feature picture at the Strand this week. The scenes are laid in the great white North. But the picture has much more to it than lies in its temporary appeal to red-blooded Americanist.

As for the picture, there is a tell moving story, rich
in beautiful scenes, and well

N. Y. Times

Neilan Uses His
Independence Well

What Marshall Neilan calls his first independent production, mean-
ing that, unlike his others, the picture is made entirely as his own boss, is at the Strand this week. It is a screen adaptation of James Oliver Curwood's novel "The River's End," and is an
outdo outdo outdo outdo of the

At the post of the mounted police Keith reports under his assumed name the death of himself, and passes suc-
cessfully the scrutiny of his new sis-
ter, Mary Conniston, and McDowell, of the mounted police, neither of whom had seen Conniston for more than
three years. But Shan Tung, a wily

From this point complications come thick and fast. Shan Tung is madly in love with the daughter of the murdered man, and has already a secret with which to menace her, for he and the alone

At the post of the mounted police Keith reports under his assumed name the death of himself, and passes suc-
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ter, Mary Conniston, and McDowell, of the mounted police, neither of whom had seen Conniston for more than
three years. But Shan Tung, a wily

Of the New York audiences expressed such appreciation, or greeted a picture with such roars of applause, as to shake the rafters.

Capacitance

Watches Picture

"The River's End," a melodrama of the great Northwest, is the feature picture at the Strand this week. The picture has much more to it than lies in its temporary appeal to red-blooded Americanism. As for the picture, there is a telling moving story, rich in beautiful scenes, and well

A "First National" Attraction

March 6, 1920

THE MOVING PICTURE WORLD

1589
Louis B. Mayer presents

ANITA STEWART

in

"The Fighting Shepherdess"

THE STORY OF A GIRL WHO FOUGHT A WHOLE TOWN AND WHIPPED IT

A thrilling romance of the rugged West where civilization touches the borderland of the primitive, with its terrific battles against nature, its fiercer feudal hates and relentless warfare between cattlemen and sheepmen.


A "First National" Attraction
Applicants for Franchises

Please Notice

The delay in replying to your letters of inquiry has been due to the magnitude of the task of our statistical staff at present engaged on pro-rating the Franchise Units to be allocated to each and all territories. In order that the percentages allocated to each territory be absolutely accurate and fair to all it is necessary to complete the statistical division of the entire United States and Canada before any one theatre is given an estimate as to its Franchise percentage.

The gigantic task is now nearing completion and we can assure the very great number of exhibitors who are anxiously awaiting a reply by mail or in person by a First National representative that we will give their applications consideration at the earliest possible moment.

The widespread interest in our new Franchise proposition is very gratifying. It is the strongest kind of indication of the realization by exhibitors generally of the benefits that it is certain to bring to those fortunate ones who secure a First National Franchise and the many advantages that will accrue.

Exhibitors’ Defense Committee

Composed of Members of
The First National Exhibitors’ Circuit, Inc.

Address inquiries to
Exhibitors’ Defense Committee
The First National Exhibitors’ Circuit, Inc.
6 West 40th Street, New York, N. Y.
This is the Mark of a New Era in the Motion Picture Industry

"The Perfect Plan"
In Cash Prizes to Put the S.R.O. Sign on Your theatre during the run of

HOPE HAMPTON

A MODERN SALOME

Conceived & Directed by LEONCE PERRET
LISTEN!!!

The moment you book this colossal feature, starring the screen's newest sensation, you can begin to advertise the contest. There is a chance for 37 of your patrons to win one of the prizes.

THE FIRST PRIZE $1,000 IN CASH will be paid to the person submitting the best essay of 500 WORDS OR LESS answering the following five questions...

1. Who was Salome in Biblical history and what did she do?
2. What is the strongest dramatic situation in the plot of "A Modern Salome"?
3. How would you describe Hope Hampton's type of beauty?
4. What is your ideal of what a motion picture star should be?
5. What is the lesson taught by the story of "A Modern Salome"?

THE SECOND PRIZE $500 IN CASH will be paid to the person sending in the essay adjudged to be the second best. In addition there will be Five Prizes of $100 Each; Ten Prizes of $50 Each Twenty Prizes of $25 Each.

This Means Money For You and Your Patrons at No Extra Expense.
Write or call upon our nearest exchange for complete details.

METRO PICTURES
HANK MANN
Handing the Largest Audiences in the World The Largest Laughs in "The Bashful Blacksmith"

The World's Greatest Comedian in the World's Greatest Theatre

THE Arrow-Hank Mann Comedies are being shown in the best theatres Everywhere. First runs for solid weeks in the best theatres in New York, New Jersey, Boston, Philadelphia, Baltimore, Washington, Atlanta, Chicago, Minneapolis, Cincinnati, Cleveland, Detroit, San Francisco, Los Angeles.

BOOK THESE ARROW-HANK MANN COMEDIES NOW
AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION
220 WEST 42nd STREET, W. E. SHALLENBERGER, President NEW YORK CITY
MOVING PICTURE WORLD

Established by J. P. Chalmers in 1907

SOMDAY, MARCH 6, 1920

NEWS FEATURES

National Educators Foster Picture Instruction.............. Page 1601
Cleveland conference of National Educational Association promotes separate rate organization for use of pictures. An educational triumph.

Censorship Gets a Few Knockout Drops....... Pages 1605 and 1609
Sixty-two city governments of New York State through Conference of Mayors declare Empire commonwealth in no need of censure. Hearing on question in Massachusetts brings out powerful arguments by representatives of industry.

Exhibitors Turn Preachers of the Gospel.............. Page 1613
At least, so it would seem by the offer of the showmen in Kokomo, Ind., to help ministers fill churches by adjusting the Sunday show question. A real bid for cooperation.

Come On! Beat the Board of Health To It.............. Page 1687
Cash in on a real germ-proof house. Read how in E. T. Keyser's discussion on the subject of ventilating and disinfecting in his Better Equipment section. A big topic ably handled in this department every week.

Alfred S. Black in New England.............. Page 1670

Why Throw the Spotlight on Your Business Secrets?..... Page 1611
Says Lewis J. Selznick, as he turns spotlight and gun on percentage. Take a look at his marksmanship.

But Harry Raver Disagrees.............. Page 1611
Saying that percentage is the proposition for the showman with initiative. Which side do you favor?

What Is Said by the Reviewers?.............. Page 1619
A new service department inaugurated in this issue of Moving Picture World, giving the picture showmen the opinion of the reviewers on the five trade papers on all recent productions. An invaluable collection of judgment.

ADVERTISING INDEX

MFRS. OF MOVING PICTURES
American Film Co............................... 1502
Arceen Film Corp............................... 1506
Associated Exhibitors, Inc....................... 1503
Cowlor Film Co.................................. 1334
Crest Pie. Corp................................. Insert
Famous Players-Lasky Corp......................... 1514-1515
First Nat'l Ex. Circuit, Inc..................... 1586-1587
Fox Film Corp................................. 1579-1581
Gaumont Co.............................. 1158
Goldwyn Pie. Corp.............................. 1397-1398
Inns Pictures Corp.............................. Insert
Metro Pictures Corp.......................... 1594-1595
Pathe Exchange, Inc............................ Insert
Realart Pie. Corp.............................. Insert
Republic Film Corp............................ 1170
Robertson-Gole Co............................. Insert
Rothacker Corp................................. 1698
Selznick Pie. Corp............................. 1567-1568
Special Pictures Corp.......................... 1594-1595
Supreme Pie. Inc.............................. Insert
Tower Film Corp.............................. 1578
Tyndel Pie. Inc................................. 1343
United Artists Corp........................... 1556-1557
Universal Film Mfrs. Co........................ 1529-1530
Vitograph Co................................. 1555
W. W. Hodkinson Corp.......................... 1305-1306

CARBONS & CARBON ACCESSORIES
Carbon Imports Co............................. 1502
Speer Carbon Co.............................. 1591

ELECTRICAL & MECH. EQUIPMENT
Amusement Supply Co.......................... 1599
Automatic T. S. & C. R. Co........................ 1691
Erker Bros................................. 1592
Fidelity Elec. Co.............................. 1592
G. W. Market Co............................... 1691
Hertner Elec. Co............................... 1599
Luston Elec. Supply Co........................ 1589
Reynolds Elec. Co.............................. 1590
Tyrone Elec. Co.............................. 1589
Universal Motor Co............................ 1590

MFRS. OF INDUSTRIAL PICTURES
Palmade Film Lab.............................. 1589
Rothfer Film Mfg. Co........................... 1592
Standard M. P. Co.............................. 1592

MFRS. OF RAW STOCK
East Rock Mfg. Co............................. 1593
Eastman Kodak Co............................. 1593

MOVING PICTURE CAMERAS
Bell & Howell Co.............................. 1589

MUSIC & MUSICAL INSTRUMENTS
American Photoplayer Co........................ 1590

PROJECTION MACHINE MFRS.
American Projecting Co........................ 1589
Pathoscope Co................................. 1589
Power, Nicholas Co............................ 1590
Precision Mch. Co.............................. 1595

PROJECTION SCREEN MFRS.
Gold King Screen Co........................... 1590

THEATRICAL ARCHITECTS
Carl Boller & Bros.............................. 1592

MISCELLANEOUS
Andrews, W. G................................. 1592
Bioskop, The................................ 1590
Cinemascope, The.............................. 1590
Classified Page................................. 1562
La Cinematografica Italiana.................... 1580
Marie Studio Co................................. 1588
National Ticket Co............................ 1586
N. Y. Institute of Photography................ 1590
Ritchie Litho, Corp............................ 1556
Robert McIntyre............................... 1689
Wernor Film Producer Mfg. Co................... 1593
Williams, A. F................................. 1590

INDEX

March 6, 1920 THE MOVING PICTURE WORLD 1597

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Censorship Partisans Have a Hard Week

In this issue of the Moving Picture World opponents of official censorship will find matter for congratulation. They will find it in the action of the New York State Conference of Mayors and they will find it in the proceedings of the censorship hearing in Boston before the Committee on Mercantile Affairs of the Massachusetts Legislature.

While the second of the two incidents enumerated does not represent—as yet—a victory for the partisans of a free screen, the first, the opinion of the New York Mayors as expressed in the long awaited report of its special committee, distinctly does represent a victory. This carefully selected commission, comprising a dozen or more persons chosen for their ability impartially to examine the situation in New York State, has decided after deliberation that there is no need for further censorship of motion pictures in this commonwealth. It is believed the decision if it does not discourage will at least have the effect of nullifying any attempt on the part of ambitious reformers to jam through a censorship measure in the present session of the Legislature.

As our Albany correspondent points out, the conference represents the consensus of the chief executives of sixty cities of the Empire State—a body of no small influence. Had the report been on the side of censorship the entire official weight of these men would have been behind a bill embodying their views. Consequently all the more significance is there in the declaration that “Legalized censorship of the film is a dangerous departure in a free country. It places a ban upon ideas.”

Motion picture showmen in states other than New York will find satisfaction in reading the committee’s assertion that the experiments in this particular line that have been tried in other sections of the country do not justify New York making such a radical departure from the principles upon which our government is founded.

If in New York there are on the statute books measures designed to handle any situation that may arise from showing pictures that would tend to corrupt morals it is reasonable to assume similar laws are in force in other states.

The committee does suggest that in every community there should be passed two ordinances, one relating to motion picture advertising and the other to the regulation of films. The one is designed to make punishable the display of “pictures such as show the female form in one-piece bathing suits or in other suggestive costumes,” and the other to give the locality the right of censorship to meet its own requirements.

The recommendations concerning the National Board of Review are worthy of serious consideration. One of these suggests enlarging the influence of the board and another urges that that body establish official relations with municipal administrations in the larger centers.

The hearing before the committee of the Massachusetts Legislature was notable for several things. Among these was the number of the opponents of the censorship measure under discussion and dissection and their authority to speak with first-hand knowledge of what the plain people of the state want in a motion picture way. An unusual feature of the occasion was the fact that a thousand persons followed with intense interest the telling points made by the respective partisans.

Judge Brackett summed up the case of the opponents when he pointed out that any person showing an improper picture can be imprisoned for a year or fined $500, or be given both fine and imprisonment. When he insisted that the proposed measure be considered from the Massachusetts viewpoint and not from that of Pennsylvania or Ohio he was on solid ground. “There is nothing in the bill,” went on the judge, “that allows a clean, decent appeal. The people have an inherent right to see, read or discuss what they want; that is their inalienable right.”

Mrs. Ayer, manager of the Exeter Theatre, situated in the Back Bay of Boston, a well-to-do district, declared the measure was “a menace to business, an insult to intelligence and an unjust discrimination.” She told of the complaint on the part of a few—a precious few—that in “Little Women” there had been too much kissing. “Women want to have all evil remedied,” she said, “but censorship is not the way to do it.”

The speaker for the American Federation of Musicians declared the “wave of reform” sweeping the country had become a mania, and added: “Pretty soon about all you can do is to go to work and then go home to bed.”

All in all it has been a hard week for the proponents of censorship. The two stories of which we are writing contain an abundance of meat for those who now are fighting efforts to inflict this burden on the industry in other states or who never know what moment they may be called upon to defend the screens of their communities. The new enthusiasm developing against censorship marks the rebound from the indifference of the past. It means that the people at large are tired of the fast growing tendency to fasten upon the large majority of broad-minded men and women the narrow views of the vociferous and frequently well organized—and incidentally well paid—minority.

GEORGE BLAISDELL.

Lobby Attraction. — The new theatre described as "having an inviting air" probably has a manager wearing an expectant look.

What to Wear at the Movies. "If your heart is blue," says Southard Brown, in a Pioneer advertisement, "and you're full of trouble, put on a smile and go see 'Bubbles.'"

"Benny Leonard can act like he can fight," according to Frank Hall. Without "getting his hair mussed!"

something Else on Which to Pay Telegraph Tolls. "A wire received from New York office from Harry Rice states that he is comfortably settled in his new quarters in Chicago."

Republic vs Romance Film. In October Delay, Isadora Ellerson's headline that might lead into a fish story.

F.O.B., Los Angeles, $750. Miss Baird has established an independent business. She has an ironclad contract with Kalman, who is desirous of taking care of the Baird wardrobe.

Dodging the Seabots. "Mrs. Lewis Harris with 'Sherry' is an Empy World headline that will interest many to the point of fascination.


Among the screen's "striking" personalities might be mentioned Jack Dempsey. His exploits should have plenty of "punch."

Superfly. — If you attend the presentation of "Superfly" at the Century leave your imagination at home.


"The Devil's Pass Key." (Universal.)

Properly used by the Queen of Holland would make a holiday for humanity.

SUPPRESSED DEFINITIONS. (By a Modest Contributor). 1600 C.D. — "That's my line." Close-up — The man who laughs when the boss does. Hide-Out — The man who does not.

All-Star Production. — Any picture without a star. Signed Statement — Something the publicist can't get by without a signature.

Co-operation. — Only one letter removed from co-operation.

His Day of Rest. — Our Wen Milligan wonders who Earl Hudson takes to luncheon Sunday, there being no editor of moving picture tradepapers in our village and our Astor reporter being off duty in the Sabbath.

Drinking water from a moving picture. The doctor is the acme of devotion to the industry.

Mary's Ankles and "Lady's Garter" are Paramount releases that should make attractive double feature day offerings.

Standing on the Corner. Not n-Needing Any Harm. Two men conversing. One dropped his watch on the stone pavement with great damage resulting. Did it stop? Don Walk was asked.

"Sure," came the answer, quick as a tick. "Did you think it would go straight through?"


Observe that one of the big guns of filmdom is "located at the studio in a 'suggestorial' capacity."

That makes film peddlers act in a 'sellatorial' capacity.

Airplane exploitation for picture entertainments would seem to be the ultimate in high-flying advertising.

Going at a Killing Space. — The film story is totally dissimilar to any yet shown on the screen and the production as a whole is one with which little comparison can be made when the masterpieces for the year 1920 are selected. — Publicity.

"Sooner or Later" has been suggested as the date of A. M. Feinl's "The Larrikin" to the bosses. To which this further praise is added: "Get Your People In; They Will Hardly Be Disappointed."

H. T. Snowden Rises to Make Some Trevor. Moving Remarks. Detroit Exchange and Makers Association passed a ruling that unless checked exchanges seven days in advance film would not be shipped C. O. D.

This brings to the mind of an old showman, who had previously been in the circus business, this telegram: "I'm no plumber, I'm a showman one show me a good hunch when they reach the lot."

"The Broken Melody" (Selznick) — Second hand electric piano in a "Nickelodeon."

"A Scream in the Night" (Selznick). — Music suggestion: "Some where a Child is Calling."

"The Blooming Angel" (Goldwyn). — What ho! An English title! "Dashing Horse" (Paramount). "Between 5 and 7 o'clock in a theatre on a side street."

"While the New York Sleeps" (Fox). Branch managers will be creating havoc in their respective exchanges.

Real Enterprise. — Plans are well under way to wreck the courthouse at St. Joseph, Mich., and erect an air dome.

"Tarnished Reputations" (Pathes) — Outcome of a ride from New York to Syracuse in a smoking compartment of the Twentieth Century Limited.

"Who's Your Scout" (Robinson-Cole). They say one never knows from week to week.

Coming — "The White Dove" might indicate that Robinson Cawley may be concerning themselves seriously in getting the peace treaty signed.

Yes, Fred, After the "Plut" "Plut," and the "Hair." One of the cellular-l oid tradepaper gaffs is that William Fox is going to produce a film version of the late Dick Davis's story "The Card Salesman."

I pause to ask if it would not be of greater interest should Joe Schenck produce it with a former friend in the titular role?

Freddie Schader.

Neatness of Tampa Bay Cuba. Affets A. M. A. Natalettes. (By T. D. Boniville.) When first I laid eyes on Amphi I thought I must try to vamp her; When I sat down to lunch and gazed at the menu I was given my first chance to lamp her; I fain would court her good favor And started for dinner With the man on my right Who wanted to fight And called me an ambitious shaver.

With fondest hopes dashed by this damper I'm had my love under a hammer; I'm one of the bunch But have a good hunch I'm not going to Tampa with Amphi.
National Educators Promote Separate Association for Visual Instruction

Cleveland, February 24.

THE semi-centennial meeting of the National Education Association opened in Cleveland, on Monday, February 23, with much confusion. Trains were hours late and belated individuals rushed to the hotels for accommodations, only to find thousands of reserved rooms already occupied by them, dating back to last September.

It was estimated that Cleveland had put ten thousand extra people on the streets that night, with the result that her private citizens were forced to lend a hand. But in spite of it all the question of visual instruction had its hour of billing in the first round.

The plan to call a meeting for an informal discussion on the subject of visual instruction seems to have originated at the University of Wisconsin. Some wise object in view of gaining the cooperation and advice of persons connected with the motion picture industry, invitations were sent out, many of which were accepted.

Changes Cause Confusion.

This meeting scheduled to be held at the Hotel Hollenden was switched to the Hotel Cleveland, with the result that last Wednesday's Consumers to gain information as to whereabouts.

The important outcome of the meeting at the Hollenden included an outline of plans for the formation of a national association on visual education; the disclosure that the work of the National University has progressed so far that it has no less than forty-three motion picture distributing centers throughout the country at the present time in any section of the Union; and last, but not least, that in the event of the failure of the motion picture producer to manufacture suitable films, the University of Wisconsin and the State College of Iowa will undertake the manufacture of films for distribution through the Extension Centers which they are already equipped to do.

Forming National Association.

The formation of a National Association on Visual Education, as it is intended to function, is the most important move which has been made toward stimulating the manufacture of films for the schools and colleges. It would be the duty of this association to find out the actual requirements of the schools, and to carry the message to the producer, thereby bringing about the personal connection between educator and producer, which in the past has been lacking.

The decision given by such an association would be authoritative, and would help to relieve the uncertainty regarding the non-theatrical market, which has been the cause of the producer's hesitancy in entering the field.

Much Interest Manifested.

This meeting was not intended for the carrying out of formal arrangements, but merely to get-together for the interchange of opinions and to form a committee to carry the plan as outlined before the parent association, of which the University of Wisconsin is merely a branch. Mr. W. H. Dudley, of the University of Wisconsin, was appointed chairman of the committee to present the plan at the regular visual instruction program arranged for Wednesday afternoon.

By MARGARET I. MACDONALD.
Staff Representative, Moving Picture World, at Cleveland N. E. A. Convention

Among those present at the meeting were Don Carlos Ellis, Universal Industrial and Educational Department; George Pearce, Kaneto Company of America; Ar- thur Frank, assistant secretary of the National University Extension Association; Carl Carson; Dolph Eastman, Educational Film Magazine; Charles Roach, State Col- lege of Iowa; S. G. Reitnert, Alta, Iowa; J. P. Brandt, Moving Picture Age; J. B. Ankeney, University of Minnesota.

In addition to the many programs on various phases of education given in the hotels and other places in the vicinity of the Public Square, Cleveland, a commercial was held on the streets, at which the moving picture industry was fairly well represented. Here was formed a rendezvous for those from the business present, as well as many other interested ones.

Booths were established by the Pathe- scope Company, the Moving Picture Age, J. E. House, Lamb Optical Company, Acme Motion Picture Projector Company, American Projecting Company, Community Motion Picture Bureau De Vry Corporation, Enterprise Optical Manufacturing Company, Ford Educational Weekly and McIntosh Stereopticon and Educational Department of the Universal shared the D. Appleton and Co. booth and exhibited films on commercial geography and animal forms.

Pictures for Main Association.

The motion picture was used quite generously throughout the programs of the week. The four-reel biological feature, "How Life Begins" (owned by the Carter Company) was one of the films to great effect by the Extension Centers, which they are already equipped to do.

Wednesday's Session

Cleveland, February 25.


Formation of new organization was car- ried to a vote at the Wednesday night session. One resolution by W. H. Dudley, University of Wisconsin, to appoint a committee of three to investigate standardiza- tion of property was adopted.

Decide Upon Organization.

After dinner at the Hollenden for those interested in visual education (W. H. Dud- ley, chairman), a proposal was made by A. J. Klein, Secretary National University Ex- tension Association, was put as a motion by J. H. Wilson, Detroit Public Schools, which was endorsed by Don Carlos Ellis and Carl Carson that the chairman appoint a committee of nine educators to call a conference to which would be invited commercial institutions held last month.

If possible the conference is to prepare platform of action for national organiza- tion on visual education to be entirely under the control of Don Carlos Ellis and thirty to forty educators and commercial men.

Discussions at cross purposes lasted some time, after which the meeting adjourned leaving the chairman to appoint commit- tee at his leisure. The commercial inter- ests present were De Voy, Atlas Education- al Film Co., Educational Film Corporation, Universal, Ford, and others.

Eastman Kodak Company Wins in Court from Julius Lewis

THE suit instituted against the East- man Kodak Company by Julius L. Lewis seeks a declaratory judgment which restrains the company from selling film supplies at 522 Sixth avenue, New York City, to recover triple damages of $3,000,000 under the Sherman Law, was dismissed by Judge Mayer in the United States District Court on February 24.

In dismissing the suit at the conclusion of the plaintiff's case, Judge Mayer held that the plaintiff had failed to establish a basis for damages which, at the best, are purely speculative and might or might not have been sustained by the plaintiff in the event of his business acting as the result of the acts of the defendant, of which he com- plained.

Mr. Lewis alleged that since 1904 the defendant had created a monopoly by means of a restrictive and unreasonable restrictive re- bate agreement under which he alleged dealers handling Eastman products were forced to purchase from Eastman and exclusive of its competitors. He also charged discrimination on the part of the defendant cor- poration in the distribution of its products. Judge Mayer held that there was no evidence to show that he had sustained a loss of $1,000,000 in profits as the result of the alleged illegal acts of the defendant.

Anita Loos Back From Palm Beach.

After a three weeks' "vacation"—during which she completed one play against and formulated the plot of a second—Anita Loos returned from Palm Beach February 25 to her host at the Talmadge studios. She brought with her a unique reel of film which will be used in National Talmadge and their mother, together with Miss Loos herself, appear (heavily disguised) as extras in Constance Talmadge's new picture "The Love Expert."

Beck and Garrett Going to Coast.

Arthur F. Beck, president of Gibraltar Pictures, and Sidney Garrett, president of Frank J. Beck, will be away for a few days for Los Angeles, where they will look for studio properties with the in- tention of buying or leasing a producing plant for Gibraltar.

Beck also will investigate several propo- sitions now under consideration for an extension of the interests of Gibraltar, the probability being that at least one new producing unit and perhaps two will be added to the four already in operation.
The Allen's have already started work on a new theatre on Euclid avenue at East Twelfth street, which they hope to open before the MacElwee building. They also announced that their plans for theatre development in Cleveland include several other locations.

Cleveland Association Warns Against Screen Advertising

DON'T run 'The Gift from Heaven' during National Coffee Week unless you are paid for it, is the advice which has been sent out to its members by the Cleveland Motion Picture Exhibitors Association.

This action was taken after a member read at a meeting of the league an article from a trade paper to the effect that "a feature of the celebration of National Coffee Week would be the exhibition of a motion picture of the above name in the theatres throughout the country. The coffee week is really two weeks, from March 20 to April 4, and is under the auspices of the National Coffee Trade Associations of America."

The notice from the association reads: "Mr. Dallinger has consistently fought censorship as a national proposition, believing it to be wholly un-American. When it looked as though a law would be passed by the House of Representatives, it was the report drafted by Mr. Dallinger that was responsible for its being shelved. He has proven to be one of the best friends the industry has. The rumors afloat in Boston have been spread either out of a desire to injure him politically or because of a lack of knowledge of Mr. Dallinger's activities.

Congressman Dallinger Is Industry's Friend, Not Foe

DENIAL of any knowledge of censorship in the theatre in Massachusetts will be made by Congressman Dallinger, of that state, when it was brought to his attention that rumors had him sponsoring the proposed censorship law there.

"You may deny the truth of that rumor very emphatically, I did not know that there was any move for censorship in Massachusetts until I was informed of that fact by Jack S. Connolly, national representative of the motion picture industry, was the brief statement made by Mr. Dallinger to the Moving Picture World correspondent."

During his service in Congress it may be said that Mr. Dallinger has consistently fought censorship as a national proposition, believing it to be wholly un-American. When it looked as though a law would be passed by the House of Representatives, it was the report drafted by Mr. Dallinger that was responsible for its being shelved. He has proven to be one of the best friends the industry has. The rumors afloat in Boston have been spread either out of a desire to injure him politically or because of a lack of knowledge of Mr. Dallinger's activities.

Allens Plan Second Theatre, to Seat 1,800, in Cleveland

CELEBRALD will have a second theatre operated by the Allen's of Canada. A deal was consummated last week whereby they take the lease on a new house to be built by the Gordon Square Company at East Sixth street and Detroit avenue. The theatre will be a part of a group building which includes a market, store and office structure.

It is reported that the Allen's took a forty-year lease on the theatre, which will seat about 1,800 people. Most of the seats will be on the ground floor. There will be a balcony, which will start at the last row of the ground floor seats.

The members of the league are still neutral as to whether the Iversen bill for Sunday moving pictures should be passed. An inquiry from Operateurs Union, Local 181, of Baltimore, of which G. Kingston Howard is president, was received at the meeting of February 11. It asked how the league stood on the matter. This letter was referred to Secretary Wm. E. Stumpf, who was instructed to send a copy of the resolution on the neutral attitude of the league to the union.

Mr. Stumpf has also been instructed to get in touch with other leagues throughout the United States to find out their attitude on percentage booking.

Women Attack Character of Fort Wayne Pictures

A GENERAL complaint against the character of some of the motion pictures shown at Fort Wayne, Ind., has been registered before the board of public safety there by a committee of women from the Daughters of the American Revolution, Parent-Teachers' clubs and juvenile court.

In addition to the complaint, the delegation asked that the motion picture be named to pass on films shown, especially those exhibited on Friday and Saturdays when children fill the theatres. Speaking for the board of safety, F. Abbott, chief of police, declared that any picture believed to be harmful to children would be stopped by the police department.

Many of the films shown on the screens in Fort Wayne are not suitable for the young children shown. They are shown at night. They proposed a schedule which will permit children to attend the theatres only on Friday evenings and afternoons, and they insisted that a board of public safety be appointed. The board of safety, however, took no action on the matter.

Dog Comedy Banned by Manitoba Censor Board

THE Manitoba Board of Moving Pictures recently aroused unusual attention because of its decision to condemn a one-reel comedy, "The Eternal Triangle," in which there is not one dog in the film. The picture is about a dog picture in which the various roles are portrayed by various dogs. The picture is the age-old story of a faithless husband and a final reconciliation and there is no trace of vulgarity in the whole picture.

The comedy had been passed and shown in Ontario before it was presented to the Manitoba Board of Censors and the rejection of the picture created a furor of amusement and comment among moving picture men. The banning of the comedy was given due notice in the several Winnipeg newspapers. One paper followed up the condemnation by publishing the synopsis of the picture in full.

Warn Exhibitors Against Music Royalty

The Cleveland Motion Picture Exhibitors Association was sent a letter by the National Music Publishers' Association to its members to beware of the music royalty levied by the Society of Composers, Authors and Publishers. Attorneys have notified the league that they will prosecute a several dozen Cleveland theatres for playing the association's music without paying the tax.

The league urges all members to play only "tax-free" music and to absolutely refrain from using song pluggers whose employers are members of the society.

"Silence!"

Word to the wise from Leah Baird in Arthur F. Beck's production for Hodkinson, "The Strange One."
Washington Managers Oppose Use of Double Feature Shows

The use of double feature shows to attract patronage, reported on by two or three motion picture exhibitors scattered through the Washington, D. C., territory, is not being looked upon with any degree of approval by exhibitors generally or by the heads of the various motion picture exchanges.

"The public come 'fed up' on pictures if we all adopt such practices," was the remark of one exhibitor. "I consider that the lowest kind of competition, and if it once gets a start it will mean the destruction of a large part of our business."

"We are having enough trouble now with the competition that has come up via our orchestras. I remember how in the old days the people were satisfied with music pumped out on an automatic piano. The next step was a piano and violin, then came the drums and the horns and the other stringed instruments, until today a thirty-piece orchestra in a motion picture theatre is far from being a novelty. And the worst of it is there is no telling where it will end—perhaps we will have to take out a few more chairs in the front rows and prepare to remove the orchestra as big as the one Sousa takes out on tours."

Similar sentiments were expressed by other managers. No one wants to see a film war start up in this territory. If it does, the result will be that the public will get the benefit and will not appreciate it because a three-hour motion picture show gets monotonous, especially if the pictures are not as good as they might be, and some of the exhibitors will be driven out of business as a result. Washington Exchange Managers Association adopted a resolution to this effect.

Salt Lake Showmen and Operators Reach Agreement

Differences between the moving picture theatre managers and members of the operators' union in Salt Lake City have been adjusted and the union men are returning to the booths in practically all of the theatres. The non-union men who have substituted during the strike, however, will be allowed to join the union provided they pass the required examination.

The theatre managers finally have agreed to pay the men the union scale, which in most instances represents a slight increase over their former wages. The theatres will not, however, grant the six-hour day demand for which the men struck a month ago. The managers agreed to so far as the theatre stood firm against a reduction of hours.

Fox Enterprises Will Build Theatre-Hotel in St. Louis

Announcement of the intended erection of a $1,000,000 motion picture theatre and apartment building by William Fox in St. Louis is made by John Ziegler, manager of the Fox theatre enterprises, and H. J. Fields, also representing the Fox interests. The theatre-hotel will be the largest of its kind in the mid-West and will be located in the West End section of the city.

Lehmann & Lehmann, of Newark, N. J., have already drawn up the plans and conferred with A. M. Frumberg, an attorney in St. Louis and general counsel in the West for the Fox corporation. Announcement also is made that William Fox will move St. Louis the headquarters for the entire West, including Chicago, Denver, Salt Lake City and Los Angeles.

Construction will start depending on the structure, which will also house a roof garden, where pictures will be shown during the summer in addition to the main theatre on the ground floor.

Messrs. Zanft and Fields came to St. Louis from Los Angeles, Salt Lake City and Denver, where negotiations for new houses were completed for the additional theatres being acquired in Denver. One theatre now is being constructed in Salt Lake City. A decision stated that Mr. Fox is planning the largest chain of theatres in the United States.

New Poster Rental Exchange Is Planned for Minneapolis

Plans for the establishment of a poster rental exchange in Minneapolis for the use of motion picture exhibitors of the Northwest, are announced. The organization is proceeding rapidly and is expected to be in operation soon, exhibitors behind the move said.

The exchange is working in close harmony with the Theatre Owners Protective League, and H. L. Mitchell, league secretary, will supervise its activities, according to the announcement. Its organization was necessitated by the high price of paper and other materials entering into the advertising and exploitation of films, and the possibility of passage by Congress of legislation for restrictions of from 25 to 50 per cent. of their present output, Mr. Mitchell said.

All material sent out to members of the exchange organization will be mounted, to insure its permanency, according to the announcement. The rental is expected to be on a basis of 50 per cent. of the present sale price of the material. The exchange, which will have temporary headquarters in the Loeb Arcade, is being rapidly equipped. No members of the promoters will be ready for announcement soon.

Ministers Base Their Opinions on Film Scraps

At the annual convention of the Ottawa Teachers' Institute at Ottawa, Ontario, on February 19, the proposal was made by Dr. F. A. Jones, of the Ottawa Normal School, to have moving picture projection machines as permanent equipment in all schools for the teaching of geography and other subjects to pupils. At the meeting of the National Educational Council held at Ottawa on the same day, a Winnipeg clergyman told of having seen a private exhibition of condemned portions of moving picture features which had been saved by the Manitoba Board of Censors. He referred to the exhibition as nauseating and he made a plea for better censorship. He expressed his opinions on the presentation of banned scraps that he had seen.

Several weeks before the exhibitors of Winnipeg, Manitoba, had protested against the screening of condemned scenes before the local ministers on the ground that it would only tend to make the preachers biased and such films, shown without continuity or proper context, could not help but convey a poor impression.

George Loane Tucker Scores

Temporary Success in Court

Justice Platzer, in a decision just handed down in the New York Supreme Court, has denied temporary injunctions asked by both George Loane Tucker, producer of "The Miracle Man," plaintiff, and the Famous Players-Lasky Corporation, and the Mayflower Photoplay Corporation, defendants, in Mr. Tucker's suit, alleging that his interests were not lived up to according to contract, but subsidized to the interests of the defendants. The practical effect of the decision is to give Mr. Tucker freedom of action so that he may produce motion pictures as he sees fit, pending the final trial of the action.

Mr. Tucker had brought a bill for an injunction and prayed for a temporary injunction, among other things, restraining Mayflower and Famous Players from exploiting "The Miracle Man," contrary to paragraph ten of the distribution contract, and restraining the defendants from interfering with his securing other directorial engagements.

The defendants sought a preliminary injunction restraining Mr. Tucker from rendering his services except to them until he had completed five motion pictures for them.

Introduces Bill to Prevent Standees in Picture Houses

A bill to prohibit the sale of tickets of admission to moving picture theatres of Washington, D. C., when there are no seats to accommodate the holders thereof, has been introduced in Congress by Representative Loren E. Wheeler, of Illinois. Provision is made for the revocation of theatre licenses when the offense occurs on three separate days. A fine of $10 is to be assessed for each ticket sold in violation of the proposed law. All the theatres and other entertainments in the district of Columbia would be affected. Tickets could not be sold or given away unless seats were available for each.
Thomas H. Ince and J. Parker Read, Jr., are Welcomed at Luncheon in New York

THOMAS H. INCE arrived in New York from Los Angeles, Saturday, February 21, accompanied by J. Parker Read, Jr. They were guests of honor at a luncheon arranged by prominent film folk at the Hotel Claridge, at which Mr. Ince, as president and general manager of the newly formed Associated Producers, accompanied by his associate, Allen Dwan, had vital things to say of the plans of the organization.

"While we cannot at present announce it as a certainty," said Mr. Ince in response to an introduction from Tom Moore, of Washington, who presided at the after-luncheon talkfest, "I am safe in predicting that the Associated Producers will have their own distributing organization. This means that our productions will be sold with no hampering restrictions—that the pictures will be sold on their own merits. Our productions will come to the exhibitor free from the dictation of any other organization than the one making them. It is obvious that for this we shall need our own company. It is rather premature to announce the precise means by which this will be accomplished, but it's early in the week so everything will be settled."

Tells Artistic Advantages.

In outlining the artistic advantage of a combination of six of the leading makers of pictures in the country, Mr. Ince expressed himself succinctly. "We shall be rivals," he said. "In our business plans we shall work together, helping and advising each other. It stands to reason, however, that we shall vie with each other in surpassing the work of our associates. We shall work as we never have before, now that we are one family, to exceed the efforts of our brother producers. I mention this because it means better pictures."

"We will gamble with every means at our command to outstrip our previous achievements and from this the exhibitor—and the public—will gain. The Associated Producers are in it for all the profits they can legitimately make and with this spirit it means that we shall stake our highest endeavors against the merely commercial picture."

Mr. Dwan, in a brief speech following, said that the encroachments of Wall street capital in the motion picture business had something to do with the formation of the Associated Producers.

"Capital is not interested in the advancement of the art so much as it realizes the power of the screen for world propaganda," he said. "It is to keep the door open to exhibitors and to maintain the freedom and democracy of motion pictures that we aim to achieve success. We shall make precisely the sort of pictures our experience has taught us that the public wants and shall not make those pictures which financial backers might, for their own ends, force us to make. In a word, we shall be free. And I think we have earned it."

Speeches also were made by, among others, Louise Glum, J. Parker Read, Jr., Harry Crandall, Walter Irwin, Louis Blumenthal and William Brandt. Exhibitors of New York and other cities were present, and included Messrs. Bock, Landau, Stein, Schwartz, Branden, Wolf, Bracher, Picker, Goldreyer and Yost as well as a full representation from the press. Fred Warren efficiently aided Toastmaster Moore in picking those to pick on for short talks.

Exhibitors Entertain Associated Chiefs.

The Motion Picture Chamber of Commerce entertained on February 24 Messrs. Ince, Dwan and Read at its weekly luncheon at the Astor. President Brandt introduced the guests of honor, who spoke briefly along the lines of their talks the preceding Saturday.

Baltimore Efficiency Office Will Aid Censorship Board

The Washington, D. C., Exchange Managers Association has notified its members and their home offices of the establishment at 412 East Baltimore street, Baltimore, of a branch office for the handling of films for presentation to the Maryland Board of Censors and for the making of such eliminations as the board may order.

A report of the action taken was made to the association at its February meeting by R. E. Smeltzer, who, with Jack S. Connor, representing the National Association of the Motion Picture Industry, had made the necessary arrangements. The office will be in charge of Edward Powler, former Washington theatre manager, who has had much experience with road shows and who has a good knowledge of the film business.

The Baltimore quarters will be equipped for receiving and shipping, inspecting and presenting the films to the censor board. "It is equipped," said Mr. Smeltzer, "to give as nearly as possible 100 per cent. of efficiency. The national association wanted to control its work and directed that this office be opened. It feels that its problems can better be handled in this way."

H. A. Wales Succeeds P. J. Swift.

"There are many things that can be accomplished by this office as time goes on. Space can be set aside for the different exchanges that may desire desk room in these quarters. Later it is probable that films coming in from one Baltimore theatre destined to go to another on the following day can be subjected to inspection at this office. All screening will be confidential."

Herbert A. Wales, manager of the Universal office, was selected as secretary-treasurer to fill the vacancy caused by the transfer of P. J. Swift of Famous Players-Lasky Corporation. He formerly held this office.

A. Lincoln Hart Becomes Production Head for Read

One of the most important figures in the old world of the stage has joined his fortunes with the motion picture industry. He is A. Lincoln Hart and some of the most prominent men in the realm of the silent drama were tutored by him before they reached their present eminence in films. Among them were D. W. Griffith, Howard Hickman and a host of others.

In his new capacity with the J. Parker Read, Jr., Productions, Mr. Hart will be connected with the special productions of Louise Glum and Hobart Bosworth. In a short period of observation under J. Parker Read, Jr.'s supervision Hart developed a remarkable appreciation of the business as well as the artistic angles of photoproduction. He is acting as production manager for Read, and it is predicted that he soon will direct for the producer.

The Luncheon Tendered Thomas H. Ince, J. Parker Read, Jr., and Allan Dwan at the Claridge, February 21.

The trade press helped greet these members of Associated Producers, as did many prominent exhibitors of New York and other cities.
Massachusetts Censorship Battle Opens with Industry Presenting United Front

Amid Scenes of Intense Excitement, President William A. Brady, Mayor Peters, of Boston, and Representatives of Women Lawyers, Women Clubs, Film Clubs and Many Others Score Heavily in Exchange of Arguments

The battle against censorship of motion pictures in Massachusetts is under way. William A. Brady, president of the Massachusetts Association of Motion Picture Industry, arrived in Boston on February 23 to lead in the fight. In a statement issued upon his arrival Mr. Brady opened the fight against the measure now before the Massachusetts legislature. Perils of censorship officially imposed were pointed out by Mr. Brady, who declared the National Board of Review already is eliminating undesirable pictures. Censorship for children is a matter for parents, said Mr. Brady.

R. K. Fuller, executive secretary of the association’s censorship committee, in a letter to the newspapers, furnished illustrations of the censorship board in Pennsylvania by the state censorship board there. Mr. Fuller told of the grave political and religious dangers in censorship.

Michael P. Nolan, motion picture man, fired a shot at censorship. Speaking before the Boston League of Women Voters, Mr. Leydon said censorship would be a matter of the taste of a few persons.

Mayor Opposes Censorship.

Announcing his opposition to state censorship, Mayor Andrew J. Peters, of Boston, former assistant secretary of the United States Treasury, declared that it would conflict with the free censorship which has maintained a high standard of films in Boston. Incidentally, the mayor announced that Boston is to have a miniature "movie theatre" in the City Hall for city censorship purposes.

On the ground that censorship of motion pictures would mean an additional expense to producers and then to the public, that it would bring about political corruption and that it would ultimately cause censorship of speech, newspapers and thought, the Massachusetts Association of Women Lawyers, the Professional Women’s Club and the Boston Films Club all joined in the fight against the censorship bill.

The battle against censorship in Massachusetts was opened on the eve of a hearing before a legislative committee at the State House, Boston. The censorship bill, introduced by a committee of citizens, is almost identical with measures defeated last year in twenty-four states and already beaten in four legislatures this year.

Excitement Attends Hearing.

Intense excitement marked the hearing on the proposed censorship bill on Tuesday, February 4, before the legislative committee on mercantile affairs. Time and again there were demonstrations by the more than 1,000 persons present, many of whom were women. A warning that censorship of motion pictures is only another step in taking away personal liberties and that ultimately all personal liberties will rise up in social revolution, emphatic denial by legislators that money is being poured into Massachusetts by the motion picture industry to defeat the bill, and denial of charges that "immoral and indecent" pictures are being shown in the state featured the addresses.

That the opponents of the bill may be given an opportunity to finish their case, the hearing was adjourned until March 2 at 3 p.m. Interesting developments are expected, as it is rumored that several well-known producers are to be on hand to speak.

Pleas for Freedom of Expression.

Sounding the keynote of all the opponents of the bill—that it is a violation of free speech—Charles Fleischcr, of Boston, former rabbi, social worker known throughout the United States, said: "I represent only myself and a principle—that of freedom of expression. I tell you people are resenting this legislating away of their personal liberties, and if we don't look out they will rise up in social revolution. Prohibition was brought about whether people wanted it or not, whether they were ready for it or not. Now it is proposed to take away another liberty.

"How dare we enact legislation that will prevent the people from getting knowledge. We have had enough of government by personal opinion, even that to which the President treats us. There is more involved than this bill—liberty itself is involved. Motion pictures do not put a premium on vice; virtue always is triumphant. Let freedom of expression alone."

Indignantly Deny Rumored Bribes.

Rumors that the motion picture industry had sent large amounts of money to Massachusetts to "buy up" legislators were vigorously denied by Senator Joseph O. Know, of Somerville, chairman of the committee hearing the bill. Mrs. Maude Murray Miller, of the Ohio Board of Motion Picture Censors, was explaining that a state censorship bill in that state was passed at the request of the "movie men" themselves.

"Money was sent from New York the following year," she said, "to bring about a repeal of the law. I am glad to say that they could not buy up the Ohio legislature and I do not believe they can buy up the Massachusetts legislature."

Senator Knox interrupted, saying: "I wish you would not make such statements as that. The story has been widely circulated that a lot of money is being sent into Massachusetts against this bill. I want to say here and now, for the benefit of the people here and of the public in general, that I have heard nothing of this money. I want it distinctly understood that this committee is too big and too broad to be bought up by anyone."

"Mrs. Miller hastened to explain: "I only said I did not think they could buy up the Massachusetts legislature. I was defending your legislature and my own."

Threaten to Eject Demonstrators.

Frequent threats were made by members of the committee to eject demonstrators from the hall, many of the demonstrators being women. Tension was at high pitch when proponents of the bill hit a snag as Senator F. Tarbell, of Brookfield, scored a number of defects in the measure, the senator becoming involved in a verbal duel with Nathaniel P. Forsythe, Lincoln House worker and chairman of the State Committee on Motion Pictures, petitioners for the legislation.

"Do you believe that pictures now shown in Boston are detrimental to the morals of the people?" inquired Senator Tarbell.

"I certainly do," said Mr. Forsythe.

"Are they more detrimental than articles appearing from time to time in the public press?" demanded the Senator.

"I believe so," was the reply.

"Do you mean to say that these pictures are worse than such articles as those relative to the Spiker case or the Freeman divorce case?" continued Senator Tarbell.

"Getting Their Money's Worth."

"Such articles are not so harmful to children under thirteen years of age as the pictures I mentioned, because the children are not so apt to get a vivid impression from a printed paper," retorted Mr. Forsythe.

"Would parents take their children to

Our Thirteenth Birthday Present to Ourself: These Views of Mildred Harris Chaplin. Thank you, Mildred. We wish you tone of luck in your picture "The Inferior Sex," which Louis B. Mayer releases through First National.
Judge Brackett Outlines Case

"Can you prove that statement?" demanded Senator Knox. "Do I not want to hear any such talk as that unless you can prove it? I, for one, have received no such composition of pictures from any child in this commonwealth."

"I said I had been told that such was the case," explained the Ohio woman. "If I am wrong, I am sorry."

Outlining the case of the opponents of the measure, Judge J. Albert Brackett, of Boston, said there were 575 motion picture theatres in Massachusetts; that $200,000,000 was invested; that 15,000 persons were employed by the theatres; that the weekly payroll was $200,000. The state had entertained daily in the motion picture houses of the state. Judge Brackett pointed out that laws on the Massachusetts statute books already cover the point involved.

"No form of public entertainment can be given without a license," he said. Another law provides that any person showing an improper picture must pay a fine of a year or fined $500 or be given both fine and imprisonment. Let us approach this subject from a Massachusetts standpoint. Let us not lose sight of the standpoint of Pennsylvania or Ohio.

Composition of Board.

He explained that the bill under discussion provides for a board of nine to establish a standard of motion pictures and for a board of three to inspect all films to see that the standard and dictated by the first board is maintained.

"There is nothing in the bill," he said, "that allows for a recent appeal. The people have an inherent right to sue or discuss what they want; that is their inalienable right."

Judge Brackett said that letters sent to heads of reformatory institutions all over the country brought back the answer that the motion picture had but a small influence upon juvenile crimes. Censorship already in practice shows its folly, continued the judge. Censors in one state allow a film to be shown, where in another state it is forbidden. "People have the right," he continued, "to see and read and witness what they want without having their democracy taken away."

Woman Exhibitor Condemns Bill

Mrs. Marcellus, owner and manager of the Exeter Theatre in Boston, catering to residents of the fashionable Back Bay district, told the legislators that the bill was "a menace to business and an insult to intelligence and an unjust discrimination." Mrs. Ayer said it was necessary for her to run clean pictures for the ignorant—teens of people of intelligence. If it were possible to eliminate bad pictures from the industry she would welcome the plan, she said, for it would relieve her of a great responsibility and effort and expense.

But this bill, she continued, does not propose to devise a few positions regarding pictures, she pointed out that the picture, "Little Women," endorsed by hundreds of thousands, met with opposition from a few in Boston because there was too much kissing in the picture.

A "Ridiculous" Proposition.

"If you are going to allow the restriction of pictures to a few persons," she said, "you are going to have great difficulties. Women want to have all the evil remedied, but censorship is not the way to do it."

Mrs. Ayer says she sees thousands of pictures every year and that very few are evil. "They are in the minority," she said, "and I know. Manufacturers are trying to give the public the clean pictures that it wants. It would be ridiculous to have to go to the public library to get books only fit for children. It is the mother's part to look out for the children and not see pictures intended for grown-ups. No legislation must pass that must govern the home influence."

During the past year, Mrs. Ayer declared, she had come across only two improper films.

Labor Men Oppose Action.

A great array of labor men appeared against the bill. Fred Dempsey, business agent of the Boston Stage Employees' Union, said that the expense which would result from the bill would throw thousands of labor men out of work. "It is the industry's part to look out for themselves and not see pictures intended for grown-ups."

"We don't want outsiders from Pennsylvania and Ohio to come here and tell us in Massachusetts what to do," he said. "This bill will not create an autocracy which should have no place in America. Miss Holmes flatly contradicted the statement of Mrs. Herbert Gurney that the Federation of Women's Clubs favored the bill."

"That is a mistake," she said, "While a large majority of the women's clubs favor the measure, there is also a number who oppose it. The women lawyers, for instance, support it. It is the members of the federation which went on record as endorsing the bill. TheWoman Lawyer Feared Autocracy."

Miss Sybil H. Holmes, president of the Massachusetts Association of Women Lawyers, stated that if passed, the bill would create an autocracy which should have no place in America. Miss Holmes flatly contradicted the statement of Mrs. Herbert Gurney that the Federation of Women's Clubs favored the bill.

"That is a mistake," she said, "While a large majority of the women's clubs favor the measure, there is also a number who oppose it. The women lawyers, for instance, support it. It is the members of the federation which went on record as endorsing the bill. The law required parents to take more interest in their children. It is unjust to say that motion pictures are bad, as stated here today."

Mystery in Action by Women's Clubs.

That the state federation of women's
clubs gave its approval to the bill "because the National Federation had so willed it," was the statement of Mrs. Walter Haynes, president of the New England Women's Clubs. She declared that the legislative committee of the Massachusetts Federation of Women's Clubs had reported unfavorably, and, "It is the most mysterious manner the bill was taken from the legislative committee's hands. The proposition was turned over to the executive committee. That committee, she charged, put the measure through at its mid-winter meeting.

Speaking to Newman, Representative Walter Hayes, of Hingham, said that in his experience not a single objection had been made against films shown in his theatre. Better films were coming out than ever, he declared.

Film Club Charges Unfair Tactics. "I book on the star system," he continued. "I am at the mercy of the distributor. I always if a film happens to come that I don't like, a substitute is given me. Never have I had a complaint on moral grounds. This shows that clean pictures are being seen and the people as a whole have no complaint."

Mrs. J. Wentworth Brackett and Miss Edith Haynes, respectively president and chairman of the committee of the Boston Film Club, came out in opposition to the bill. The film club is a body of women who do not determine what is a good and condemn those that are bad. Mrs. Brackett charged that the group conducting the campaign for the bill had used unfair tactics in making up postcard appeals in its favor. She read from one of the cards: "I wish to go on record for examining and licensing of films shown in this state."

"Anyone from twenty-one that moving picture shows were not licensed," she said. "Any kind of a public entertainment in Massachusetts has to have a license."

Boston Censors Tell Situation. Moving pictures censored in Boston are really censored for a large section of the state, declared John C. Casey, film censor of Boston.

"Fars cut out here," he said, "are not returned to the film men, but are kept right in my office. So when the show goes outside Boston it is the same in every city. Many pictures are distributed over the state after an early showing in Boston, Mr. Casey explained.

Judge Brackett said that newspapers throughout the state had expressed opposition to the bill and that the editorialists were to be presented to the committee; also, various petitions against the bill and a brief giving the opponent's side... One of the films which was objected to by the advocates of censorship in their list of suggestive titles, it was brought out by Louis A. Herman, of Boston, who has been shown in Pennsylvania, where there is a censorship, but has not been permitted in Boston.

Calls Bill Unconstitutional. Senator George E. Curran declared that the legislation was aimed at the entertainment of the masses and that it should be handled with care. Representative John P. Carey had heard no complaints about motion pictures being bad. Philip B. Barton, lawyer, head of the Community Motion Picture Bureau handling educational and religious films, said that the bill was unconstitutional.

"If don't like, the community or nine persons can legally dictate to the rest of the population what they shall or shall not see."

The good resulting from motion pictures outbalances the bad, he said, characterizing as unson and unintelligent the argument that a state censorship board would relieve parents of the responsibility of deciding what pictures their children should see.

"Why pick out one of the one industry to censor, he asked. "Attack all free speech and free enterprise. If you attack the pictures, look out or you will legislate the state out of existence."

Would Bar Children from Harmful Films. Former Representative M. J. Coyle, now manager of the Worcester Speakers' union against the bill. If films are considered harmful for children, the proper thing, he said, is to pass a law forbidding children under sixteen years from entering the theatres.

Mr. Loyden declared that, under the law are not allowed in the theatres during the closing hours of Boston at 11 o'clock at night unless accompanied by their parents. The principal argument is that pictures are harmful for children, but the bill protects them and the parents should help. John House, of the motion picture operators union of Worcester, declared that Worcester was against the bill.

Further interesting testimony is expected next Tuesday. It is further that a number of well-known motion picture producers will be in Boston.

Proponents Claim Past Success. Proponents of the bill opened the session. They outlined the provisions of the measure. They claimed that the method had been used in New Hampshire, Kansas, Maryland and Ohio with success. They said: "The only argument we hear is that the bill would hardly have an effect.

The proponents were B. Preston Clark, former member of the Massachusetts Committee on State Police, and Sen. William J. Sullivan, representing the St. Vincent de Paul Society; Mrs. Fannie Slattery, representing the League of Catholic Women, Senator J. S. P. Oberholtzer, representing the state state Censorship Board, and representatives of the Massachusetts Federated Churches, the Women's Foreign Corporation of Chief-of Police, the Catholic Women's Council of the Civic League, the Girls Scouts, the League of Women Workers, the Parent-Teacher Association, the Women's Suffrage Association, the Catholic Charitable Bureau and the National Civic Federation and Parents' League.

Would Supervise Studio Output. Mr. Oberholtzer described pictures as "The Amazing Woman," "12.10," "The Woman in Room 13" and others dealing with the sex matters were not fit for display. He had no objection to the censorship. He said: "The industry is adjusting itself. There was an income of $200,000 last year. We are not adding to the expense that the censors. On one-third of the films sent to that state in a year eliminations were made. Twenty were condemned and seventy-one were reconstructed."

"But we must get into the studios," he exclaimed, "We must get at the source, and the way to get clean pictures is to have the states keeping the bad pictures out."

Evades Press Censorship Question. He said that censorship in Pennsylvania came about through the desire of a Philadelphia politician with a large family of children. He didn't mean that children like pictures. Secretary Oberholtzer charged the National Board of Censorship with being "deceivers" and "not being honest." Being a voluntary board it cannot hope to make the pictures much better. Freedom of the press was another matter than censorship of films, he said.

"A member of the committee invoked: "If you are going to censor films you've got to censor magazine articles, haven't you?" "It's a different question," was the reply. "The fact is that the children of Pennsylvania are any better under censorship?" asked the legislator.

"I fancy that statistics of that nature would be hard for a speaker to re-plied. "We all like to think so but have no actual knowledge on that line."

"Boston Wants Home Rule."

Corporation Counsel Hill, of Boston, speaking as President of the Boston was against state censorship which interfered with Boston censorship as now practiced. Boston wants home rule. There is no complaint in Boston by the Massachusetts Corporation Counsel of the new bill. If it is deemed necessary to safeguard workingmen and women with safety appliances for their bodily protection, it is already sanctioned in matters pertaining to their normal welfare, declared H. Preston Clark.

He expressed the desire to have the motion picture was shortsighted in opposing the bill that the industry had grown in states that have censorship. He believed any go too hard to the point of remonstrant and knowledge enough to reject bad pictures. He charged that the industry in which something no one is involved has strangled legislation in the State of already.

Attacks National Board of Review. Charging that the National Board of Review is controlled by the industry, Mr. Forsythe said it was not unbiased. Of the 1,100 pictures examined by the Pennsylvania Board, said the speaker, 278 were toned down in comparison with 41 eliminations by the national board. He declared that the national board was later by the speaker pointed out that this film was put out by the Armenian Relief Committee with the approval of the national government.

Legislation forbidding children under fourteen to go to the theatres has fallen down. Mr. Forsythe said, because people take it in, referring to the youngers. Mr. Forsythe charged that efforts are being made by certain motion picture managers to "Springfield's Auction of Souls." He wanted to enlist the aid of his patrons in defeating the bill. He characterized as foolish the suggestion that the screen if left alone would regulate itself. He said: "As if they were saying, 'Let us alone and we will grow out of our filth.'"

Bad Boy Burglars. Former State Senator Sullivan told of instances where boys after coming from the theatre were shown some of the things they saw by breaking into houses. Girls under sixteen years he described as being haled into court on immoral charges and in defense cited the examples of some screen stars.

Mrs. Slattery, of the Catholic Women's League, said that the present laws protect the public.

Since the establishment of a censorship board in Maiden, the class of pictures of the more respectable, said Mr. Kirkland, member of the Maiden censorship board.

Points to Spiker Case. Mrs. Miller, of Ohio, had a small talk with Representative Andrew P. Doyle, of New Bedford. The legislator asked if censorship pictures to certain of censorship of newspapers, the drama and possibly women's dress. Mrs. Miller replied: "I don't believe censorship would ever apply to the stage."

It would be a violation of the Constitution of the United States.

If the Spiker case had been put in a film for use in Ohio it would never have been passed by the Ohio board of motion picture censorship," she declared.
Softly Cooing As the Cradle Rocks
We Glance at the Infant Industry Ten Years Ago

Just about this time, ten years ago, matters were beginning to get "peppy" in the Infant Industry and things were starting to pop. In March, 1910, the General Film Company was getting under way and the Motion Picture Distributing and Sales Company was starting. Spring was coming and prognostications were in order.

One of those who was then reading the tea-leaves for filmdom was W. W. Hodkinson, of Ogden, Utah, an exhibitor of motion pictures on an advanced scale. Since then Mr. Hodkinson has moved his goods and chatted several times, going first to Chicago and later to New York, where he now resides and may, possibly, read here how his prognostications have come true—and then some.

Introducing Showman Hodkinson.

First let us speak of Hodkinson the showman before referring to Hodkinson the fortune-teller. In the days when "circuit wide bookings" in Ogden meant the Hodkinson Chain we read in cold type the Hodkinson self-told biography:

"From all trades and vocations came the first exhibitors. The butcher laid down his cleaver, spent a few hundred dollars remodeling his shop and behold: 'A Picture Palace.'

"Likewise the banker, small merchants and recruits from every source who imagined they could see large returns from a small investment."

Mr. Hodkinson was none of these—he was just "fond of pictures" and that bulge on his hip was some currency he had assembled in commercial pursuits. When he couldn't take a lady to pictures, because the "Nickelodeon" in Ogden was conducted "off-hand," to put it mildly, Mr. Hodkinson put the bulge on his hip behind the ideas in his head and—presto!

He Bought the Darned Nickelodeon!

This was in 1907. Two years later his "friend and partner, H. A. Sims and Mrs. Sims" were running four theatres and the admission had gone from a nickel to 25 cents. Each ran three to four thousand feet of film and two illustrated songs for an entire week.

Each house was "equipped with orchestra chairs, and had a three piece orchestra of skilled union musicians who carefully selected the music to accompany the pictures and after the first day the accompaniment was perfect."

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.

And that was ten years ago, mind you!

On May 21, 1908, the New Lincoln Park Theatre, 845 North Clark Street opened with W. W. Hodkinson trying out his ideas on residents of a big city. He wanted to see if human nature in Ogden ran any different in form than the folks in a million-or-more settlement. The Hodkinson idea cleaned up!

Reading the Infant's Horoscope.

It was in March, 1910, that Mr. Hodkinson made this prediction: "You will see picture theatres, showing pictures only, running all evening performances, programs changed weekly, pictures accompanied by orchestras, lecturers, effects and attended by people in evening dress—no, not yet for a while—the baby must learn to creep before it walks."

Just read that paragraph over again, and see how far Mr. Hodkinson missed his prediction? Along in 1914—four years later—Roxy Rothapfel had "sold" his idea (the Rothapfel idea?) and New York Strand was running on the Hodkinson prediction and "attended by people in evening dress. How's that for reading tea-leaves?"

Giving Hodkinson Credit.

More was written by Mr. Hodkinson ten years ago, but space vanishes under the hammering of an Underwood, hence suffice it: Hodkinson predicted the Bigger Picture, the Longer Runs, the Better Theatres, the Orchestra Accompaniments, the Higher Admission Price. It's all down in black on white. Wonder if he can predict just when we will have a Peace Treaty and how soon thereafter the Hunzollerns again will don the Spiked Hat and start Goose Stepping?

Imperfections in detail were disclosed in moving pictures ten years ago—just as they still are, sad to relate! A Canadian exhibitor ripped to pieces a list of Patents Company presentations that had English military tactics all balled up. And he found other mistakes—just as he could find now.

Park Row's Picture Demands.

City Hall Theatre, 93 Park Row, was just opening and Bridge Theatre, 118 Park Row, was going full blast. Very likely newspaper men then and there got the hunch that a photoplay editor might, eventually, become a necessary factor in printing a successful daily.

Selig was putting Ople Reda's books into pictures. The first story to be filmed was "A Kentucky Colonel." Joe Brandt might look this up, as it seems Selig beat the National Film Corporation to it by some ten years. And they could photograph real mint juleps ten years ago!

We quote from Essanay Notes: "G. M. Anderson, the western producer of Essanays, tells a funny story about picture taking, in Santa Barbara, Cal. The prohibition question is a big topic in Santa Barbara, the town seeming to be about equally divided between the two factions." That's not all the story—but it's funny enough.

Getting Players' Name in Print.

The veil of secrecy was being drawn aside. The world was being told who was who in films. Fred J. Balshofer, stage director of the Bison Stock Company (New York Motion Picture Company), let it be known that his players were: Jewel Darrell, Evelyn Graham, J. Barney Sherry, Charles Avery. Frank Montgomery, Major McGuire, William Gibbons and Charles K. French.

"Old Mamma Ten Per Cent Has the Pip," said R. H. Cochran in top-lining a Laemmle advertisement. "A new scheme for being ribbed up to take her place. As soon as I find out what it is I'll expose it," said Mr. Laemmle.

And he could do it!

Personalities were scarce in Moving Picture World of March 5, 1910. Read the "box" that goes with this—and "kick in." Film-folk had the "reverse English" on willingness to have their names printed ten years ago. It's different now.

W. K. H.
New York State Conference of Mayors Declares Against Official Censorship

March 6, 1920

THE MOVING PICTURE WORLD

A S predicted in a recent issue of the Moving Picture World, the New York State Conference of Mayors, through a report of a special committee that has been already adopted by the Association, has declared the need of further censorship of motion pictures in this state. The report of the special committee at a meeting in this city today, and which will be adopted at the mid-winter conference of mayors here tomorrow, will no doubt kill any attempt on the part of the legislature to introduce any bill or bills in the state legislature this session along censorship lines.

Today's meeting and the adoption of the report tomorrow are of paramount importance to the motion picture industry of New York State. The State Conference of Mayors is a powerful body in which every city is represented. It was for the purpose of ascertaining if there was any real need of censorship that the state board of mayors named a special committee of a dozen or more persons to investigate the situation in an impartial and way. Report. Had this report been delayed, the State Conference of Mayors would have been behind any bill introduced along that line, and carrying with it the influence of the greatest possible good, it is a dangerous thing to let the bill become law. This report is a warning that all likelihood have been passed by the legislature.

"Places a Ban Upon Ideas."

The attitude of the New York State Conference of Mayors on the question of censorship to a greater extent than at present is clearly shown in the report rendered today, and which says in part: "Legalized censorship of the film is a dangerous thing to let the bill become law. This report is a warning that all likelihood have been passed by the legislature.

Undesirable in Any Form.

"It does not reflect public opinion, but merely the personal views of the censors themselves. The experiment, which has been tried in other states, does not warrant New York making such a radical departure from the principles upon which our government is founded. Nor does the proposal appear to be the necessity for that departure. Great as has been the improvement in recent years, it would be greater and more rapid if 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.

"This committee finds that owing to the nature of the motion picture art, state censorship is unduly obtrusive, and that the only promising method of regulating the production and exhibition of motion pictures so that the public shall be protected is one in which the art is now in operation in the form of the National Board of Review."


"The committee is firm in its belief that because art has been attended by general, self-sacrificing patrons and critics, the National Board of Review will never cease to function and function wisely in its attempt to advance the interests of all concerned."

"The committee believes that the two suggestions concerning ordinances will give all the added power desirable to the National Board of Review. Furthermore, it recommends that the mayors of New York State recommend such legislation. The only difficult question is in handling the one per cent. of films on which, under the present supervision of the National Board of Review, the mayors should consider whether warrant of being left out this per cent. utterly unrestrained and liable to do continual harm, or to throw the supervision of this one per cent. to the licensing agencies of the communities themselves."

Present Laws Are Ame.

The report of the sub-committee today followed a long session at which none of the committee were present. The report itself, 100 words or more, written pages, the fore part being devoted to reviewing the activities of the committee since its formation.

Committee Makes Comparative Study.

"We have the evidence of this great jurist," said the committee today, and yet despite this evidence there are those who say the law cannot be enforced. It should be remembered that no penal law is self-enforcing, but this can be and has been. The violator becomes guilty of a misdemeanor, and an officer can make a complaint and the public, even the offense can be brought into court."

The committee in the course of its report thatondered the laws relating to motion pictures in New York State with other states to see if there was room for improvement. The New York law, according to the committee, is stronger than that of Vermont, the committee stating in conclusion that it does not recommend any change in the present law, as it is believed that the situation can be clearly handled by laws as they now exist.

For Closer Relations with Review Board.

"There should be passed, however, in every community, two ordinances, one relating to motion picture advertising and the other to the regulation of motion picture films," says the report. "In the one, proprietors or managers of motion picture houses shall not use suggestive advertising, either in the press or in front of their places of business. This would include all display pictures as show the female form in any picture. The Tower Tower, or in other suggestive costumes. The other ordinance gives the locality the right to board the permission to use its requirements."

"The committee believes that such a wider use should be made of the facilities and services of the National Board of Review and that there should be a more general cooperation on the part of municipal officials with the National Board and with local exhibitors, and that this would meet all the needs as well as the so-called moving picture problem, becoming more effective and far-reaching in ultimate results than any other method."

It further recommends that producers be required to submit the practice of displaying the shield of the National Board of Review, and the working out of some plan to secure greater activity on the part of members of the profession.

"It is further recommended that the National Board of Review establish official connections with municipal administrations throughout the State and establish representative committees in all the large centers of population."

Report Settles Long Dispute.

Today's report will settle a wrangle which started several years ago and which the legislature has been trying to settle during the subsequent session of the legislature. Up to the present time there has been talk through the corridors of the Capitol of possible censorship legislation, although up to the safe guess that 99 per cent. of the senators and assemblymen are of the opinion that pictures now being shown are well censored and with rare exceptions suitable to both young and old.

Whether or not there will be any attempt on the part of the State Civic League to bring about a repeal of the present law which permits municipalities to set up for themselves the question of Sunday shows is a matter which the league itself will answer during the weeks to come.

The Rev. O. R. Miller and his associate, General Miller, are in favor of a greater censorship as a wholesome which would close every motion picture theatre in New York State on Sundays. Today's report and the predicted adoption by the State Conference of Mayors tomorrow is generally admitted as a stunning defeat of the league's propaganda, and one which cannot be reviewed with even the shadow of success. To all appearances censorship of the motion picture in New York State is a dead letter, as the result of the investigation of an unbiased committee representing the educational as well as the religious side, not forgetting labor and kindred organizations, with a one of which is in some way identified with the pleasure and profit accruing from the motion picture.

When the State Conference of Mayors adopts the report of today sixty cities express themselves against further censorship of the motion picture in New York State.

"The Superman" Going Big.

The success of "The Superman," the six-reel feature being produced through Tower Film Corporation, is another confirmation of the appeal of thrilling melodrama to the public.

In every territory where this production is being played, the breathless suspense and daring stunts, the gripping interest of the story and the thrilling melodrama of "The Superman" is meeting with popular applause.
Many Big Pictures Completed or Nearing Completion at Lasky's Western Studios

The past month or two have witnessed the production of a large number of big productions from the Famous Players-Lasky West Coast Studios, and a list of the forthcoming releases by Paramount Artcraft will prove illuminating to those who follow the trend of screen production.

William De Mille has just completed his first individual production, "The Prince Chap," adapted by Olga Printzlau from Edward Peple's stage drama. While this picture has not been in the nature of an experiment, inasmuch as Mr. De Mille's experience and the character of the play alike insure its success at the outset, there are certain features about the production which are said to make it distinctive.

Thomas Meighan plays the leading role and in the cast are Lila Lee, Kathryn Williams, Casson Ferguson, Ann Forrest, Theodore Kosloff, Charles Ogle, C. H. Gel- dart, Lillian Leighton, Bertie Johns, May Giracci, little Peaches Jackson and Agnes Marc. Florence Hart, a new face to the screen, has a brief role.

"The Fighting Chance"  
Not content to rest upon the laurels he had gained by his direction of "The Copperhead" and other Paramount Artcraft Pictures, Charles Maigne has plunged into the production of Robert W. Chambers' society novel, "The Fighting Chance." Will M. Ritchie is responsible for the adaptation.

Conrad Nagel, Anna Q. Nilsson, Clar- ence Burton, Dorothy Davenport, Bertram Grassby, Ruth Helms, Maude Wayne, Herbert Prior, Frederick Stanton and William H. Brown make up a strong cast. Faxon M. Dean was the photographer.

"Heled by the Enemy"  
William Gillette, creator of "Sherlock Holmes" upon the stage and author of other popular plays in which he himself starred, wrote "Helped by the Enemy," which Beulah Marie Dix has recently translated into screen terms and which Donald Crisp has under direction at the Lasky studio. This will be a Paramount Artcraft Special. The play deals with the Civil War, and the cast includes Jack Holt, Agnes Ayres, Wan- da Hawley, Lewis Stone, Robert Cain, Wal- ter Hiers, C. H. Geldart, Clarence Burton, Robert Brower, Lillian Leighton and Jose-ephine Crowell. The production is nearing completion.

Roscoe Arbuckle in "The Round-Up."  
George Melford is practically through with his production for Paramount Artcraft, "The Round-Up," in which Roscoe Arbuckle stars in the role of Slim Hoover, the fat sheriff. Mr. Melford is enthusiastic over the work of the star in this play by Ed- mund Day, the scenario for which was written by Tom Forman who plays Jack Payson in the cast.

Besides the two mentioned the following appear in the cast: Irving Cummings, Mabel Juliene Scott, Jane Acker, Edward Suther- land, Wallace Beery, Guy Oliver, Lucien Littlefield, Fred Huntley, Jane Wolff and George Kuwa. Paul Perry photographed the picture.

Two New Reid Pictures.  
The dancing craze which is almost per- ennial in this country receives added im- petus in "The Dancin' Fool," a new Wal- lace Reid picture, directed by Sam Wood and scenarized by Clara G. Kennedy from Henry Payson Dowst's Saturday Evening Post story. Reid's leading woman is Babe Daniels. The cast includes Raymond Hat- ton, Tully Marshall, Sylvia Ashton, Ernest Joy and a number of others.

Having brought to a successful comple- tion the production for Paramount Ar- tcraft, "Thou Art the Man!" with Robert War- wick as the star, Thomas Heffron, the di- rector, is starting on his second picture with the same star, entitled "The City of Masks," by George Barr McCutcheon, with scenario by Walter Woods. The first named picture was from a novel by F. E. Mills Young, scenarized by Margaret Turn- bull, and in both productions Warwick has as his leading woman, beautiful Lois Wil- son. "Thou Art the Man!" is a story of South Africa, while "The City of Masks" is a tale of New York City.

No Respite for Washburn.  
Bryant Washburn has completed "Mrs. Temple's Telegram" directed by James Cruze and adapted by Elmer Harris from the play by Frank Wyatt and William Morris. In this picture Wanda Hawley is leading woman, with Carmen Phillips playing an important role.

Mr. Washburn is now finishing "The Sins of St. Anthony," from the Saturday Evening Post story by Charles Collins, scenar- ized by Elmer Harris and directed by James Cruze. Lorenta Lessmann plays the role of the girl who throws him over. He then seeks advice from a dancer, inter- preted by Margaret Loomis, whereupon he gains the necessary "spunk," but also falls in love with his teacher.

Ethel Clayton Making "The Ladder."  
Under the direction of Walter Edwards, Ethel Clayton has completed "A Lady in Love" from the play by Harriet Ford and Carolyn Duer, with scenario by Alice Eyton. In this picture Miss Clayton had as her leading man, Harrison Ford.

Work has just been started by Miss Clay- ton on "The Ladder," concerning which there are few particulars available, but which is notable for the fact that Tom Forman is to be the director. Edith Ken- nen wrote the scenario.

Although Houdini, the famous escape art- ist, is already in England appearing on the stage in his remarkable act, his second Paramount Artcraft thriller, "Terror Island," remains to be released, and from all accounts will be superior to "The Grim Game," which has proved so enthralling to all who have seen it. James Cruze directed.

Lila Lee has the leading feminine role, while Rosemary Theby the heavy part. 

Cecil B. De Mille is at work on another production which follows "Why Change Your Wife?" his recently completed spe- cial, but there are no facts obtainable con- cerning the picture.

Thomas Meighan, Gloria Swanson, Bebe Daniels and others appear in this photo- play, which was scenarized by Sada Cowan and Olga Printzlau from an original story by William De Mille.

Elsie Ferguson, Aristocratically Capable of Putting "His House in Order."  
Three charming views of the Paramount-Artcraft star in her latest feature, directed by Hugh Ford.
Says Percentage for Exhibitors Means Throwing Spotlight On Business Secrets

By LEWIS J. SELZNICK

There is a lot of talk going on about percentage booking on percentage business. If you have been asked by numerous exhibitors what I think about it, let's look at it as a general business proposition.

Every business has its important secrets. The man who divulges these secrets about his business places himself at the mercy of his opposition. If a clothing dealer lets his competition know what he is paying for his stock and what percentage of profit he makes he gives the other fellow a dangerous weapon.

Spotlight on Business Secrets.

Again, a clothing dealer laying in his summer stock of suits. However, he agrees that the manufacturer go through his books and take his payment on a percentage basis. The retailer knows his business and half his success lies in keeping every one else from knowing it and cutting into it. So he buys his goods at the best price he can and keeps his secrets to himself.

The successful exhibitor must be a business man. He knows his town, knows his house, knows his patrons. His inside information in the hands of outsiders will be used to boost prices on his service or to start an opposition house. The percentage system throws a spotlight on his gross receipts and other secrets and offers them as tempting bait to competitors.

When he plays percentage the exhibitor shows his whole cards and plays the game with his entire hand exposed. And the man who does this may win a little more money now and then, but he never pulls in the big pot.

So, if you don't know what your patrons want, play percentage. If you don't know a good picture from a bad one, play percentage. If you haven't any confidence in your own judgment, by all means play percentage.

Not a Fifty-Fifty Proposition.

Use your brains. Buy your service at a fair price. Then you have a chance to clinch in when you are the winner. But don't be a piker. Don't try to buy gold at brass prices, or you will force the percentage system upon yourself. Be fair to the producer as you expect fairness in return.

"Heads I Win."

I want to go on playing the game under present league rules, because they have been the rules under which live exhibitors and the show business have moved. The money under the percentage system for the producer and distributor of high class pictures, but I would rather forego this than encourage enterprising exhibitors to want them to make as much money as possible because their success is the basis of mine.

But percentage is not a fifty-fifty proposition and wise exhibitors are bound to see through it. It's "heads I win, tails you lose." If I think the exhibitor gets away with it I think I will try myself.

Why Percentage Booking Is Best for Every Branch of the Picture Industry

By HARRY RAYER

Keith, Proctor, Poli and other showmen who played the picture that a percentage policy was all right. A mutual desire to create big revenue and to break box-office records was equally strong in both parties to the agreement.

Neither is it uncommon for big-time vaudeville houses to give a percentage of the gross to an important act. In fact, percentage is a fixed and permanent factor in amusements, and should be.

Blames First-Run Houses and Circuits.

Opponents of the percentage plan may be found among those who control important first-run houses, or circuits of houses throughout the country. Percentage is not an advantage to these managers, nor is it an inducement. They hold the whip hand to force low rentals. You play your picture for what they offer you or you don't play. The theatre owned by a stock company of local "business men" is also opposed to a sharing basis. Instances have been known where such exhibitors have actually paid in cash for a year's service, in advance, because they were allowed a 10 per cent. discount.

Then there is the exhibitor who lacks initiative and is inclined to be "tired." He usually opposes any plan entailing mental or physical exertion. He runs his theatre as easily as possible but is always the "wise crackin' guy" when he breaks into prints. He has not the arm that the producer who happens to own an automobile.

Percentage will elevate the standard of showmanship in the industry and in consequence a more intelligent appeal will be directed towards the public. At the same time, overproduction of mediocre pictures will be reduced and many electric sign-stars will be forced to deliver acting ability or drop back into the niche in life where they belong.

Would Show Producers Types Wanted.

Percentage booking will serve to educate an informed producers, for they will learn what class of picture to make and what to avoid. Under the present plan of fixing a gross schedule of rentals and dividing territories into rental offices of the distributor must calculate accordingly, upon a basis of fixed rentals.

Suppose the picture were "Uncle Tom's Cabin." Would you play the picture at any price, while in sections of the North such a picture would prove immensely popular? But the established quota would prevail in all sections of the country. Many productions have gone over big in certain sections of the country and have fallen flat in others. At the same time, many productions have proved profitable for the producer and distributor when the exhibitor has lost money, simply because the pictures lacked public appeal.

Bayard Veiller.

Well-known playwright who has signed to write four scripts yearly for Metro.
ARE YOU A WILD MAN?
Send in Your Credentials

Constance Talmadge
Is Out

"In Search of a Sinner"
A John Emerson-Anita Loos Production
A First National Attraction
Indian Clergy Prefers Blue Laws to Free Screen Advertising of Services

Residents of Kokomo, one of the principal cities in central Indiana, are all agog over the question of Sunday shows, and as a result of the activity manifested by those in favor of the movement, public sentiment is just about ready to rise above the law.

The agitation for the Sunday shows, which has been smoldering for some time, burst forth rather spontaneously a few days ago and since then has been the main topic of conversation. The daily newspapers of the city have carried column after column of communications for and against the movement.

That there is a rather amount of sentiment in Kokomo in favor of the Sunday shows no one will deny. That there is considerable sentiment against them also is evident. However, as the case now stands the "ayes" seem to be in the majority.

Labor Wants Liberal Sabbath.

The agitation has reached the stage where polls are being taken in factories and business houses to ascertain the views of the employees. In the plant of the Apperson Brothers Company, automobile manufacturers, which employs 232 persons, 203 voted in favor of Sunday shows, 18 against them and 11 did not vote. Polls taken in other factories and business places express the same sentiment in about the same proportion.

All of the motion picture exhibitors of the city are giving the Sunday show a try, but there is said to be some difference of opinion as to what step should be made. They have not definitely decided as to whether all theatres should try the Sunday operation out together or whether just one theatre should undertake it for the purpose of making a test case of the question. These and other problems confronting the exhibitors are to be worked out at an early date.

Offer Clergy Real Co-operation.

At a conference last week the motion picture exhibitors, represented by J. E. Whitley, John Shirk and Fred J. Byers, made a proposition to the ministerial association's representatives but it was not accepted.

The proposition was as follows:

That the theatres be operated on Sunday from 1 to 7 p.m., that only pictures of good moral character or educational value be exhibited, that ministers be invited to the theatres to speak for five minutes on religious subjects, that the exhibitors carry on their screens without charge programs of evening church services and an urgent suggestion that all persons attending the theatre in the afternoon attend religious services at some church in the evening.

It has been suggested as a possible way out of the difficulty, that after polls have been taken in all the factories and other business houses of the city, in event the majority are to favor Sunday shows, a bill legalizing Sunday exhibitions be drafted and placed in the hands of the senator and representatives from Howard County and introduced at the special session of the state legislature, which is to be called in a few weeks to transact other matters.

Pearl White at Work on Her Second Picture for Fox Film

Pearl White has begun work on her second feature under the Fox standard, "Tiger's Cub," a visualization of the novel by George Goodchild. The staging of the story, now in full swing at New Port Henry, N. Y., where an Alaskan village has been constructed on the shore of Lake Champion for the exteriors, is under direction of Charles Giblyn.

Mr. Goodchild's novel, a story of the country north of 53, is one of the strongest Northern tales of love and struggle ever transcribed to the screen. The action is high-pitched and sweeps to its climax with a stirring directness and power calculated to whip the spectators' blood to a frenzy of tense interest. The location for the exteriors, upper New York State, was chosen after the director and his staff had explored a wide territory. Mr. Giblyn feels that the spot used is so thoroughly true to Alaska in atmosphere that the sacrifice of comfort attending the sojourn in that part of the state this season is well worth it.

Joseph Ruttenberg, cameraman, has informed the Fox executive offices that he is wholly satisfied with the photographic effects attainable on the location.

The Pearl White company includes Thomas Carrigan as the leading man and J. Thornton Paston as the heavy.

Special Publicity for London Stories.

Sam W. B. Cohn, formerly Realart exploitation agent, has been engaged by C. E. Shurtliff, Inc., as company publicist for "Burning Daylight" and the other Jack London stories Metro is producing with Mitchell Lewis as the star. Mr. Cohn was a newspaper man for many years, and more recently has managed motion picture theatres on the Pacific Coast and has handled film exploitation.

Close Harmony—All the Bars Necessary, But the One Key Missing.

Daring any typographical errors, this should come out "Blind Youth," a National Picture Theatre production distributed by Lewis J. Selznick.
Stars, Directors and Stories Must All Be in Sympathy, Says George D. Baker

GIVE the stars only such stories as fit them and only such directors as are in sympathy with the star and the story and you will have gone a long way toward eliminating the mediocre motion picture.

Thus did George D. Baker, director of Cosmopolitan Productions, "The Cinema Murder," a Paramount Artcraft picture starring Marion Davies, epitomize his idea for the improvement of the screen.

"Producers are beginning to realize that it is well nigh impossible to cut, trim and rebuild a story to suit any star's limitations without losing some of the spirit and heart of the original story. They are learning that a star should not be obliged to do a story which doesn't fit her or him as it is originally, and that a director should not handle a production with which he has no sympathy. In the past too many producers were prone to take a story that called for an ingenue role and rehash it to suit the dramatic star. In the rehashing the story suffered, and in the final result the star suffered. The treatment was unfair not only to the original author but also to the star.

Miss Davies' Stories Suit Her.

"But all that is becoming more and more a thing of the past. The company with which I am so happily associated, Cosmopolitan Productions, is far in advance of the field. It has access to some of the greatest stories ever written. It numbers among its exclusive writers some of the most famous of contemporary English and American authors. But no story is changed to suit its leading players. If the story doesn't fit as it stands originally, it is discarded or given to some one else.

"In the case of Miss Marion Davies, whom I am directing, she is given only such stories as suit her capabilities. She is required to do no story which she doesn't like and I am required to direct no story which I don't like. We were all agreed that 'The Cinema Murder' as E. Phillips Oppenheim had written it originally was perfectly suited to Miss Davies, and the result of our system speaks for itself.

A strong defender of the motion picture, Mr. Baker takes issue with the prominent New York legitimate manager who recently blamed the motion picture for the decline of the stage.

"Motion pictures have not hurt the stage," said Mr. Baker. "It is the speculators, the utter indifference at the box office, and the number three casts on the roads. When the citizen of Podunk can see the same high class cast in the motion picture that the Broadway sees at the first-run houses, he isn't going to be satisfied with a third rate cast in the traveling show. He wants a good show and he's willing to pay for it. When the legitimate managers realize this the theatre will return to its own, but not before."

Hiram Abrams Celebrates Birthday; His Philosophy

HIRAM ABRAMS, general manager of United Artists Corporation, who, his historian says, "put purity into milk when a kid, pep in the New England silk business, system in the illustrating slide song trade, the par-excellence into Paramount and the percentage in the motion picture industry," celebrated a birthday on Sunday, February 22. Mr. Abrams spent the day at home with his wife and daughter, Grace. The following day he entertained his "Big Four" associates.

Mr. Abrams' philosophy is interesting. He's not a moralist, but any man who has had organizations of such size as he, and has never found the necessity for discharging a single employee, must have something in the back of his head. He was asked what is his "trick of the trade." "Success in any kind of business was never attained by 'tricks of trade,'" said Mr. Abrams. "If there are tricks, never use them. Know them if you will, but keep away from them. Follow but one rule: let the other fellow make a profit. Everybody is in business for himself."

He has his assets, his stock in trade, his whole business contained within himself. He finds that business most keeping selling every day in the year, selling it always so that the other fellow makes a profit.

"Profit is not always money. Most profit is service—service to your business superiors and customers. Service is always the same wherever it is rendered. My success has been due to a single fact: I have let the other fellow make a profit. To me it is the best rule of business."

Goldwynner Reappears to Serve the Small Exhibitor

AFTER a temporary suspension of publication, the Goldwynner, the official exhibitor organ of the Goldwyn Picture Corporation, makes its reappearance this month. More elaborate than its predecessors and embodying a four-page colored insert announcing forthcoming Goldwyn attractions, in addition to twelve pages of news matter, the new Goldwynner will be on its way to exhibitors within the coming week.

Aside from a marked alteration in its physical aspects, the forthcoming issues of the Goldwynner, it is stated, will be based on the policy of catering entirely to the needs of second and subsequent run exhibitors. The reflection of current methods of presentation and promotion is now happily the province of the country's largest exhibitors, together with suggestions for the adaptation of these methods to the requirements of the smaller exhibitor, will constitute a major portion of the Goldwynner's service.

A steady and dependable source of live news, the forthcoming issues of the Goldwynner is assured by the designation of Goldwyn's twenty-two press and service representatives, located in each Goldwyn city and country in the country. In addition, many prominent exhibitors will contribute exclusive articles.

First of Chester Comedies Is Booked by the Rivoli Theatre

THE first of a series of Chester Comedies, produced by C. L. Chester, of Chester-Outing fame, is being shown at the Rivoli Theatre this week. It is "Some Four Times as Frightened," the principal parts being played by a monkey, a horse and a dog who outwit a band of kidnappers and rescue the infant heir to a fortune in many a thrilling escapade. The picture was directed by William S. Campbell. The picture was titled by Katharine Hilliker, whose wit is familiar to those acquainted with Chester-Outing scenes.

The showing at the Rivoli is a pre-release. Twenty-six Chester Comedies are being planned for the next two years, thirteen releases a year. C. L. Chester will leave New York within a few weeks for Los Angeles, where he will be permanently located and will exercise direct supervision over the new comedies. He has a menagerie of trained animals already assembled at Los Angeles.

Make Scenes in Theatre for "Memento."

Corinne Griffith, motion picture star, will appear as Rosalie Ray, vaudeville star, in a Brooklyn, N. Y. theatre during the coming week. It is true that will greet her act, and she will be the whole show, will be paid by Vitagraph, as Miss Griffith will be making scenes for her next feature, "Memento." However, she is the star's first appearance before an audience in person, but she is assured that her act will "go over big"—it has to—it is in the script.
A CO-OPERATIVE theatres company in which membership and the extent of interest held is strictly voluntary, as an industrial equivalent to the nationally known building and loan plan, and which duty function in defense of individual sources when they need funds for increasing capacity, general remodeling or the erection of a new house to keep pace with local conditions, is the general outline made public this week by N. H. Gordon, of Boston, of the policy which will govern Associated First National Theatres, Inc.

This is one of the two new companies created by exhibitor franchise owners of First National Exhibitors Circuit. It will be conducted as a separate enterprise, its resources will be at the disposal of exhibitors who are subscribing to sub-franchises for First National attractions now being granted as an extension to smaller exhibitors of the same co-operative and protective booking and production-supply system which have been the privilege of the larger theatre owners of the original franchises in First National Exhibitors Circuit.

Mr. Gordon Describes the Plan.

Mr. Gordon, who is chairman of the Exhibitors Defense Committee of First National, and a member of the Board of Voting Trustees for Associated First National Pictures, Inc., was in New York last week to attend a meeting of the board of directors of the company. In his remarks Mr. Gordon placed special emphasis on the separate and distinct identities of the two new organizations.

"We operate as one enterprise," he declared. "There has been a considerable speculation among exhibitors about this. To clarify this confusion and to give the industry an official and accurate explanation of the purposes in the minds of the exhibitors who are united in a cooperative undertaking in First National, I want to make the distinction a very definite one.

"Associated First National Pictures is solely an exhibiting body, with branch offices owned, controlled and operated by exhibitors to perform the mechanical functions of distribution. Each exhibitor who is, or will be, a member of this organization by franchise is guaranteed the exclusive right in his zone or locality of all First National attractions, for which he will not pay a variable rental, but a fixed and abiding percentage of the total exhibition value of every production purchased and released by the company.

The Distinction Between the Two.

"Independent of this, and as an individual enterprise, with entirely different aims in mind, the exhibitor members of First National have organized the Associated First National Theatres, Inc. Exhibitors who are awarded franchises in the pictures company are not required to subscribe to the collateral of the theatre company, but this is not obligatory. The theatre enterprise is the crystallization of one phase of the exhibitor defense measures we adopted last fall as an absolute essential to meeting the proposed theatre activities of certain of the big producing and distributing concerns.

"A theatrical example will serve to illustrate just how the theatres company will help the material interests of the exhibitors who hold sub-franchises in the pictures company. First, it is necessary to interpolate here one of the principles of fair dealing between the pictures company and the independent stars and producers whose pictures it will exhibit. As exhibitors and franchise owners, we must be capable of realizing from the public in any zone or locality the maximum of patronage for each and every release. Not to do this would be neither fair nor progressive.

Several Things to Be Considered.

"As in the past, we will continue to encourage production talent to strive for greater results. And to support them in their efforts, we, as individuals and as a co-operative group of theatre operators, must be equipped to attract the greatest possible number of people. To do this exhibiting franchises must possess the physical theatre assets which are so important a factor in public estimation. There must be house capacity up to the highest point which any zone or community can support with a profit to the exhibitor. There is no justice to the independent star and director, and none to the individual exhibitor, in a limited capacity which automatically restricts public support of productions.

"Moreover, if a First National franchise house is in competition with a theatre controlled by a producing or distributing organization, and the production is capable of attracting capacity, it has a psychological effect on theatregoers which inclines them to the subconscious belief that if First National's releases were the equal, if not the superior of other studio efforts, they would justify presentation in the first-class house in the same manner that the matter of box office receipts which require the maximum of house capacity to bring up to a gross that will permit a franchise owner to pay his pro rata percentage of the cost of exceptional pictures, and leave an encouraging profit for the exhibitor.

Fellow Exhibitors Provide the Assistance.

"This, in brief, is the crux of the general thought which prompted the formation of Associated First National Theatres, Inc., as a company which will have the funds, voluntarily invested by franchise owners, to enable other exhibitors who may now lack the necessary theatre facilities to enable First National to be represented by a house the equal, if not the superior, in every respect, of any competing theatre in his enfranchised zone, to obtain the money needed for enlargement and improvement without seeking the aid of financial interests outside the industry. This is a considerable hazard in this for the average exhibitor, and it is an obvious one.

"It is the purpose of Associated First National Theatres to provide that financial assistance as coming from fellow exhibitors, with their own interests pledged to the same organization and supply sources as the owners who require money for improvement. Funds of the theatres company, invested in the erection of new theatres for franchise owners, or in the improvement of their respective properties, so that they will give First National attractions theatre facilities second to none, will be disbursed in such the most legitimate as the need of assistance, subscribed by stock purchasers in the hundreds of building and loan, or home and loan, associations throughout the country.

A Plan Familiar to All.

"Every one, especially the residents of small towns, is acquainted with this method of home making. And it is but a step short, and a comparatively simple one, to adapt it to the maintenance of exhibitor independence in the motion picture industry, by rallying to the support of smaller theatre owners needing financial assistance for the purposes I have explained, the resources of the larger and, perhaps, more successful exhibitors.

"Exhibitors who have led the way to theatre and studio independence as First National franchise owners, are seeking a practical approach to something that will have the semblance of stabilization and permanency in the exhibitor and producer branches of the business. The theatre company is a great contributing factor, which gives exhibitors financial assistance, wherever it is needed, on and under conditions which the benefactors could not obtain from financial institutions of the industry. And it is a business proposition for the exhibitors who subscribe to the theatres company stock, whereby providing the funds, they receive a nominal interest return for their investments."
“Romance” Will Shortly Be Released by United Artists; Doris Keane Is Featured

THERE has probably never been a single story that was ever written for the stage or screen that has caused so high comment, as has that of “Romance,” by Edward Sheldon, one of America’s greatest writers, which is now being screened by United Artists. In the making of which Doris Keane, one of America’s most famous emotional actresses, is playing the leading role, and with an operatic prima donna, the same as she has on the stage in New York, Chicago, Boston, and London, during the past seven years.

Edward Sheldon, who wrote the play, first offered it to Charles Frohman for production. After reading it he passed it on with the comment that he did not think it was particularly suited for any of his stars, despite the fact that it was written with Miss Keane in mind. Miss Keane then came under the management of the Shubers and the play was accepted and produced with big success. So great was its popularity that Miss Keane desired to own the play outright and it passed into Miss Keane’s and Charles Dillingham’s hands, from Winthrop Ames and Lee Shubert for the largest money consideration that an American or foreign play ever had demanded.

For that sum Miss Keane or Mr. Dillingham did not, by any means, own the play outright. They merely acquired the production rights and it was still paid a ten per cent. royalty on the gross the play produced each week.

Many managers contended that in view of the success of Miss Keane and Shubert should have made very much more money by keeping the rights for the play in their own hands, but the cold cash was tempting and the deal consummated, with the proviso that when Miss Keane appeared in the play it was to always be in Shubert theatres.

As a matter of fact, Miss Keane could have had the exclusive rights for “Romance” for exactly nothing two years before, when Mr. Sheldon wrote the play, for he wrote it in an effort to keep the stage plot, elaborated that whoever bought it would have to have her in the leading role.

At that time “Romance” was worth only its author’s estimation, and in fact until its first performance in Alabama there were only one or two persons who had any great faith in its drawing value for they did not know then how the amusement public’s pulse was beating. Miss Keane believed in it; so did Mr. Sheldon, and when it came to New York it was the season’s greatest success; it followed with two seasons in Chicago, one in Boston and nearly four straight years in London.

“Romance” will be released shortly by United Artists. The announcement that comes from Hiram Abrams says that it will undoubtedly be among the greatest emotional love pictures ever produced.

Cast of “The Third Woman” Is Announced for First Time

ROBERTSON-COLE, in securing for Shubert’s “The Third Woman,” which it will release as a superior picture with an all-star cast, was impressed particularly with the strength of this production. Coupled to this were the possibilities to be found in the names of half a dozen people who themselves often have been starred.

The cast of “The Third Woman,” as announced for the first time, contains the names of Louise Lovely, Carlyle Blackwell, Gloria Hope, Myrtle Fґck, George Hernandex, Walter Long, Winter Hall and Frank Lanning.

The contrast which is drawn between the East and the great outdoors of the desert country makes the picture a treat for one who has not been a spectator at a box office standup. The lives of society people in the East are contrasted with the simple, primitive fashion among the plainsmen and the Pueblo Indians with telling effect. From the palatial homes of rich Easterners, the action shifts to a large Pueblo village where a remarkable picture of the life and customs of this interesting Indian tribe is given. Also there is a vivid picture of a small town, The picture is taken for the most part in which Blackwell and Walter Long are the principals.

Charles Swickard directed the picture. The picture is directed by Willard L. Schrock. J. Grubb Alexander wrote the continuity.

Author of “Honey Bee” to See Film

S. S. Hutchinson, president of the American Film Company, has invited Samuel Merwin and members of his family to a private showing of “The Honey Bee” in his home in the suburbs of Chicago, desiring to share with the author his own satisfaction with the picturization of this product of his fancy. While the novel met with instant success on publication, and was one of the seven best sellers of the year, Mr. Hutchinson believes it has been immortalized by the screen production.

“In The Honey Bee we have a record-breaker—the finest of the ‘Flying A’ Specials to date,” said Mr. Hutchinson. The novel’s name, which has caused Mr. Ragland to turn to thought of Allan Dwan and “The Luck of the Irish.”

The men in the field were the ones who directed attention to the suitability of “The Luck of the Irish” for Patrician’s Day programs. They called attention to it by sending in box offices.

From Boston the number of demands has been heavy. Over twenty contracts have been closed within the week for showing it for St. Patrick’s Day and immediately before or after.

“In California also, as a result of the showing at Grauman’s, a larger number of contracts have been closed. From our Atlanta office twenty-six contracts were recently announced.”

The Minneapolis office announces the Eltinge Theatre in Bismarck, N. D., the Opera House in Marquette, Mich., and the Delta in Escanaba, Ont., some exhibitors have been disappointed because we have not been able to accommodate them. The number of prints is limited, and naturally it’s a case of first come, first served.”

Rush of St. Patrick’s Day Bookings for Realart Film

INDICATIONS point to March 17 being unusually well observed, says J. S. Ragland, Realart’s general sales manager, after receiving reports from all parts of the country. In fact until its first performance in Alabama there were only one or two persons who had any great faith in its drawing value for they did not know how the amusement public’s pulse was beating. Miss Keane believed in it; so did Mr. Sheldon, and when it came to New York it was the season’s greatest success; it followed with two seasons in Chicago, one in Boston and nearly four straight years in London.

“Romance” will be released shortly by United Artists. The announcement that comes from Hiram Abrams says that it will undoubtedly be among the greatest emotional love pictures ever produced.

West Virginia Likes “Lost Battalione.

W. H. Production Company reports “The Lost Battal,ion,” the seven-reeel feature now being distributed on the state rights market, is making good in every section. From M. E. Morgan, who controls the West Virginia territory, the reports received are indicative of successful showings in that part of the country. He says “The Lost Battalione is a human, living document of history, re-enacted by the actual survivors of that momentous page in American life. It is a picture that grips the interest, attention and hearts of every audience.

Doris Keane
Starring in “Romance” for United Artists, produced by D. W. Griffith.

William Fox Says New Film Will Show the True Alaska

ANY strange screen pictures of Alaska have been flashed upon the silversheet, and the usual Alaskan picture, no matter how dramatic the story, generally becomes a comedy—or rather a burlesque—in that northern territory, as well as in the Pacific Northwest, because of its absolute disregard for details. William Fox purchased the film rights of George Goodchild’s novel, “Tiger’s Cub,” a story of the country north of “53,” and then determined to give it a truly Alaskan atmosphere.

Mr. Fox felt that the details of the picture should be correct, that the atmosphere should be typically Alaskan, not so much because the average person would profit by knowing the truth as because Alaska, much maligned by the spread of false impressions, was entitled to have its life faithfully represented. Accordingly, every scene in “Tiger’s Cub,” in which Pearl White is being starred, will be copied of some spot in Alaska that fits the story. Charles Gilby, who is directing Miss White, has made a determined effort to carry out the idea of Mr. Fox to make every detail perfect.

Nothing has been left out in the picture, it is said, and while “Tiger’s Cub” was not actually made in Alaska, it should be more typically Alaskan than some pictures which have been made there, for the latter usually show the glaciers and the bald rocks of that country, and these are by no means typical of it. Without stinting in the least, the true atmosphere of Alaska has been put into “Tiger’s Cub,” and with Pearl White in one of the best roles she has had, should prove a great drawing card for the exhibitor.
IN OLD KENTUCKY (First National)
Seven reels of active entertainment which held a crowded house at the Strand from start to finish.
N.—A quota of exciting thrills.
W.—A highly rich atmosphere and an adequate vein of humor.
W.—A picture that has enough real audience stuff in it to supply half a dozen ordinary pictures.

SHOULD A WOMAN TELL (Metro)?

Has considerable merit and a story of real life, but the acting of Alice Lake is finer and better than anything in the picture itself.
N.—The director and star pull this picture up by its very roots and plant it on a pedestal.
W.—Artistic production handling delicate situations in commendable manner.
T. R.—Is excellent. The story is clearly developed; action is compelling.

THE MIRACLE OF LOVE (Paramount)

Strongly dramatic story on unpleasant theme. The reproduction is admirable throughout.
N.—Exhibitors who would please their patrons with romantic love stories need have no scruples about booking this picture.
W.—Not a faultless picture by any means ... but it provides pretty fair entertainment.

FLAMES OF THE FLESH (Fox)
Holds by the unusual character of the plot.
N.—Continuity is well arranged to emphasize the high lights. Its daring conclusion may shock some sensitive patrons.
W.—Sensational melodrama of the old Theda Bara type.
T. R.—"Flames of the Flesh" lurid melodrama ... The story is not far different from all the other stories of this sort ever written.
E. H.—There is a definite field for pictures of the type for which this one is eminently fitted by reason of its general excellence.

TWELVE-TEN (Republic)
A generally good entertainment. Story holds good attention.
N.—Very heavy drama with a mystery element.
T. R.—Gives every indication of proving a popular program attraction.
E. H.—Has foreign flavor ... that may not be wholly conducive to success during its American presentation.

THE SAGEBRUSHER (Hodkinson)

Adaptation of Emerson Hough novel meritorious production of wholesome type.
N.—The sequences, replete with thrilling incidents, are skillfully sewed together by a silver thread of sweet sentiment.
T. R.— Might be exploited successfully because of its reputation as a novel. As screen entertainment it lacks sparkle and life.
W.—Lacks conviction for the most part but will make satisfactory program offering.

WHEN THE CLOUDS ROLL BY (United Artists)

For continuous and unalloyed good fun, it is in the front rank of Fairbanks releases.
N.—Sure-fire winner with any audience.
T. R.—It is a real Fairbanks success with the star's radiant smile, expressive pan-
tomimic and weird acrobatic ability in evidence all the way.
W.—Great—best this star has turned out in a long while.
E. H.—Advertised to the limit and presented as the best Fairbanks production to date.

THE GREATEST QUESTION (First National)

A photographic enchantment dealing with survival after death.
N.—Photoplay of sadness, artistically produced.
T. R.—The story is of frankly melodramatic type with a ghostly turn from which the title is derived.
W.—This picture is certainly gripping, intensely gripping, but at the same time it is not exactly pleasant entertainment.

SKY-EYE (Lesser)
Thrilling melodramatic offering produced by William Steiner showing spectacular aerodynamic stunts.
N.—This could be correctly described as a thrilling melodrama in mid-air.
T. R.—The play ought to prove entertaining to the majority of the public.

THE WEB OF DECEIT (Pathé)
The settings and situations in this production have been designed for a strong appeal to the masses.
N.—The story is not the kind of material that is being turned out in this modern day.
T. R.—There isn't a moment in the entire picture that is real or suspenseful.
W.—Old-time meller doesn't hold and lacks the better production points.

HEART STRINGS (Fox)
A radical and welcome departure from the more conventional type of stories located in the Southland.
N.—Hodge podge of sentiment and melodrama here.
T. R.—The picture never impresses with its realism, but it contains romance, heroism, villains and the supreme sacrifice a brother makes for his sister.
W.—Obvious and far-fetched melodrama with utterly impossible villain.

ROUGE AND RICHES (Universal)
The production as a whole is a brilliant one.
N.—Often told tale makes obvious picture.
T. R.—The picture is a good one of its kind and should have a particular appeal in the small towns.
W.—Old-time chorus girl stuff uninteresting and tiresome.

BEHIND THE DOOR (Paramount)
A remarkable combination of thrills and suspense which has been achieved in this Thomas H. Ince production.
N.—This Thos. H. Ince special is tremendous drama, but it cannot hope to find universal favor because it is so vividly brutal and cruel.
T. R.—It is an artistic masterpiece, gruesome, terrible and grimly effective.
W.—This picture has never been equalled for thrills, sustained interest, accumulative force and terrific punch of climax.

THE WILLOW TREE (Metro)
Metro classic starring Viola Dana is a charming story of Japan, beautifully produced.
N.—It strikes us as being well out of the ordinary and therefore entitled to attention for that reason if no other.
T. R.—Dazzled by the well maintained atmosphere. An audience can well overlook the lack of action and suspense in the story.

OTHER MEN'S SHOES (Pathé)
It is interesting and enjoyable. The closing scenes are quite melodramatic.
N.—This picture should register favorably with an audience not too critical of the requirements of dramatic construction.
W.—Wholesome sentiment and sure-fire drama in this.

A DAUGHTER OF TWO WORLDS (First National)
Made intensely interesting by a talented star and a highly intelligent director.
N.—A wealth of melodramatic incident.
T. R.—There is lots of action to this picture, not a dragging moment in it, and no denying its melodramatic punch and the emotional intensity of the cleverly outlined situations.

AN ADVENTURE IN HEARTS (Paramount)
Cheerful, spring-time comedy, made up of pretty sentiment, some quick action, a wetter-than-wet rainstorm and the romantic backgrounds of an old Italian castle.
N.—The majority of any audience will call it first-class entertainment and go home perfectly satisfied.
T. R.—Is exciting, amusing and entertaining to a high degree.

THE CORSICAN BROTHERS (United)
While the production contains many points of merit, it has not the earmarks of a finished production.
W.—Moderate attractive picturization of Dumas classic.
N.—Famous story and play makes a success.
T. R.—The acting leaves nothing to be desired. The photography is excellent, giving the final artistic touch to a well-balanced production.

OUT YONDER (Selznick)
Touches life interestingly if not deeply and adds another piece of fiction to that class of pictures that are meant to while away an hour pleasantly.
N.—Excellent entertainment for majority.
T. R.—"Out Yonder" is a highly effective love romance.
E. H.—Should be welcomed as the best Olive Thomas production under the Selznick trademark.

THE GREAT AIR ROBBERY (Universal)
Six-part Universal production presents marvelous melodrama in midair.
N.—An amazing photoplay of death-defying thrills. Its creators are sure to make a beaten path to its door.
T. R.—The picture is a real "whopper," a masterpiece of originality, splendidly photographed.
W.—Spectacular air stunts will get this through.
E. H.—Was evidently made to order after O. S. Locklear, a flyer whose exploits have gained considerable fame, had been engaged for picture purposes. It is surprisingly good, under the circumstances.
**First Robert W. Service Story to Be Filmed Will be "Law of Yukon"**

As first of the series of productions he is to make for Mayflower Photoplay Corporation, Charles Miller has selected "The Law of the Yukon," one of Robert W. Service's popular verse-stories of the frozen North. Work on the picture has already been started along the Canadian frontier in New York State.

Realtor officials have received a number of congratulatory messages on the new contract with Mr. Miller. A number of exhibitors stated the new series would fill a big need for red-blooded, virile, American pictures.

Several admirers of Robert W. Service's works expressed appreciation of the picturizing of the famous poetry of the Northwest.

The colored insert prepared to announce the Charles Miller production also came in for a big share of favorable comment. It was accorded the honor of being selected for publication in the March number of "Printing Art," a de luxe journal of the printing trade, as illustrative of the high class of advertising in the motion picture business.

Director Miller has built a village of the type on the Yukon when Cherchako and Sour Dough alike made a mad rush for gold. Dog teams and sleds have been brought from western Canada as well as a former officer of the Royal Mounted Police who will be seen in the picture.

Locations have been chosen both on the American and the Canadian side of the frontier, and Mayflower reports it is the plan to go to Banff, in the Canadian Rockies, with a view of transferring the beauty of the mountains to the screen to round out the pictorial qualities.

The same policy that was followed in casting "The Miracle Man" and "Soldiers of Fortune" has been followed in "The Law of the Yukon." No actor will be starred, but Director Miller has selected players whom he considers best suited to the several roles.

The adaptation of the Service poem was made by Harry Chandler.

**Pantages Circuit Gives Long Bookings to Dooley Comedies**

Following the announcement that the Pantages Circuit had booked the John Dooley Comedies for twenty weeks on each release comes word from the Tyrad Pictures, Inc., that it is all to be given an early showing in the territories where a Pantages theatre happens to be located. "Some Mind Reader," the first of the Dooley releases, will be given a premier showing this week at Denver, San Francisco, Oakland, Seattle and Salt Lake City.

The comedies will occupy a prominent place on the program and will be featured prominently in advertising spots by the theatre management. This arrangement was made by Matthias Radin, president of Tyrad and Alexander Pantages, owner of the Boulevard. Mr. Radin's trip through the West and Middle West Territory on these comedies is fast being disposed of. The latest to be sold has been purchased by the Arrow Photoplays of Denver, that has secured the rights on Colorado, Utah and the southern portion of Idaho.

Moe Kerman, general sales manager of Tyrad's New York Exchange, just closed contracts on the Dooley Comedies with the Yost, S. R. S., Steiner, M. S. & Picker Circuits, all of whom control from four to ten houses.

**Garsson Gets Favorable Reports on "The Blindness of Youth"**

Favorable reports on "The Blindness of Youth," the first release of M. W. Garsson of the Foundation Film Corporation, are being received from State Right Buyers throughout the country, according to an announcement.

Reports received from coast to coast and from border to border indicate that the picture, which has left the point of view of the State Right buyers, as well as the exhibitor, Mr. Garsson says.

The plan of the Foundation Film Corporation is to continue to exploit its productions even after all territory is disposed of, and is proving popular with the independent distributors, it is announced, and is proving a great help in making the production a financial success.

Nearly all territory has been disposed of and most favorable reports have been received for what little remains unsold.

What is believed to be a record on quick sales is claimed by Mr. Garsson in disposing of the territories of Western Pennsylvania, and West Virginia. Harry Lande, of the Quality Film Corporation of Pittsburgh made a special trip to New York to secure the rights of his territory.

**Kann, Big "U" Export Head, Off to Europe to Study Conditions**

George Kann, manager of the export department of Universal, sailed for London on February 21. This is the first time the export manager has crossed the ocean in the interests of Universal foreign business. He will make his first stop in London where he will visit the Universal offices and close some new contracts. A tour of Europe will follow and as Mr. Kann expects to be gone several months he intends visiting all the important film centers on the continent.

From London he will go to Paris, and from there to Berlin, Vienna, Rome and other European key cities. He will study conditions wherever he goes with a view to bettering the Universal export service.

By talking to foreign motion picture men at first hand he hopes to devise a scheme whereby it will be unnecessary to make any changes in the films when they are exported. In other words Mr. Kann is working on the idea that a happy medium can be determined which will be beneficial to the production of films for this country and abroad. As a rule American films are "out" a good deal when they are shown in foreign houses. Mr. Kann expects to find a way out of this difficulty by starting of conditions for longer films abroad. The title question will also be carefully studied.

**Actors in "Invisible Ray" Are Injured by Explosion**

The reason for the Frohman Amusement Corporation temporarily suspending production on the "Invisible Ray" serial is announced as the result of an explosion in a chemical laboratory set in the studio, during which Jack Sherill and Miss Uzzell were burned, while Ruth Cordy suffered considerable damage and rendered unconscious.

The script called for the demonstration of the power of a shot of light operating on certain chemicals, a premature and intense explosion occurred which demolished the set, and an electrical and laboratory explosion, by the company has been unable to determine just what caused the explosion, but the circumstances are said to be strikingly similar to the action called for in the fiction of "The Invisible Ray.

This serial, however, though dealing with science, has been produced so that it may be easily comprehended. The story deals with a powerful ray which is strong enough to destroy the world, discovered by a man supposedly dead, and the secret of which is being attempted to be secured.

Eight episodes had been completed before the explosion.

**Kelley Joins Bacon as Publicity Director**

Joseph L. Kelley, for the past year director of publicity for Frank G. Hall, has left the Hall organization for the Gerald F. Bacon Enterprises. Mr. Kelley will have complete charge of the new bureau established by Mr. Bacon, with headquarters in the Fulton Theatre Building, West Forty-sixth street.

During Mr. Kelley's association with Frank G. Hall he handled the publicity for more than eight separate producing companies, including the Rothapfel Unit Producing, Herbert Hanser, Gerald Bacon, Keenan Buel and Dallas M. Fitzgerald.

Prior to Mr. Kelley's assumption of the duties of the director of publicity for Mr. Hall, he was on the editorial and reviewing staff of the Motion Picture News and director of publicity for Kalem Company. Before entering the editorial end of the motion picture industry he was a reporter in Washington, D. C., covering the State, War and Navy departments, and writing special features for the Washington Post. Mr. Kelley is a graduate lawyer and an alumnus of Georgetown University.

**W. C. S. Acknowledges Publicity**

Moving Picture World is in receipt of a pamphlet from the War Camp Community Service, containing a summary of all the publicity its activities received up until December, 1919.

The pamphlet, which is titled "Community Service in Periodical Literature" is put forth by the Service workers "to acknowledge their deep indebtedness to the writers and editors who have aided in disseminating information through this channel regarding the community service movement." Copy of the periodicals listed are in the pamphlet, stating that the journalistic fraternity of America did what it was in its power toward assisting the W. C. S. Moving Picture World is pleased to see that under its name are listed more articles than under any other moving picture trade publication.
Among Busy Exchangers

Mendelson Now In “Ciney.”

FELIX MENDELSOHN, special representative for the Goldwyn Corporation, is in Cincinnati to supervise the moving of the Queen City branch from its present quarters on East Fifth to the Film Building, Broadway and Pioneer street. Mr. Mendelson will remain in charge of the Cincinnati branch until Oscar Bower, resident manager, recovers from his present illness.

S. A. Shirley, district manager of Metro, recently spent several days in Kansas City while making a trip through the middle western territory. His headquarters are at Chicago.

McIntyre Opens Canadian Chain.

R. E. McIntyre, special representative of the home office of Famous Players-Lasky, after opening a chain of offices in Canada, extending from Vancouver to Saint John’s, went to Buffalo, where he has been for several weeks, installing the new local manager, Allan S. Moritz. While in Buffalo he has visited many of the exhibitors in the territory. George R. Rogers, formerly with Pathe in Boston, has been engaged by Mr. Moritz as a member of the local sales staff.

H. L. Craig, formerly with the Universal Exchange, Kansas City, is now traveling in north central Kansas for Robertson-Cole Distributing Corporation.

J. M. Duncan, of the Vitagraph Exchange, has been elected president of the Detroit Board of Motion Picture Exchange Managers.

Hodkinson Managers Change.

Rudolph Berger, one of the young “veterans” of the film industry in Washington, said good-bye to his friends last week when he packed up his belongings to go to Philadelphia, where he will reign as manager of the Hodkinson office. He is succeeded in Washington by J. J. Milstein, formerly manager of the Omaha branch of the same organization.

In honor of winning the second prize, W. D. Ward and staff of the Detroit Universal Exchange, recently gave a stag party to the exhibitors, at which one hundred attended. The Detroit share of the national prize money was $3,000.

Giving His Territory a “Look.”

A four-weeks trip through the Missouri, Kansas and Oklahoma territory tributary to Kansas City, was begun February 21 by J. N. MacMeekin, manager of Realart Pictures Corporation. Mr. MacMeekin’s trip will include visits to all cities of any size in the district, where he will visit with the exhibitors and learn their wants and how to supply them.

Joseph Fieldman is selling in southwestern Kansas for Robertson-Cole. He was until recently connected with the Metro service at Minneapolis.

Hennessy with Hallmark in Detroit.

Earl Hennessy, former salesman for Fox, has been appointed Detroit manager for Hallmark, succeeding Fred Young, who has resigned to accept the management of the Robertson-Cole office in Kansas City. Prior to affiliation with the exchange end of the business, Mr. Hennessy was house manager of the Majestic and Regent theatres, Detroit.

Paramount’s New Buffalo Exchange.

The new Famous Players-Lasky Exchange in Franklin street, Buffalo, at the head of Film Row, is nearing completion, and, according to Allan S. Moritz, the new local manager, the building will be ready for business by April 15. The structure will be one of the most modern exchange offices in the country and will cost $80,000.

Features of the building will be a miniature theatre for screening and a mammoth vault for storing of films. There will be an up-to-date exploitation department under the direction of John P. McConville, who recently came to Buffalo from the Boston office.

Lotz Visits Realart Home Offices.

Harry E. Lotz, Pittsburgh manager of Realart Pictures Corporation, visited the home offices this week. He conferred with the company’s executives on extensive plans he has prepared for giving “The Luck of the Irish,” an Allen Dwan Production, an elaborate send-off in the Pittsburgh territory.

In a serious motor car accident February 19 the parents of Harry Taylor, manager of Pathe for Kansas City, his sister and brother were seriously injured. The motor in which they were riding was struck by a street car. The brother and father, who were the least seriously hurt, were taken to a hospital.

A. E. F. Veteran on the Job.

Lou Stahlheig, who served in France with the 328th Infantry, and was with Sidney B. Lust, of Washington, D. C., after being released from the army, has now joined the Reliance Film Company’s forces and is covering the Baltimore territory.

Smelther New District Manager.

Members of the film industry in Washington, for a congratulations “Bob” Smelther, of the Republic Distributing Corporation, upon a well deserved promotion to the position of district manager. He is one of the most popular in the New York territory, is constantly being selected by his fellow exchange managers for various offices in their association, and has recently completed a very successful term as president.

His territory will include the Dallas, New Orleans, Atlanta and Washington districts, with his headquarters in Washington. He has appointed LeRoy Breithbarth, who has been connected with the organization for about two years, as a salesman, assistant manager of the Washington branch.

William Honing, for many years on the staff of the Cincinnati Enquirer, and later executive manager of the Cincinnati district for Selznick, is now publicity manager for the Robertson-Cole Distributing Corporation in Cincinnati.

Jake Flax Joins Liberty Films.

Jake Flax, who for the past six months has been general manager for Sidney B. Lust, of the Super Films Attractions, Inc., has resigned to join his brother, Sam Flax, who operates the Liberty Film Corporation in Washington. Jake Flax started in an office with Pathe, and was made manager of the Washington office and was manager of the Washington office when the business was discontinued. He had nearly eight years’ service with that company.

W. C. Barnes, former Fox manager in Minneapolis, has been appointed Detroit manager for Fox, succeeding Harry Fox, who has returned to New York to do special work for Select.

Moritz Transferred to Buffalo.

Allan S. Moritz, well-known in the Washington, D. C., territory where he was for some time a salesman traveling out of the Famous Players-Lasky exchange, is followed by the congratulations and well wishes of his many friends to Buffalo, where he has been appointed manager of the branch exchange of the Famous Players-Lasky organization. He succeeds Richard C. Fox, who has resigned. Prior to his connection with Famous Players, Mr. Moritz was a traveling representative for the Fox Film Corporation, and spent considerable time in the South.

Another promotion from Washington is that of Paul J. Swift, branch manager, who assumes the management of the Omaha branch. He will be succeeded here by Lester Rosenthal, former sales manager of the Washington office.

Officers for Queen City Film Association.

W. W. Rowland was elected president and Jack Kendall vice-president of the Cincinnati Associated Film Exchanges at their meeting at the Chamber of Commerce February 21. Mr. Rowland, who was vice-president of the organization, succeeds Harris P. Wolfberg, who recently has been transferred to New York. Mr. Kendall succeeds Mr. Rowland as vice-president.

Tom North.

Super-Graduate Exchange executive who is now managing director of Tom Moore’s Washington theatres.
ALBERT CAPELLANI has been signed by Robertson-Cole to give that company the exclusive rights to features for any period of two years. This announcement is made after a series of conferences between the French producer and officials of Robertson-Cole. The contract, which was signed this week provides that Capellani shall produce four specials a year for Robertson-Cole and that the pictures shall be of extra special quality.

After he finished work on "The Fortune Teller," starring Marjorie Rambeau, Mr. Capellani decided that he would devote his time and energies to making of extra special productions which would outdo his former attempts. Robertson-Cole officials were so impressed with "The Fortune Teller," which will soon be released as an extra special, that they immediately decided to get the best pictures obtainable by making Capellani a producing ally.

The contract which gives Robertson-Cole the exclusive rights to the Capellani productions goes into effect immediately after affixing his signature, the director set about securing a story which would be in keeping with the Robertson-Cole policy of giving the exhibitor the best obtainable.

Have Big Stories in Mind.

"I have in mind several stories which are bigger and carry more interest than ever before," said Mr. Capellani. "These stories I hold options on and if they are approved by the executives of Robertson-Cole, I shall go to work at once."

"It is indeed a pleasure to produce pictures which have a box office value and the finish of elaborateness, but it is more pleasing to know that your product is to be given to the trade in a manner in keeping with the class of the production. I have followed the rapid strides of the Robertson-Cole Distributing Corporation for many months and I am indeed happy that they shall be the distributors of the Capellani specials for the next two years."

"The demand of the motion picture world today is for pictures which unfold a story that grips; a cast capable of portraying the characters, a finished product, better photography and detailed direction, which brings the details to the front. To do this it is necessary to have plenty of time to produce the pictures on the right money with which to carry out the wishes of the director."

"Robertson-Cole are out after the best pictures money and time can produce. They are in full accord with my plans and I promise that the Capellani productions, which will be given to the trade world via Robertson-Cole, will set a standard hard to hit."

Goldwyn Company Departs to Film "North Wind's Malice" Carle HARBAUGH and Paul Bern have been made co-directors by the Goldwyn Company for the next Rex Beach picture, "The North Wind's Malice." The directors of "The North Wind's Malice," which has been given to the actors to location at Port Henry, N. Y., where the cabins and store buildings provide the right layout for this beach photoplay.

Jane Thomas, a beautiful and talented young actress from Chicago, has arrived to play the role of "Maggie." This is her first picture in the East. Tom Santschi has been sent east from the Goldwyn studios at Culver City to play the part of Roger Hes- son. Joe King will play Henry Carter and Edward Abeles will play Tom Folsom. Vera Gordon has a fine acting opportunity as Rachel Guth, Edna Murphy is Dorothy Guth and Bessie Wheeler will impersonate the spirit of the north wind's malice. The company left for location on Sunday, February 22, and expects to be at Port Henry five weeks.


A hand painted, colored lobby display is illustrated, and there are also reproductions of lobby photographs as well as the posters, with hints for their distribution and display to the best advantage.

A varied selection of newspaper cuts with suggestions for copy is also shown. They represent a strong contrast of black and white, with a pinch in each, no matter how small the space.

A valuable section is devoted to exploitation suggestions and hints, including advertising and catch phrases. These exploitation ideas are practical and inexpensive and the exhibitor does not require an elaborate staff or crew to carry out the stunts as the ideas are adaptable for any theatre.

In addition, special service and help will be furnished directly by the Service Department of the Tower Film Corporation.

Fox News Cameraman Induces Russian Soviet Head to Pose NICOLAI LENINE, the sombre figure at the head of the Russian Soviet government, has bowed to motion pictures. For the first time the dictator of the Bolsheviki has been recorded on the film. Victor O. Kubes, Fox News cameraman, succeeded in inducing Lenine to pose for him. Kubes, a New Yorker, recently made his way out of Russia, after having disappeared into that country about November 1 last. The absence of any word from him for months caused considerable anxiety, and the State Department at Washington was requested to help in the search for him.

Lenine, formerly a lowly corporal in the signal corps of the United States army, accompanied Lincoln Eyre, New York World correspondent, into Russia, and the two were soon to be known by the same name, making their way to Berlin by way of Riga. They are now in Berlin.

An interesting account of the reception accorded to Mr. Kubes was published in the New York World in the form of a dispatch from Mr. Eyre, filed at Riga and sent by courier to Berlin.

Harold Lloyd Comedy Promised for March 21

WITH the arrival of the negative of "Haunted Spooks," the fifth of the fast selling Robertson-Cole reel comedies from the Rolin studios in California, Pathe announces the picture for release on March 21. Lloyd's popularity will be greatly enhanced with the issue of "Haunted Spooks," according to a Pathe' report, which assures the comedy is the funniest ever made by the comedian.

Following the policy pursued with the four previous Lloyd two reelerers, there is a real plot in "Haunted Spooks." The story aims to do double duty as to rob the comedy of any of the numerous luscious "gags," and the film provoked roars of laughter when shown to the reviewing committee of Pathe Exchange, Inc.

"Jitney Elopement" for March 1.

The second of the short length Essanay Chaplin productions handled by Victor Kremer, "The Jitney Elopement," will be released on March 1. "The Jitney Elopement," was issued on February 1.

"The Jitney Elopement" has been re-edited and re-titled, and the titles have been placed on ground level. The advertising accessories are all new and are said to be of a more elaborate character than usually expected of reissued films. They comprise lobby photos, two styles of slides, one's, three's and sixes, an eight-page booklet illustrated with drawings in colors, a four-page press sheet, cuts, mats, etc.

"The Jitney Elopement" is in two parts. It will be followed by the release on April 1 of "Work" and on May 1 of "By the Sea," both starring Charlie Chaplin.

"Sporting Duchess" in Seven Reels.

"The Sporting Duchess," Vitagraph's new Alice Joyce special production, will be presented in seven reels. Lucien Hubbard, who made the screen version of this Drury Lane success of a score of years ago, found such wealth of material in the original script, so much splendid action referred to in the spoken drama but which, in visual format, was greatly sacrificed in the theatre. At the story, that he made no attempt to keep the action down to the formal five reels. As a matter of fact, Miss Joyce's special products usually run more than five reels. George Terwilliger, who directed the picture, has obtained excellent results and so an interesting story that few will realize that the feature has the maximum footage.

Rothman Made Assistant Secretary.

Joseph Rothman, formerly chief accountant for Pathe, has been appointed assistant secretary and assistant treasurer of Associated Exhibitors, Inc. Mr. Rothman immediately will begin the installation of an accounting system that will meet fully the needs of the recently incorporated company. Mr. Rothman has been with Pathe for more than five years, beginning as the assistant to the auditor of the New York branch.

Do Farmerettes Have Reputations? We'll believe so in Dolores Cassinelli's Pathe, "Tarnished Reputations."
I'm a punk prognostigator. Last week, after a week of the rains for previous years and a consultation with Jimmy Tynan, who's almost as good a goose-bone weather prophet as he is a publicist, (Jimmy gets away with a lot of murder in the P. A. line) I made the positive assertion that we would have considerable precipitation from now on until dry weather sets in -- and the very next day things cleared up and the sun has been shining like the tresses of an ingenue after a visit to a peroxide parlor ever since.

Skies Smile at Predictions.

Of course, there is no one who likes to see our sunny southland live up to its reputation any more than I do, but I do hate to have the weather make me out a liar that way. It's gotta rain some time, though, and I'll bet one of Ham Larkin's cream doughnuts that by the time this is in print the skies are weeping like an emotional child with onion juice in her eyes. If this doesn't happen, I'm off the weather for life. It can precipitate all over the place and never get a line out of me.

Even the P. A.'s Are Traveling.

Marcus Loew, who came out here to look over his Metro interests, went away and took Maxwell Karger and Richard Rowland with him. Tom Inc, Allan Dwan, Mickey Newman, J. Parker Read, Jr, Mary Roberts, Rinella, and Jesse Lasky also have shaken the dust of our fair city from their feet.

If the begira keeps up, pretty soon there won't be anyone of any consequence out here but Bull Montana and myself.

Even the press agents have got the go-away blues. Associated P. D. of Christie's, has been in New York a month; Carlyle Robinson, of the Doug Fairbanks organization, is rattling around on the move between coast and coast; and Sig Schlagler, of the J. Parker Read Company, and Mark Larkin, of Mayflower, stepped on an east-bound train this week.

I hope New York will be kind to Sig and Mark. They are both nice boys, and neither of them "mean any harm" no matter what they may do while away from the restraining influence of the old home town.

Weather Means Little to Mark.

Mark is a native son, but no one holds it against him out here. He is not the kind of native son that goes east with an orange, unshelled walnut and a peck of his pocket and a loud song of the sunny southland on his lips. You can cut out our climate right in front of him and make something respectable out how the apartment houses and the hotels skin the tourists, and old Mark doesn't care a cent.

I toned the strophes as usual this week, and in spite of the fact that everybody is trying to grab off as much location stuff as possible before the rains set in, the whole film folks working in the studios.

Out at Metro, Ted Taylor, who has the portfolio of publicity, told me I was just in time to see big stuff and that "big stuff" is my particular dish, I said, "Lead me to it." And we went over on the lot across the street from the studio where William C. Dowlan was staging a big scene for Viola Dana's new film, "Eliza Comes to Stay."

The scene was intended to show how Eliza lost her father. It will be only a little bit in the story, but it was a big bit there on that lot.

"We will stop here," said Ted Taylor, selecting a nice place that had been churned into nice squishy mud by the two or three hundred horses that were being used in the action.

"The scene before you," said Ted, "represents a town in India. The men inside the walls of the town, on horses, are native soldiers. The English cavalry will attack them; there will be a sharp fight; the natives will be defeated; they will ride out through this end of the town hotly pursued by the British. You will see the natives riding like mad, their long cloaks swinging in the wind, their swords, knives and spears gleaming in the bright California sunshine. It will be a grand--an unforgettable sight."

I was so impressed with the burst of press agent eloquence that I stood rooted in the mud, and Mr. Taylor, not wishing to disturb me, thoughtfully withdrew to the side lines, where, I am informed, he watched the subsequent events through a knot hole in a fence.

Bang! Bang! Bang! A sentry was shot from a wall and fell in the street--and the horses walked on him and broke every straw in his body. The British soldiers began pouring into the town. More bangs! A perfect fusillade of bangs! Other dummies lost their lives. It was a grand sight. The native soldiers began to flee, and at that moment a tall and graceful "dancing" Platforms standing in water, rapt attention and a muddy spot lost a look of intellectual calm and a loose-leaf note book and started to go away from there.

It was too late. He was hemmed in on all sides by wild horses and wild riders. With an air of one who would have made an ambition to soil its feet in that particular mud hole is quite beyond me, but that seemed to be the idea. I had the greatest trouble in the world to keep one steed from putting its front feet in my pockets.

As soon as things calmed down I sought Mr. Taylor and asked him if there was anything of a less strenuous nature going on, and he took me over the stages to watch Ted Sloan shooting "Burning Daylight," the first of the Jack London stories being made for C. E. Shurtleff, at Metro.

Immune to the Publicity Germ.

Mitchell Lewis was playing the lead in the film, and I never saw an actor so enthusiastic over a role. They were working the "dancing"-platforms of the Mitch, as they do in "Burning Daylight," after cleaning up a set of crooks in Alaska, comes down to New York, bums the stock market and goes launders himself.

Helen Ferguson is supporting Mr. Lewis, and the two of them were making scenes in the "stockbroker's office--and after it was all done, I had the pleasure of being introduced to Miss Ferguson, who turned out to be one of the small number of people who do not have a press-agent

Mr. Sloan told Miss Ferguson that this was a good time to say a few kind things about herself, inasmuch as the protagonist might find its way into print, but in spite of the fact that I stood there with one of my most encouraging smiles "irritating my countenance, and waving my nice new gold- plated pencil poised in air, the young lady would not throw any bouquets at herself.

An Agreeable Solution.

Mitch Lewis and Ted Sloan then volunteered to put on a praise record in her behalf if we would do the same for them--so what could the poor girl do? At any rate, I have to report that according to the testimony of Miss Helen Ferguson, Mitchell Lewis is "some" actor, and that Ted Sloan is ditto in the directing line; and according to the combined reports of the above mentioned gentlemen, Miss Ferguson is a capable, conscientious and charming leading lady, and as documentary proof of her devotion to realism, I was shown the stenographer's note book she was using in the part in "Burning Daylight," and the leaves were covered with real Ike Pittman potbothers.

I also dropped in at Christie's this week, not for long, but long enough to meet Chic Sale, who is going to make Irving Cobb's "The Smart Alec" into a five-reel comedy.

Right Out of a Manuscript Strip.

Christie has arranged to use the Wortham's part, and he booked for a date in Los Angeles, as a background for "The Smart Alec." As soon as the Wortham's public engagement is over, the whole outfit will move out to the Christie lot and camp until the comedy is finished.

I also picked up a good laugh looking...
Canadian Picture Fans Annually Spend $1,170,000 at Ottawa's Twelve Theatres

Figures have been compiled to show how much money is spent by the people of Ottawa, the Canadian capital, for moving picture entertainment during the year. With a population of approximately 127,500, including suburban residents, and twelve theatres and nine moving picture theatres, it has been estimated that the sum of $1,170,000 is spent annually for admission tickets — or at least that this was the total amount of the box office receipts during the past twelve months.

It is figured that the daily attendance at the twelve theatres reaches the total of 31,200. This gives a weekly attendance of 187,200. Taking into consideration that patronage at the various houses during the summer months is not quite up to the mark, the statistician estimates the total annual attendance at 4,680,000.

Wide Variance in Prices.

Prices in the various local moving picture houses vary from 10 cents to 50 cents and the average admission price is placed at 25 cents. The total receipts for a year are therefore figured at $1,170,000.

Ottawa has three combination moving picture and vaudeville theatres, nine moving picture theatres and one legitimate theatre. The lone legitimate house presents a road show once in a while, the bookings being irregular. This house is dark probably one-third of the time. All other theatres are running full blast six days in the week. The combination theatres are the Dominion, Casino and Family, but the latter has become practically an exclusive film theatre.

The seating capacities of the various houses are as follows: Regent, 1,100; Francine, 1,300; New York, 1,200; Family, 1,200; Dominion, 1,200; Strand, 700; Casino, 700; Fern, 400; Rex, 400, and Cinema, 400.

Ottawa to Have Two New Houses.

The above figures do not take into consideration the moving picture theatres situated in Hull, Quebec, which is located just across the river from Ottawa. In Hull, the theatres include the Odeon, Eden and Princess. These are operated seven days in the week, Sunday performances being tolerated in the Province of Quebec. Hull has a population of about 30,000 people, many of whom cross the river to patronize Ottawa theatres, except on Sundays when a considerable number of Ottawa citizens take the trip across the bridge in order to attend a show.

Ottawa will shortly have a new large theatre, a Loew's house, which will have a seating capacity of about 2,500. This will be a combination theatre, of course. The Famous Players’ Canadian corporation also promises to erect still another large new film palace in the Canadian capital this year and this one will also probably have large capacity. Thus, the total theatre patronage in Ottawa may take a big jump during 1920. Incidentally, Ottawa is a representative Canadian city.

Various Argus Enterprises
Consolidate in Cleveland

Announcement has been made in Cleveland of the consolidation of the various Argus companies in the motion picture and supply and equipment field under the incorporated title of the Argus Enterprises. The combination takes in several companies, which were formerly related to each other, among them the Argus Lamp and Appliance Company, the Argus Motion Picture Company, the Argus Theatre Supply Division and the Argus Film Laboratories.

The Argus Lamp and Appliance Company manufactured the Argus-Shock Universal Adapter for the use of Mazda lamps in projection machines. It also distributed nationally the Argus Crystal Head Screen. The Argus Motion Picture Company made industrial pictures and any other productions on a cost plus basis. The Argus Theatre Supply Division handled the sale of equipment in Ohio. This included the Simplex projector. The Argus Film Laboratories did a general line of work as its name indicates, having a very complete plant.

All of the various activities of these companies will be continued by the new concern, and it was further stated that Argus Enterprises, Inc., now has the sales agency for the entire United States for General Electric motor generator sets.

The company will continue under the management of H. H. Cudmore and H. A. Breerton, the founders, and no changes will be made in the personnel of the executive staff as a result of the combination. It has an efficient corps of salesmen covering the United States and working out of the general headquarters, which are located in the Sloan Building, Cleveland. It is preparing to open branch offices and stores in Milwaukee, Pittsburgh, Detroit, Cincinnati, Buffalo and other cities.

Nolan Buys First National Franchise.

Harry T. Nolan has purchased the full interest of William H. Swanson in the First National Exhibitors Circuit franchise. The offices are at 1732 Welton street, Denver, and 60 Exchange place, Salt Lake City.

Among the Very Best Months for Folly, According to Marion Davies, Is April.

Scenes here from her big forthcoming Cosmopolitan production for Arterraft, "April Folly."
Advertising and Exploitation

By Epes Winthrop Sargent

Large Spaces and Few Words Typical
Features of Coliseum Displays in Seattle

ARGE spaces and few words are the characteristic of many of the western advertisers, but J. W. Sayre, of the Jensen and Von Herberg theatres, Seattle, is a past master in the art of handling white space, although he is not always as happy in his employment of color. The two spaces reproduced here are the Sunday advertisements for "Pollyanna," that on the left being the opening announcement, while on the right appears the second week's display when the film had only three days to run. For

was coming to his patrons he went out and hooked up fourteen merchants to come in with him on a double page in the daily World. He took about half the space himself to smear the comedy bill, and every last one of the outside displays got in on the "Oh, Boy" catchline. They had to. You can imagine the grocery store or the butcher shop hooking up with "From Hand to Mouth." It can't be done. The display is unusually good for a double decker and the house end of it was not spoiled by crowding. The only possible comment is that the lines have too nearly the same value throughout.

Two Detroit Advertisements in Which
Good Hand Work Is Expertly Utilized

ALTHOUGH hand lettering is never as good as clear type, these two examples from the Kunsky houses, Detroit, are better handled than most. The lettering is clear, the Tom Moore title getting over better than that for Miss Talmadge, partly because there is less of it to the line both in star and title, and also because it more closely approximates actual

type, and the real success of hand lettering is to be judged by his similarity to clean cut type. The heart effect in the Madison display has been very well treated. The cup and the benday both help to kill the bare effect, while not interfering with the value of the white space, and the background does not kill the pose. It does fade in Miss Talmadge's hair, but this helps to make the face more prominent and the high lights on the head of the masculine figure gives a clear outline where this is needed. It will be noted that the Adams is announcing a fashion show. Have you planned yours yet? There is nothing that will bring the same return for your outlay. Think it over. It is easier than it sounds. And that box is our idea of an attractor cut.

Every woman who is interested in bandboxes will be interested in the fashion show and will read while the "Live, pretty girls" will catch the men. But we wish the artist would stop that "shimmery" lettering he uses for the light lines. It is just enough off the straight line to make you feel that it is you and not the artist who has the approaching D. Ts.

Sutting Treatment to the Attraction
Helps California Theatre Displays

A RT work brings one advantage when intelligently used. It gives an advertisement which matches to some extent the style of attraction. Compare these two announcements of the California Theatre, San Francisco. On the left is the announcement of a Wallace Reid story. It is a story of vivid action
and not only does the drawing convey the idea of speed, suggested by the title, but the line cut lends itself better to this style of story than would half tone or benday. On the other hand a line cut for Miss Talmadge would not be as effective as this benday. This story is not of the slam bang type. It is a polite drama and the reserved treatment of the figures is more in harmony with the type of the tale. It is more apt to attract the type of patron who will enjoy this style of play more than the auto story.

Two Advertising Displays in Which the Medium Matches the Story.

It is not unreasonable to argue that some people will be reached by this type of advertisement who would ignore the story were it treated in line and with dash. This may seem to be a far fetched argument, but if you will take the trouble to study how you are sold on various merchandise you will find that the shoe merchant who advertises like a grocer does not get your business. Not all houses can afford art work, but in a limited way it is possible to do the same thing with type and stock cuts and suit your display to the character of the story with profit to yourself.

P. T. A.

How George A. Bleich Plays up Features

ALTHOUGH we have shown many examples of the weekly newspaper program invented by George A. Bleich, this new addition to the Empress, Owensboro, Ky., shows something new in the handling of an extra feature in the usual space. This was followed during the week with other strips, but Mr. Bleich trusts much to his Sunday space to get the crowd in through the week, and this cross page 64 gives him an ample display at little greater cost than his usual spaces. There is a lot of high point in this pace, yet it is handled so that every line may be read.

P. T. A.

Try Using Stock Cuts for Throwaways

ALTHOUGH it is fashionable to decry the press book cuts as not being what the exhibitor wants, it will be found that the three and four column sizes will make capital throwaways with very little additional work and often will get out a piece of printing far better than a herald or more costly style of work. The United Artists sends in a couple of better than usual throwaways fabricated from press book cuts merely with the addition of house signature by the Elks' Theatre, Prescott, Arizona.

The two sent in are for Fairbanks and Broken Blossoms and are printed in a green ink on rough wood stock. It is not a costly piece of printing, but it looks many times its cost. For years the Hardwicke Brothers, down in Clovis, have been using this idea for years, as back files will prove, but more and more others seem to be coming to a realization that the much despised press book cut has a real use. Try it some time. You will be pleased with the result if your printer is any good, and it takes a poor printer to spoil most press book cuts.

P. T. A.

Steve Farrar Overlooks a Chance

IT IS not often that Steve Farrar, of Harrisburg and Eldorado, Ill., overlooks a bet, but he lost a good chance in his cross-page three for the Orpheum when he offered "Why I Would Not Marry." The nine line "Go Slow" is a good catchline, but in an eighteen point line below he says that there are 341,277 divorced persons in the United States. That would have made a better attractor line and might arouse some speculation as to who got the half divorce. It is good as it stands, but he could have made it stronger. Steve is getting out a very nice looking weekly program, but he gives too much space to his commercial ads and does not take sufficient for the house. It would also pay to date the issues on the front page. The front is sold to a bakery, and as the text is not changed you cannot tell this week's from last week.

P. T. A.

Ornamental Frame Gives Good Display Where Art WorkSpoils Prominence

ALTHOUGH he is not yet entirely converted to the frame for his three fives, J. Fred Lovett, of the Royal Theatre, Providence, R. I., is using the frame more and more, as against the special art work. He uses both styles and his drawn designs are pleasing, but we think that he gets more from big type than he does from cuts. We reproduce two of the spaces and leave it to the jury. It sometimes happens that a cut will sell better than type, but where Mr. Lovett has to get an entire week over in one display, we think his type is the better example. He gets on the local Olneyville page without competition of any other theatrical advertising, and he has only a few smaller trade spaces to fight.

There is virtually no fight. The ad carries about a quarter column of announcement in the local news and generally a two-column cut, the only one on the page. We believe that straight type would be the better plan nineteen times out of twenty. We are glad to see that Mr. Lovett is at last coming more to the frame. He is so alert in other directions that there is probably some reason for his holding to the drawings, but perhaps he is his own artist, which has explained similar conditions before.

P. T. A.

Split His Attractor Fifty-Fifty

THE Strand, Toronto, sends in two displays for "Male and Female" and a combination of the two would be pretty close to a model, but there was only one good attractor cut, apparently, so the best displayed space gets a rather dead figure of Meighan doing something or other with an oar, while the other gets the cut of Miss Swanson and the lion. The oar cut in the six 9½'s would have made a pretty display, though it would have been a little wide for the space.

It works better on a four fourteens, where it rides at the top of the space, the title getting a single line, which is not as good, in this instance, as the three line of the other. "Male and Female" is one of the few titles which will be better split into three lines, getting over the sex idea by presenting the "male" and "female" on separate lines. Not many titles will ride better split, but now and then there comes an example which will show to better advantage if divided.
Try This Argument to Increase Your Prices

If You Ever Expect Raised Prices Keep This Argument

HERE is one of the best price-raising advertisements we have ever seen. It is an even better argument than Mr. Wilby's famous "phonograph" copy of some years back. It is not merely talk, but argument, and the sort of argument that will appeal to every man and woman. It is all right to make a lot of high-flown remarks about the improvement in pictures and the necessity for charging more, but when you show that eggs have tripled in price, that butter is worth double what it was, that sugar is two and a half times what it used to cost, and potatoes four times what they were in 1915, you can boost the price a little and get away with it to the approval of your patrons.

The copy was written and the layout designed by Howard G. Ramsey, of the Royal, El Dorado, Kans. Mr. Ramsey writes that there are three houses in town. All three were charging twenty cents when two of them decided to go to a quarter. The other house held out for a couple of weeks, but when it found that the other houses suffered no loss in business and that they gained no new patrons by saving them a nickel, the third house swung into line.

He gives it as his belief that the pictures can sell for any price under fifty cents and draw, and his own practice is to sell regularly at a quarter and about once a month offer a picture for thirty or thirty-five cents. He sees all pictures personally if he gets a few new ones, and he will offer them at an increased price, and his personal indorsement is sufficient to sell any picture at the higher price. His patrons have confidence in his statements, and if he says a picture is worth more, they pay it cheerfully and go out in entire agreement with him. He shows Paramount-Artcraft, Goldwyn and First National, with now and then a special, and he has just put over "In Old Kentucky" in great shape.

Full Pages Widely Used to Advertise Comedies

SWINGING from one extreme to the other, the managers now seem to feel that there is nothing they cannot do to exploit comedy subjects. A year ago comedies got few lines among the also-rans below the big space devoted to the five reel feature, but now half pages are booking of a dramatic feature. Two recent pages come from the Pathe office, one of them being from "Gentlemen." Times.

The most noteworthy line is that just above the signature of the Isis. It reads: "For a nickel, give yourself the best show in town." A small eight point, "A five reel feature and a show—The Gay Lord Que" with Tom Moore, Mon. Tue. "Stepping Out" with Enid Bennett on Wed. The managers are too good to make anything but a good selling proposition and only the size gets it over. We like much better a page from Little Rock, Ark., which holds more nearly to the line and lives some idea of the jazz of the subject. This merely gives the dramatic feature in a panel in the right hand corner, almost an afterthought, as his display carries the address of the exchange in a panel to balance the dramatic attraction for the benefit of out-of-town exhibitors. It is a much better piece of work because more characteristic of the offering.

Putting "Plan" in the Plan Books

Pleased with the comment on his "The Willow Tree" plan book, J. E. D. Meador sends out several others for differing attractions and even at the risk of necessitating Mr. Meador's purchase of a hat of more ample dimensions we are willing to say that J. E. D. Meador, of Metro, is putting plan in the plan books. He does not put the stuff merely to fill up the pages. He runs real schemes to help the exhibitor make money and he gives about everything needed. They are good because they are practical and not merely fantastic.

Putting Over "Soldiers of Fortune" a Week in Fresno

HARRY J. WENDLAND, who is running the Strand, Fresno, Calif., set out to do something with "Soldiers of Fortune." It is not locally regarded as good booking to try and beat Los Angeles or San Francisco with a picture, the idea being to get the big city notices for publicity work. A run for a full week was still less to be thought of, but Wendland booked in the film for a week and played it before the rest of his territory, and he got away with it.

He had to hustle like a vagrant cat two jumps ahead of a bulldog, but he not only put it over, but he made the going in the face of strong split-week opposition. The Strand, as told lately, is a busy house with a bad former reputation. It was a second or third rate house in which a hoodlum element had had pretty much its own way. To attempt to get into first line was regarded as tempting fate, but for this very reason Wendland decided to try the moral effect of a premiere.

He took few big spaces, but he varied his displays in every way he could think of, running from a four-furlongs to a K. C. B. style, one of which he managed to get onto the editorial page. He started two weeks in advance with his newspaper work and followed immediately with a real estate campaign which covered the surrounding territory as well as the city itself. Every book handler was hooked up with the published story, every one of his fellows, and he got out a midnight extra the day before showing with "War Declared" in line, "The American Republic" in a smaller letter box. This was distributed by boys and the stuff caused so much excitement that distribution was stopped by the police, though he had taken out a permit.

Another novel stunt was to mail out several thousand fake telegrams in regular
Western Union envelopes. The next day the post office told him not to do it again, and he promised not to. Once was plenty, but he got it over to a lot of people who probably would not have read a mailed circular or postcard. The envelopes were the real Western Union stock and not in imitation. It was a feverish campaign, but business held up for the week, and in the end there is a disposition to accept the Strand as a production house instead of a reformed "bad boy" whose reformation has yet to be tested. And the strongest incentive to giving it over was that everyone told him he could not do it. After that he felt he had to, and so he did.

Portraits Best Argument

To Sell Miss MacDonald

THIS five tens is one of a number of similar displays from various parts of the country for Katherine Mac-Donald in her various productions, but it works especially well when used for "The Beauty Market," as shown in this display from William Friedman, of the Loew houses in Cleveland. Miss MacDonald has been widely advertised as the most beautiful woman in pictures, and the screen does not belittle her press agent. To capitalize this, the use of portraits is, naturally, the best angle, and while some routine advertisers will beware the lack of selling talk, it will be found that the pictures speak for themselves.

An advertisement is useful in proportion to the number of tickets it will sell over and above the normal business of the house, and if for one time the use of portraits will sell a greater number of tickets than words can dispose of, then the portrait is clearly the best selling angle. But if portraits are used care should be employed that the cut is press proof, for muddy looking pictures will not sell to advantage. The Cleveland press work is only indifferent, but good enough to get the idea over.

Well, and What Would You Do?

STANLEY CHAMBERS, of the Palace, Wichita, Kans., sends in a batch of good stuff, mostly about Lew Cody, which seems to be press book cuts, and excellent ones. But there is a little double five for "Fair and Warmer" with a band up on one corner reading: If you found your wife under a bear rug in another man's apartment, and she poked her head out and said, "What! What!"—what would you do?

We don't know whether this is original or press book, but it is a remarkably good line, and if it did not make business it is because Wichita has no imagination. Mr. Chambers makes excellent use of these little all-type ads, and they often sell better than larger spaces with cuts. If you can get one good line like that you do not need cuts. You can sell on the interest you create and sell better than you can on a hundred average cuts. A line like that appeals to thought, whereas a cut will merely reach the eye. They are not easy to write, but they are worth trying for.

Nice Study in Proportion

Offered in This Display

Nelson B. Bell, of the Crandall theatres, Washington, writes that he is still unconvinced by our recent comments on his displays. He contends that as long as it is different from the other displays on a two page dramatic department, he is right. To that extent he most assuredly is. Anything different is going to get the money, no matter in what way it differs from the others. That is not the point we are making. We argued that approximates the standard of excellence than any single display we have shown in a long time. The proportion of color, the placement of the letter press, the choice of cuts and the copy all contribute to this result. Study it carefully. It can be sensed better than it can be dissected. Mr. Bell has gone ahead of his record.

Eve Wears Clothes in Her Exile, So the Ad Misleads

THIS is a very pretty three tens from the Alhambra, Indianapolis, but the story does not match the title and we think that Charles M. Olson found that a number of persons who came to see how Charlotte Walker looks when she takes a bath, will go away disappointed when they find that this is not a bathing girl comedy, but a society play. The reader, clipped from the press book, does not clarify the matter, for it does not touch upon the modern theme. The drawing is unusually well handled, particularly in the treatment of the masses of shadow to throw the figure in relief, but it makes the wrong appeal.

Offered merely as the attractor to a story palpably modern, it would get over, but the nude figure, taken in conjunction with the "Eve" in the title, is misleading, and while complaint may not be audible, there is apt to be some resentment at what some will denominate a sting. It is a nice question of psychology, but an attractor should either intimately suggest the film or it should be so remote as to remove all suggestion of connection. The picture does not fit here, but it offers an excellent study in values and should commend itself to those who really study advertising, for it is above the average in art value.

A Pretty But Somewhat Misleading Three Nines.

NAZIMOVA

With Chief Report and an Exciting Cast of Metropolitan Artists in First Great Palace, a March Production of J. A. Ro's New Feature of a London: Great Wall Drama and Spectacle.

STRONGER THAN DEATH

A Dramatic Production of the Drama, "Death's Door." Written and Directed by F. W. Murnau, Under the Personal Supervision of J. A. Ro.

BELL

AN EXAMPLE OF GOOD TASTE IN ADVERTISING

there were other ways than hand lettering, and our position is unchanged. But Mr. Bell sends in a three tens so well disposed upon points even though it does take up more room than any single cut has the right to expect in this department. It is not easy to put your finger upon any one particular point and say that this is what makes the cut a good one. It is rather the general excellence which goes to make an harmonious whole. It does not offer one good point of super excellence which saves the entire space. It is that every component is right. It more closely
State-wide Hook-up with "Huck Finn"
May Become National W. S. S. Scheme

AFTER cleaning up Chililicothe with the premier of "Huckleberry Finn," Oscar A. Doob, the Paramount Cincinnati man, hustled over to Columbus to help promote the "Huck" opening to "Southern." Between them they cooked up the foundation of a state-wide campaign to hook "Huck" to the War Savings Stamps campaign.

Mr. Maddox started the scheme in collaboration with the Franklin County Committee, and it is possible that the movement will become nation wide. "Huck" and "Tom Sawyer" discover a hidden treasure and each gets about $6,000, the income from which was a dollar a day. This thrift angle is used to connect with the W. S. S.

Any child selling $100 worth of the stamps before a given date was made a member of the "Huckleberry Finn Club," membership in which carries a free ticket to the theatre where the stunt is worked. Small prizes are given in addition to the three children disposing of the greatest values. That is all there is to the scheme, but it has rich possibilities, for the W. S. S. literature is posted on the bulletin boards of all schools and elsewhere, so that all children are reached, and each child becomes an unofficial press agent for the film in explaining why he or she is trying to dispose of the required quota.

To Be Widely Worked.

The scheme will be worked all over Ohio wherever the film is booked, the drive being organized in advance to permit the children to get busy, the quota to be determined by the possibilities of the town. As Washington is always on the lookout for new ideas to employ the stamps, it is probable that the scheme will be extended to other states.

Another contest scheme was a double page hook-up with nine advertisers. Prizes aggregating 100 tickets were offered for the best fifty-word replies to the question, "Why do you like Huck Finn?" In addition to the reply, each child was required to write out the name, address and business of the nine advertisers. Fifty-five prizes were given, a six-seat box, one with four seats and forty-three pairs of seats.

Used a Stamp.

Rubber stamps reading "Huckleberry Finn Apple Pie. See the play at the Southern," and also advertising biscuits were given the hotels and restaurants and were freely used by the eating places because of Mr. Maddox's popularity.

The film was also used to drive on the nursery, where the very small children could be checked during the performance. This stunt is not new, but was worked for an additional angle. Each baby checked is given a tag, half of which is torn off and given the mother. It carries a serial number and reads:

Dear Mother,

If I need you the nurse will have my number displayed at the west of the stage. I hope you enjoy the show.

Help !

The check is a straight baggage tag and the numbers displayed in a special panel when a mother is needed.

Plenty of Paper.

Thirty 24-sheet signs were displayed, in addition to the smaller sizes, and one of these was placed on the ruins of a large department store which had burned the previous week and was still a matter of local in-
terest, about the finest location Mr. Maddox could have found.

And for a week before the engagement a trailer was used on the screen reading, "Oh, Boy! Oh, Joy! Look who's coming! Start thinking about it, Dad! You know you're going to bring the family." This was decorated with Huck's face and this changed expression as the trailer ran.

As a result of all the hustle the opening day was just one dollar shy of $1,500, with six days to run.

Send Me Your Exploitation Ideas and Schemes

Let me have them to pass along to the other live wires.

An exchange of ideas will benefit the business.

You will share in the general good that comes from exhibitor cooperation.

Make the picture business better by passing along the ideas you have tried out and found practicable.

Kicked in with the good stuff.

EPES WINTHROP SARGENT.

False Box Office Front

for Harold Lloyd Comedy

PLAYING up a Harold Lloyd comedy, the first of the new series, the Liberty Theatre, Council Bluffs, Iowa, even went to the expense of building a false front for the box office, while most of the lobby was also given to the comedian, almost to the exclusion of the dramatic feature. The two sides of the box office were merely built up three sheets, while the center was enlivened with a cut-out from a sheet, cut-outs also being pasted on one of the three. This forms a cheap and flashy special box office and by retaining the frame it can be used repeatedly for different attractions. Wall paper may be used for the backing where the booth is larger than a three sheet.

Bump Broadway, But Not the Screen.

This looks like a special box office, but it is just a three wing screen with a hole cut for the all-important passage of coin.
Try An Explosive Egg to Blow Up Business

Parade and Booze-Cow Stirred All Minneapolis to See “Twilight Baby”

THE exploitation campaign that will stand out above all other local efforts in behalf of comedy attractions in Minneapolis, has just been completed, conceived and steered by Charles C. Perry, manager of the Strand Theatre of that city.

Notable in that it is representative of a strain of originality that is today marking exhibitor exploitation and in the fact that it is a departure from the routine theory that comedies were not meant to be exploited, Mr. Perry’s accomplishment with “A Twilight Baby,” Henry Lehrman’s initial production for First National Exhibitors’ Circuit in which Lloyd (“Ham”) Hamilton and Virginia Rappe were starred, merits considerable exhibitor attention.

Basing his exploitation campaign upon the most ludicrous features of the film, Mr. Perry found that the explosive egg, the cow that gave 275, the “titch”-riders and the chickens and dogs were the most appropriate factors which he might assemble.

A Sawbuck Cow.

It was far from a simple matter to erect a paper-machine cow to stand in the lobby of the Strand. Yet, it was done after a goodly amount of perspiration, inspiration and earnest cooperation. The cow was built on saw-buck lines and its tail was fashioned from an artistically bent piece of gas pipe. It’s legs were two by fours and the milk-bag resembled a small wash boiler in which clothes-pins had been stuck. However, when the artist had touched up the frame work and when a paper maché cow was located conveniently near the milk-bag the effect was as desired with a sign reading, “The Hop-Fed Cow in A Twilight Baby.”

At long range it was difficult to tell whether or not a real cow was stationed in the lobby of the Strand Theatre. At close range the burlesque was funny and the attention it created and the jests it provoked proved highly profitable from a box office standpoint. As Mr. Perry said: “The first laugh came when they looked at the lobby. The first laugh was a good indication that more were in store for the prospective ticket buyer. If the exhibitor can get a laugh and a laugh out, it was good reason for the general public to believe that the producer had rolled up many other laughs.”

A Nondescript Parade.

But an even greater aid, and responsible for arousing more interest than the lobby display, was the parade that Mr. Perry devised to cover the streets of Minneapolis at regular intervals during the day and night, creating by its novel and grotesque assemblage wide attention toward the attraction which the Strand was presenting.

The Saw-buck Cow.

This parade was headed by a standard-bearer who proclaimed in large type: “Now at the Strand—Season’s Best Comedy Feature—A Twilight Baby.” Following the standard was a man bearing a large wax doll mounted on a long pole. Another sign which followed directly in the rear of the doll, stated: “SOME KID! We say—And you’ll Say so Too.”

Then came a sturdly employe leading a real, live, honest-to-goodness cow upon which a sign stated: “Hop Fed Cow. This is the real article.” Imitations of the disciples of the “wild thirst” as depicted in the picture followed next in line. These men were attired in the garb of night riders with the exception of the headgear which consisted of huge paper sacks through which holes had been cut for seeing and breathing. “275%” was written on each of the robes, and each man carried a stein of something that resembled near beer. “On trail of 275” was the sign that one of the men carried.

With Eggs at Ten Cents!

Next in line was a three foot long by eleven inch in diameter egg, labeled the “ Explosive Egg.” A hen was attached to the top of this monster egg. There was considerable speculation as to the exact place during the parade its explosion would take place.

Last followed a collection of five dogs of various breeds and dispositions, the aim of which created considerable interest in the large sign, that stated: “Warning, People with cracked for ‘Eyes of Youth’ cautioned to stay away from the Strand.”

The fact that an auto show was in Minneapolis at the same time “A Twilight Baby” was scheduled to be shown, made little or no difference to Mr. Perry. He soon found a way, and a rather spectacular way at that, of turning this apparent distraction into an asset. He hurried to unusually attractive young ladies to locate themselves in a prominent auto and distribute novel hand-bills calling attention to the showing of “A Twilight Baby,” at the Strand.

Cold Spoiled the Tights.

The tights in which these two girls were supposed to have been dressed were not worn except for two days, due to the very cold weather that struck Minneapolis at this time and the fear of the girls that they might catch influenza if they allowed themselves to go out in the colds.

All in all Mr. Perry designed an exploitation campaign that future campaigns will have difficulty in superceding in local favor and interest.

Wuerz Gives the Lowdown on Record-Breaking Sale

When Charles H. Wuerz, of the Rivoli, Denver, Colo., recently broke the box-office record for three years the picture house had been opened by playing up Katherine MacDonald in “The Thunderbolt” most persons imagined that he would feel contented. They guessed wrong, for Mr. Wuerz holds that only a sensational picture can rouse the proper enthusiasm. A society play, even with the most beautiful woman on the screen, cannot make a permanent record.

A few weeks later the Western Livestock Show was held in Denver. Mr. Wuerz papered the town two deep and then set out eight girls, dressed as jockeys and mounted on thoroughbred stock. There was a margin of a margin for a new record, but such as it was Mr. Wuerz took it up and now he feels that he has set a permanent mark until he can get a larger house. And he has proved his point that beauty of face and strength of play cannot bring the ultimate results. There must be added a strong sensation to reach the limit of enthusiasm.

Supplies Idea for Production

CARRYING service to its last analysis, the Peacock Productions, Inc., Tulsa, Okla., supplied its patrons with ideas for productions for the more important films in its histories. These are supplied on sheets and can be put on at the expense of a couple of dollars. The samples sent in show the production of “Eyes of Youth” and is practicable, inexpensive and effective.
In "Loyal Line" with "The Copperhead"

You Can Tie-up the Loyal Legion to "The Copperhead" with Good Results

MOVING over into Indiana for the most recent Paramount first-time-the-world premier, "The Copperhead" was given W. C. Meloy, of the Strand, Shelbyville. Meloy was so impressed with the film that he decided to go all out for it. What he did was ample, but the big angle was to book up the Loyal Legion through the patriotic appeal, and this story is to be handled both with the Legion and this story when the film is regularly released.

Paul Meloy, son of the manager, is himself a member of Victory Post, No. 7, of the Legion. and did his best to get the film to such advantage that the Post attended the opening performance in a body in testimonial of their appreciation of the sound patriotism of the story.

But before this Mr. Meloy, with the assistance of Jerome H. Cook, of the Cincinnati Paramount exchange, gave a private showing to the leading people of the town, including educators, professional men and Frank Rembishe, who conducts the opposition house in Shelbyville and yet did not have the least hesitancy in declaring "The Copperhead" to be a great picture.

Showing Brought Results.

One of the results of the private preview was a Sunday sermon with the picture as the text, preached by the Rev. A. F. Von Tobel, who recommended the story to his congregation. Another direct result was a powerful endorsement from Prof. J. W. Holton, Superintendent of Schools, who recommended the story to the children "since everybody in Shelbyville." Frank Wolfe and Walter J. Myers endorsed the picture on behalf of the Legion and the newspapers took the story over into the news columns.

Mr. Meloy secured a number of advantageous window locations for cards and other displays and got half a dozen 24-sheets right in the heart of the business district, with plenty of paper elsewhere.

In his regular advertising he followed the dignified lines of the plan book, but he preceded this with a teaser campaign asking "Are you a Copperhead?" the questions running both in the newspapers and on signs. The announcement was a five out of fourteen. In all the advertising a special drive was made in the after-school performances at 3:45 on each of the two days of the run. This took the drive off the night performances and also sent the children home to tell about the film.

Adaptability Contest New Appeal to Local Interest

LOCAL contests bring rich returns to theatres, and where some local paper can be induced to take over the idea for a circulation scheme it brings returns all out of proportion to the time and money invested. One of the newest schemes was worked by Leslie F. Whelan, exploitation man for the Famous Players-Lasky, for the Lynch theatres in Dallas, Texas.

This took the form of an "Adaptability Character Contest" in the Dispatch, with advertisements of the stores visited to square the advertising manager. The stunt sounds simple, but it worked extremely well.

Other Publicity Stunts.

The Journal gave a six-page section to the film, the front page carrying a layout for the play with four pages of advertising hooked up to the title and a page of general matter. It was the first time the Journal had ever gotten out a special section for a theatrical attraction.

The Times Herald came in with a ten-page section with more than forty advertisements of local merchants, each hooking up with the film through some apt reference to "Everywoman." A hook-up with one newspaper is common enough, but in Dallas all were used.

Another Serum Outing to Boom Pollyanna

OOKING UP with the orphans and cripples for "Pollyanna" seems to have been cleaning up all over the country, and if it is approached from the proper angle it is both valuable and inexpensive. Edward L. Hyman, of the Strand, Brooklyn, worked with a newspaper, which is the surest method of getting it over; and Lawrence Beatus, of Loew's Palace, Washington, went it alone because he figured that he could get all of the newspapers to come in with stories—and he did.

But two local auto concerns supplied the transportation in the shape of sight-seeing cars, and a local confectioner saw his chance to kick in with an apple, orange and box of candy to each child, while the War Camp Community Service kept the kiddies in order.

These outside hook-ups are valuable, not alone in that they cut down expense, but because they add to the army of pluggers for the stunt, and this last angle is the more important one.

The Kiddies and the Candy Man.

Washington Orphans helping the Ballyho for "Pollyanna" at Loew's Palace, Washington. A local confectioner contributed the candy to get in on the advertising.
Cut Newspaper Space for Stunts and Won

Teasers and Contest Got Week Run for "Yellow Room" in Four Day Town

TRYING to get a week run for a four day town, N. E. Bernower, of the Alhambra, Canton, Ohio, not only got his goal, but he placed all his business against the worst sort of weather. To do this he used teasers, a contest and a lot of novelty ideas to make everyone know that "The Mystery of the Yellow Room" was there a week because it was worth a week.

Perhaps the best pulling stunt was a contest in which three prizes ranging from $10 to $5, and totaling $30 were offered for the best two hundred word essay on secret marriages, the announcement being made by means of a special two fives running independently of the regular house advertising and reading:

$30,000 In Cash
First Prize, $15; Second Prize, $10; Third Prize, $5.

"Are Secret Marriages Justifiable?"

Do you think that the heroine of "The Mystery of the Yellow Room" was right in the course she pursued? Write your answer in less than 100 words and leave it at the Alhambra Theatre. The best answers will receive the cash prizes. Contest open to all. Closed Wednesday Night.

The story was given that all might compete, to comply with the lottery laws, but the interest drew many additional patrons to the house.

Run Teasers, Too.

At the same time a teaser campaign was run with a hand lettered two fours reading "What the deuce is this mystery of the yellow room?" An outline question mark was in the background and in the lower left hand corner was a drawing of a lamp, the rays from which formed the background of the display. This was run for a full week without hooting into the regular displays. It carried the title and this was trusted to make the connection clear and in this form it was a better draw than with a complete tie-up. People supposed it was in connection with the showing, but it was not quite clear, and there was room for conjecture and they waited to see if it had some other ending.

Pointing the Way

One thousand tack cards were prepared reading "To the Yellow Room." Five hundred of these carried arrows pointing to the right and the remainder had the arrows pointing in a reverse direction. They were tacked all over town, growing thicker as the vicinity of the theatre was reached. Care was taken to see that the arrows always pointed in the proper direction.

Working a stunt first tried in New York, the police were invited to attend a private showing at which the film was stopped before the end and the crime experts were asked to give their solutions of the mystery. None was able to do so, and this fact was spread broadcast.

The direct newspaper campaign was started with a half page the preceding Saturday, going to three quarters on Sunday and holding at a quarter page for the remainder of the engagement. This was in addition to the two fours and the two fives for half of the week.

All-Comedy Anniversary Bill

CELEBRATING its tenth anniversary, the Eagle Theatre, Jeanette, Pa., used an all comedy bill. The first half of the week was given over to Douglas Fairbanks and Larry Semon, while the second half was topped by Chaplin with "Mr. Smith in "The A. B. C. of Love," the only part of the film that strongly com-
ed. And the Eagle took an entire page to get across its announcement. Light offerings are best for anniversaries, and the Eagle made an excellent selection.

--- P. T. A. ---

Electrical Lariat Helped Advertise Miss Normand

Cutting down his newspaper advertising because of the epidemic of influenza, William Koth, of the New Astor, Minneapolis, went to heralds, a novelty front and a street worker for the exploitation of "Pinto." Twenty thousand heralds were thrown out for the attraction and the streets were worked by a girl dressed in cowboy costume and riding the nearest approach to a painted pony Minneapolis afforded. For the lobby a device not unlike that used by the Columbia, Dayton, for "On With the Dance," was tried only in this case it was an electrically lighted lariat which flashed arrows above the lobby from a cut out of Miss Normand on one side to a cut out of her victim on the other. The lariat was twisted to form the letters of "Pinto" and was flashed on and off, giving the effect of the thrown rope. In spite of the fact that a large portion of the regular clientele did not turn out the turning of the appeal to the transients kept the business up to the mark in an unusually poor week for most houses.

Try to Get Lieut. Locklear for "Great Air Robbery"

This publicity stunt will not be possible to many managers, but when Guy Smith, of the Strand, San Francisco, played the Universal "The Great Air Robbery" with Lieut. Locklear, he took advantage of the aviator's presence in San Francisco to arrange for a personal appearance and he dressed up his house like a Christmas tree.

The Strand, San Francisco, as it looks at Night.

Locklear made a semi-appeal for air recruits in his talk instead of the usual "studio stuff" and based this on the safety of the air with the modern aircraft. Few managers will be able to time their eng-
agements to coincide with his schedule, but almost every town can boast an airman or at least a returned soldier who can talk about the air service, and if you cannot get Locklear you can at least do the best you can. Near recruiting stations you can probably get some help from that office—and you do not have to be too close, at that. It's worth trying, in any event.

Frohman Booklet is Both Attractive and Permanent

FROM the Frohman Amusement Corporation comes one of the most attractive publicity booklets ever issued for general distribution to patrons. The sixteen pages contain fourteen full page cuts of stars and authors under the Frohman banner and the work has been excep-
tionally well done, indeed that few of them will be thrown away. The books are intended for theatres to distribute to their patrons and are elaborately enough to qualify as real souvenirs, for they will be prized by their possessors and there is no intrusive house advertising to spoil the effect, though each page carries a pertinent paragraph about the star or author pictured which has a distinct advertising value.
Vocational Training for Projectionists

FROM a projectionist correspondent comes this letter:

Mr. Richardson: I as well as other members of our profession are in sore need of advice, and I write with what we consider a very real difficulty.

I presume you know that the government has inaugurated a program of vocational training for school children. There can be no question but that many soldiers will avail themselves of what they believe to be the opportunity for training by not realizing that the instruction offered in these schools is not in any way adequate to encompass that end.

I find that here in camp the men have been told by the school officers that they can learn the basic principles of projection in three months, which may, in a way be true, but certainly will not make of them competent projectionists.

And right there lies the rub. That they will leave the school believing themselves competent to, or at least expecting to enter directly into the projection field as full fledged operators is the beyond question, and we believe the encouragement of men in such a belief to be entirely wrong.

To Make Matters Worse.

And to make matters even worse, I find that in more than one instance, men expect to "graduate" in three months are actually attending only two or three sessions of the school per week.

The evil of this procedure is operative in several directions. The foisting of incompetent men by inexperienced instructors will add to the already too great abuse of film and projection apparatus, to say nothing of the injurious effect upon the men receiving their training. The pushing of incompetent men into a profession already suffering from lack of men of high class competency and overcrowded with the other kind will lead to trouble, in that many short-sighted exhibitors will be ready to use them in emergency to defeat the just demands of projectionists for better conditions.

I believe that to advise a local union in a city where one of these schools is located how to do it. What attitude should we take with regard to enrolling members to instruct these men?

This is not intended for publication. Your reply will be highly appreciated coming from a recognized authority and will go far toward governing the action of the local.

Matter Is Important.

This matter is too important to be answered privately. I have used the letter, concealing even the section from whence it emanates.

First and foremost, I have reason to believe—that is, to know—that you have not yourselves pursued a course very well calculated to impress the exhibitors of your city with your high importance in the scheme of things. With some exceptions the men of your city are still regarded merely as operators of machines, and not as projectionists—men looking to their profession that high degree of skill and professional ability which demands and receives respect and ample remuneration.

But the world is changing, nevertheless, entirely in the right. The methods pursued by the government in all the schools of which we have knowledge in which projection is taught are, in too many cases, purely academic methods which result exactly in what you have set forth, and we hold such procedure to constitute a crime against common sense, against the moving picture industry and against the profession.

Should Be Fully Fitted.

With the vocational schools for disabled soldiers we have every sympathy, but they should be conducted in such a way that the men will be fully and effectively fitted for the occupation they select, and that, too, before they are dropped by the government.

The Vancouver, British Columbia, local, Local Union 348, worked out the eminently right plan, but it was worked out because the British Columbia officials were ready and willing to take advice from men who know the profession of projection—willing to cooperate and work with the union, instead of butting ahead regardless of ultimate consequences of evil to all concerned, including the men to be helped.

As nearly as I am able to recall, the plan was as follows: First, the vocational school for projectionists was in the form of a course in the University of British Columbia. It covered six months minimum—longer if the student was unable to pass examination at the end of that time. At the end of the course the student was apprenticed under one of the Vancouver or Victoria (I am not sure about the Vancouver men) for a further period of six months, at the end of which time he was expected to be able to take an examination and secure license as a first class projectionist—a thing only possible through a year of intensive training. This plan was applied to disabled men only.

If the government proposes to foist upon the profession and upon the motion picture industry these incompetents who are able bodied men, then the plan becomes a cold-blooded outrage. For the disabled man, it would be glad to do every possible service, but we feel to see where in a soldier who loses his job is entitled to have himself forced into an industry unless he is first given the training and experience necessary to make him thoroughly competent.

Expenses Were Paid.

I might add that the British Columbia government paid all expenses, living and otherwise, of the men until they finally graduated as first class projectionists, and I don't believe that the people of sparsely settled Canada are any better able to do this than are less developed United States.

The plan of our own government looks to me like a 'get em off our hands' one—a plan to shirk the expense and trouble of making a disinterested and really competent to enter the field it proposes to place in the market.

That the profession is already filled with men who are less than half-way through learned is no excuse. We have been fighting the tremendous damage they have done for many years. We cannot afford to have a new crop foist upon us by society at large.

As to Licenses.

The editor of this department has had several conferences with the Commissioner of Water Supply, Gas and Electricity with regard to securing a really competent examination for projectionists in New York City.

He has found the commissioner himself to apparently be inclined to listen to reason, but there has been what amounted at times to a conflict of views from his advisers. Mr. Wynkoop, for one, seems very much opposed to any change of any kind, although he did finally agree to recommend to the Commissioner certain minor changes.

But there is need of a regular upheaval in New York examinations. We are compelled to make the bald statement that the examination is nothing less than a farce, insofar as it serves to ascertain the competency of the applicant.

Do Not Blame Board.

We do not blame the examining board for this deplorable state of affairs. It is probably doing all that it is allowed to do. The charge has been repeatedly made to this department that licenses are issued at the behest of politicians after a purely farcical examination.

Of this we have more than amply satisfied ourselves, viz: that men are given licenses who are not qualified as projectionists and we are quite willing to back up this statement with ample proof.

I would like to now challenge the Department of Water Supply, Gas and Electricity to let us select names at random from the list of men the examining board has passed within the last thirty days and examine them before a committee composed of the Mayor, Commissioner of Water Supply, Gas and Electricity, the President of
American Projection Society, the President of the International Projection Society, a representative of the film exchanges and Hugo Reisenfeld as representing the exhibitor.

If we do not prove to the satisfaction of the aforesaid committee that at least four out of six of the men so examined are thoroughly incompetent to hold license as projectionists, we will undertake to forfeit one thousand dollars to the Red Cross, if the Commissioner of Water Supply, Gas and Electricity will agree to do the same if he loses the decision.

Tampa Has Improved

Manuel Nosti, projectionist, Tampa, Florida, says in regard to the handbook and Tampa projection:

Received the handbook and lens chart and, believe me, I am glad to get them. Am as proud as a father of his first boy. The lens chart certainly is an immense help to the projectionist. I am only wishing you might take another trip down here. You would notice a great difference.

The men here now put on what can be called perfect projection, at least in most of the theatres. We are receiving eighty cents per hour straight time, with time and a half for overtime.

I am sure the Tampa men will make good. They seemed to me to be enterprising, and of the right sort, though, of course, there was plenty of room for improvement, just as there is, and always will be, everywhere.

My compliments to the men of Tampa.

High Amperage Lens Chart

Again has John Griffiths delivered the goods, this time in the form of a lens chart for high amperage.

It will be observed that this chart, unlike the others, is based upon size of crater as determined by actual measurement.

Taking, for example, a 6.5 and a 9.5 lens combination, we find that with a crater measuring 7/16 of an inch across a spot 1.75 inches in diameter will be had when the condenser center is 19.25 inches from the aperture, whereas if the crater measure 5/8, the center of the condenser would have to be 14½ inches from the aperture in order to get a 1.75 inch spot.

Now Suppose.

Now suppose we have a crater measuring 5 3/8 of an inch across and an objective working at six inches working distance, what would be the logical thing to do? Why just this: Lay off on a drawing board an aperture opening precisely the size of the width of your projector aperture.

At a point six inches away make two marks representing the exact diameter of your objective working diameter, then, using a perfectly true straight edge or two lines, one from one edge of the diameter of the lens, at the six-inch mark, to just touch the opposite edge of the aperture and the other from the other edge of the lens at six-inch distance to just touch the other edge of the aperture. Extend these lines out beyond the aperture opening mark a couple of feet.

Measure Condenser Opening.

Next measure the actual condenser opening and mark the point where the spread of the lines just equals the condenser opening, as at A in the sketch. We shall probably find that the point occurs at about 24 inches from the aperture. We then examine the chart and find that we cannot have a 5 3/4 crater make a 1.75 inch spot at 18 inches, and that a 6.5 and a 17.5 condenser combination, spaced not to exceed 1/16 of an inch apart is the best we can do, unless we increase our objective diameters. We ask reports on results from those who try this out, which should be from every man using high amperage.

The required length of lens undoubtedly be had from the Bausch & Lomb Company, Rochester, New York.

It will, of course, be understood that by no possible lens combination can we entirely eliminate waste between aperture and objective where very high amperage is used, but we may, nevertheless, materially reduce it by the use of this chart, always assuming it to work out in practice, as all Griffiths' stunts have done up to date. If any of you are puzzled as to any point in the application of the chart we will be glad to explain.

International Projection Association

The International Projection Association, New York City, is in most excellent condition. Its late election of officers resulted as follows: President, A. Polin; vice-president, R. E. Weiss; treasurer, W. Guth; secretary, F. Finnell.

The new officers announce their intention to continue the social and educational policies of the association. On February 21 a house party was indulged of which, according to all accounts, was one huge success.

Will C. Smith recently lectured before the association, his subject the Power projector mechanism.

Other equally interesting lectures will be scheduled for the near future. Any licensed projectionist is welcome to attend lectures, which are educational in character.

Focal Length of Objective

James Seobie, Colquet, Minnesota, orders a handbook and inquires:

Our distance of projection is ninety-two feet, with a sixteen-foot picture. What size lens is required?

Have two Simplex projectors, with only one combination. Which is the best way to connect up? Will anxiously await arrival of handbook; also your advice on above.

As to lens size, all the required information is set forth fully on page 105 (last paragraph) and page 106 of your new handbook. It would therefore be useless to set forth here.

I would advise you to make the connec-
tion as per figure 100 of your handbook, which will allow you to operate one arc on the compensator and at the same time burn craters on new envelopes on the other lamp through rosetate.

You could connect as per figure 165, page 354, and then simply connect from the two wires lamp shows through machine table switch of the other projector.

You could connect to the wires at any convenient position between the compensator and projector table switch.

Multiple Connection.

This is what is known as a "multiple connection."

Its disadvantage is that you cannot burn both lamps at one time. The instant you strike one arc, the other goes out, hence you cannot burn in craters, or get the idle lamp crater up to normal brilliancy before saving the price of a fourth, a shut down while a new one is installed.

It Does Not Pay

R. P. Smith, projectionist, Jacksonville, Florida, orders lens charts and says:

I agree that astigmatic correction of method employed by Brother Jardin in the solving of this problem, but think his correction might be greatly simplified also the trigonometry or geometry. Will write you a copy of my work. My picture overlaps on the screen border several inches, but my employer refuses to get either increase of focal length, or to get a barrel of different length so that I can alter the distance between lens factors, and therefore would not know how to give proper size picture—a thing I know you are opposed to.

The right in which the different factors are held do not fit snugly in the jacket, hence will not need to be unscrewed in the middle and pulled apart.

Can you suggest some way by which I could pull them apart and have them remain in place.

Do you not think that if I could get a sleeve long enough to separate the rings the desired distance, and which will fit the jacket snugly, I could get the desired results?

I Don't Know.

I don’t know, friend Smith, but even though you might make it work, after a fashion, it would be a very, very poor makeshift.

Does your employer quite understand the damage he is doing his own box by refusing to purchase new lenses?

May we suggest to him that in process of saving a lens he may easily lose the price of ten lenses.

The public buys tickets to his theatre for what? To see what is on his screen. And the more satisfactory the result on the screen the more tickets will be sold.

Is it not so, Mr. Employer?

You neither could nor would undertake to dispute this, if it be true or not, in that position, would you? All right, then, let us go a step further. I don’t know the seating capacity of your theatre, or how many shows you give a day.

Let us assume 500 seating capacity and four shows. That means 500 x 4 = 2,000 seats you have for sale every day.

Do you sell them all? If you do you certainly are a stem winding wonder. The very best theatres in the country don’t do that.

Suppose.

Suppose by getting two new lenses at the cost of $50.00, thus bringing your picture all on the screen and adding to its beauty, will you agree with me, at the same time obtaining a more brilliant screen with the same current, that you sell ten more of those seats per day at ten cents per seat. IN JUST FIFTY DAYS THE LENSES HAVE PAID FOR THEMSELVES, and thereafter you have thirty dollars a month additional revenue—enough to pay your garage bill or buy gasoline and oil. Will you have to alter the projection in the theatre at all.

Pretty good investment, is it not? Do you honestly think it is good business, Mr. Employer, to pay good money for film service and at which your projectionists use lenses which immediately detract from its box office value by at least ten per cent. Do you?

Remember, YOUR entire income is derived from the projection through the lens. That is absolutely true, as you, I and every one else knows, and being true, it follows that a lens which does not give the best possible result is a waste of time and money. Think it over, friend employer. A portion of your income depends upon it.

The Angle of Total Reflection

James L. Anderson, San Francisco, California, says:

I was in argument with a projectionist who claims that what is known as the angle of total reflection has no bearing on projection work.

From what he said I suspect he does not really know what the angle of total reflection is, and therefore he cannot explain it, and to decide if it has any bearing on projection.

The angle of total reflection is the angle at which a polished glass surface acts as a mirror and reflects a high percentage of the light, although the reflection is never complete except in a case where the rays pass from a more to a less dense medium.

In such case if the angle be greater than forty degrees and forty-three minutes, there is total reflection. It, therefore, follows that total reflection cannot be had at the rear surface of the arc condenser, though it might be had at the front, curved, surface when the light attempts to leave the denser medium (glass) and enter the lighter one (air).

Whether you friend knew or did not know, he is right in that only the place total reflection could occur would be at the rear surface of the condenser, and in practice the arc is never brought close enough to the condenser lens of standard diameter, to bring the angle of total reflection into operation.

It Does Not Follow.

But it does not follow that the distance of the crater from the condenser has no bearing on the projection, because the closer the crater is to the lens surface the greater will be the angle at which the condenser lens is held when the distance between condenser and standard diameter, hence the more reflection there will be. However I believe it may be said that the item of light loss through reflection is one beyond the control of the projectionist, except that a dirty lens surface reflects more light than a clean one, hence he can keep reflection losses at their lowest possible values by keeping the lenses scrupulously clean.

Flicker

E. Hamminga, Olcott, New York, orders a lens chart and says:

Recently the power company changed our current from 110 volt 60 cycle to 110 volt 25 cycle. We have installed a mercury arc rectifier, with the result that Mr. Flicker is kept on the job, the current varies due to low frequency of current supply.

We use a Power’s Six-A; plano-convex condenser, and the one 6 x 3/16 of an inch apart. Objective is a 5.6 Bausch and Lomb, Projection distance 85 feet. Rectifier seems work all right and are burned steady at all times.

Can you advise us as to how we can get more even illumination and less flicker?

Motor Generator the Answer.

Not knowing whether you measured the shutter blades at center of light ray or at periphery, I cannot say what percentage of light is being cut, though it probably is heavy.

As to flicker, it is undoubtedly due to current frequency. A mercury arc rectifier is not suited to projection work where current frequency is considered a variable.

A motor generator is the only right answer, and either of the two companies making them seems to make an excellent good motor generator sets. Get the series type if you do make a change.

If mercury arc rectifier men object to our opinion as above set forth, we will give them all the space required, within reason, to prove us wrong—if they can. Aren’t you overloading your rectifier tube? What is its capacity?

Interesting Paper

F. T. Braun will read what should prove to be a most interesting paper on “Design of Theatres from the Standpoint of Safety to the Audience” at the Montreal meeting of the Society of Motion Picture Engineers.

This paper is induced by the fact that there is lack of proper building ordinances in the smaller cities and towns of the country. “In theatre construction,” says Mr. Braun, “there are many things which should be standardized, and theatres with one stage should have same fire safety guarding details for the rest of the building as is deemed necessary for those having a stage.

Equipment will be dealt with in detail in this paper and ordinances of ten of the largest cities in the country will be reviewed in their provisions governing theatres.

In discussing safeguarding of the audience from fire panic the following items will be considered.

Type of construction, entrance lobby, foyers, stairways, seats, aisles, exits, passages, projection room, stage design, curtain ventilation, automatic sprinklers, equipment outside the building and buildings in connection with the theatre.

This should be a most valuable paper, as well as one replete with interest. The editor of this department will be right on the job when the projection room end of it is read.
Earl Montgomery and Joe Roch have started a new Vitagraph comedy in which both wind up in a hospital, and if they go through with the script as planned they will be｜Fatty DeForest again appears with them as leading woman.

The Catalina Island, now owned by a chewing gum magnate, is the background for many of the scenes in the final episode of Antonia Moreno's Vitagraph serial "The Invisible Hand."

Clara Horton, who is appearing in Selznick productions, is now in her tenth year in pictures, although she is not yet sixteen years of age.

R. N. Bradbury made the adaptation of James Oliver Curwood's book, "The Courage of Marge O'Doone," which is being made into pictures under the direction of David Smith. Pauline Starke and Niles Welch have the leading roles.

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**Clip and Paste**

**PICTURE SHOWMEN**

**Copy for Fillers in Your Program**

"A Dream of Fair Women" is expected to live up to its screen title in the personalities of its leading players. Out of 75,000 entrants to a casting conducted by "fan" magazines five of the prettiest girls were selected to portray the leading roles in the photoplay.

Charles Ray will produce "Forty-five Minutes from Broadway" as his first "personally conducted" screen presentation. This George M. Cohen musical piece had Victor Moore playing the role of Billy Burgin, in the stage production, a part well suited to Ray for screen presentation.

June Caprice will be presented by Pathé in an Albert Capellan production of Oliver D. Bailey’s story, "In Walked Mary." George Archainbaud directed this story of the "land of cotton."

Newspaper men will know better than the general public what is meant by the title "Deadline at Eleven" used for Corinne Griffith's latest Vitagraph serial. But the plot will be generally appealing and that makes it all right for everybody, regardless of the deadline.

Vivian Martin is to be queen of her own organization and Edward Bowes, director of the Capitol Theatre, New York, is to be her manager. Thomas F. Walker, film editor of the Capitol Theatre, is included in the directorate. All the girls and boys of the screen are stepping out to become their own bosses.

In the case of screen presentations by Olive Tell "Love Without Question" led to "Nothing a Year," photoplays by those titles being presented by Miss Tell in sequence.

Two ways to end "The Right of Way" have been prepared and the public will decide. The logical ending is by no means a happy one, but public demand for "happy endings" may see "The Right of Way" end the wrong way—according to the original.

Louise Glaum has prepared a problem drama for the screen. "Sex" is the title and it will soon be in general circulation on the world's screen. "Sahara" and "The Lone Wolf's Daughter" are other recent Louise Glaum pictures.

George McManus will in person supervise for Pathé the screen presentation of his cartoon series, "The Girl in the Mirror." This series will be done under the title of "Mr. and Mrs. Jiggettes" introducing his famous character.

William Farnum has just been presented by William Fox in a romantic drama entitled "The Adventurer," screened from E. Lloyd Sheldon's story. It is classed as a "historical drama without the history."

Finances, as may be judged from the title, figure largely in J. Warren Kerigan's newest photoplay, "$10,000." Nancy Chase, an English stage beauty, makes her first appearance on the screen in this picture.

"Burnt Wings," a screen adaptation of "The Primrose Path," will soon be circulated on the world's screens by Universal. Frank Mayo will star.

Anita Booth, who won the Motion Picture Magazine Beauty Comptitions, has been added to the cast of the Selznick special production, "The Prince of Pines."

The scenario of "The Great Shadow," soon to be released by Republic, is the work of Rudolph Berliner, of the Ritz Carlton Hotel. Montreal. The story portrays the effects of a great strike called through the insidious propaganda of Bolshevik agents in this country.
Western Pathé Office Opened.

A PERMANENT Pathé office has been established in the Warner Building, Los Angeles, for the convenience of producing companies who are operating in the west and releasing through the Pathé Exchange, and in order that matters of importance to the producer may be settled without the delay that has been necessitated heretofore because of the long distance to New York.

Paul Brunet, vice-president and general manager of the Pathé Exchange, Inc., during his recent visit to Los Angeles, completed arrangements for headquarters here, appointing Gilson Willets, author of famous novels and photoplay serials, at the head of Pathé's Pacific Coast Productions. Mrs. Phyllis Daniels will handle the publicity.

Zasu Pitts Signs New Contract.

Zasu Pitts, now starring in Brentwood productions, has just signed a new contract with the R. C. F. Smith Syndicate to star in films to be produced by that organization. Another of the Smith Syndicate stars is Georgie Price, formerly a Gas Edwards player in the circuit. She will be remembered as the dancing partner of "Cuddles" Edwards, now known as Lila Lee, of the Famous Players-Lasky company.

Miss Pitts' contract with Brentwood does not expire until June of this year. Under the new arrangement she will be presented in plays of the "Merely Mary Ann" type. A studio site has been selected in Culver City by the Smith Syndicate, and as soon as the final deal for the land is adjusted, construction will be begun on the studio.

Lesser to Handle Special Releases.

Arrangements have been made by the Special Pictures Corporation, a recently organized firm company, of Los Angeles, to release its output through the Sol Lesser distributing organizations, which includes the First National exchanges of the Southwest, and a number of states rights exchanges. According to Louis W. Thompson, president of Special Pictures, only the actual distribution of the films will be handled by Lesser, as the sales force and traveling representatives will be engaged directly by the Special Pictures officials.

Dave Thomas has been appointed eastern division manager, with supervision over New York, Boston, Philadelphia, Washington, Pittsburg and Buffalo territories. Other district representatives who have already been engaged are Frank Marshall, Cleveland; Frank Drew, Detroit; E. C. Davies, Chicago; Tom Kress, Minneapolis; Sol Davis, Dallas; W. E. Matthews, San Francisco, and Joseph Quinn, Los Angeles.

The aim of the Special Pictures Corporation is to issue a two-thousand-foot feature filler, which will consist of a comedy, a 400-foot scenic and a 200-foot novelty, and arrangements are being made to begin filming these features immediately.

A Dinner to Goldwyn.

A dinner was given recently in honor of Samuel Goldwyn at the Alexandria Hotel one evening by Abraham Lehr, vice-president of the Goldwyn corporation. Among the guests were Thompson Buchanan, J. G. Hawks, Reginald Barker, A. L. Gibson, Gouverneur Morris, Henry Ittleson, Sydney O'Clcott, T. Hayes Hunter and Tom Moore.

Moranti Reorganizes Company.

Milburp Moranti, comedian, has reorganized his producing company, with a capital stock of $100,000, which takes in eastern as well as local capital, the company to be known as the Moranti Comedies, Inc. A new releasing arrangement has been made for twelve-two-reelers a year, and work on the first of the series has been started at the Balboa studios at Long Beach. Al Moranti, brother of Milburn, is directing. Helen Williams, Joe Bonner and Albert Huston support Moranti in his pictures.

Stars Hold Auction Sale.

Six motion picture stars, Mary Miles Minter, Gloria Swanson, Pauline Frederick, Bebe Daniels, Lew Cody and Douglas MacLean acted as auctioneers at a seat sale that was held at Hotel Alexandria last week for the benefit entertainment of the Los Angeles Post-American Legion, to be held in Clune's Auditorium on February 21.

Mayer Moves Into New Studio.

The new studio that has been erected for the use of the Louis B. Mayer company at 3800 Mission Road, adjoining the Selig Zoo, is now completed and being occupied by the administrative and executive office of the organization. Two bungalows belonging to the studio are used as dressing rooms by the two Mayer stars, Anita Stewart and Mildred Harris Chaplin. The buildings are of early French architecture.

Mrs. Rinehart Returns to Pittsburgh.

Mrs. Mary Roberts Rinehart, one of the Eminent Authors producing at Goldwyn studios, who has been in Culver City the past few weeks supervising the scenario of one of her coming plays, has returned to her home in Pittsburg. Her husband, Dr. Rinehart, accompanied her.

Browning Going East.

Tod Browning, director at Universal, and his wife, Alice Wilson, of the Katherine MacDonald company, will start on a trip to New York within a few days, stopping over in Louisville, to visit Mr. Browning's parents on their way east.

Veiller Signs with Metro.

Bayard Veiller, noted playwright, has signed a contract with Richard A. Rowland to write four stories a year to be produced for the screen by Metro. His first story will be a melodrama for Bert Lytell. Mr. Veiller is perhaps best known for his plays, "The Thirteenth Chair" and "Within the Law."

Lehr Elected Vice-President.

Vice-President Abraham Lehr, of Goldwyn studio in Culver City, has been elected president of the Motion Picture Producers Association in Los Angeles.

Church to Have Regular Picture Show.

The members of the Boyle Heights Methodist Episcopal Church have approved a plan to hold regular motion picture entertainments at the church, and have voted a special appropriation to secure and install a projection machine without loss of time.

In the Interests of Doug.

Carlyle Robinson, publicity director for the Douglas Fairbanks company, is making a tour of the large cities of the United States and Canada in the interests of the Fairbanks productions for the United Artists' Association.

Battles Ten Days with Flu.

Sol Lesser, who was laid up for ten days with influenza, is back at his desk in his office in the Brack Shops. Lesser is planning a big exploitation campaign for George Beban's newest picture, "One Man in a Million."

Cohn to Exploit London Films.

Sam W. B. Cohn, formerly connected with the Realart Company, has been engaged by E. F. O'Brien, as publicity director for the Jack London productions that are being made at Metro with Mitchell Lewis as star.

Scherzinger's Mother Dies.

Victor Schertzinger, director at Goldwyn, who lost his father a few months ago, is now mourning the loss of his mother, who passed away just last week. Mr. Schertzinger has the sympathy of the entire film colony.

Original Booking Agent Dead.

Harry S. Taylor, who opened the original theatrical booking agency in New York forty years ago, and came to California six weeks ago, died of chronic kidney
trouble at the Clara Barton Hospital on February 15. Hal Taylor was known to a large number of people of the theatrical profession, both of the stage and screen.

Carol Dempster Returns East.

Carol Dempster, who came from New York a few weeks ago to be with her mother in her last illness, will, now that her mother's funeral is over, return to the Griffith organization in the east to resume her screen career.

Charles Murray's Father Dead.

Isaac Murray, father of Charlie Murray, noted film comedian, was found dead in his bed at his home in Los Angeles on the morning of February 12. Mr. Murray was 82 years of age, and had made his home with his son Charles in Los Angeles for the past two years. His body lay until the time in Muncie, Ind. Four sons and two daughters survive the deceased. The elder Murray and his son Charles were constant companions and their devotion to each other was a beautiful example of filial and parental affection.

Studio Shots

WHEELER OAKMAN and Walter Long are playing leading roles in a Kellerman's new society drama, now being filmed at Brumont's for Sol Lesser distribution.

William C. De Mille, who has recently completed "The Prince Chap" at Lasky's, has left for New York.

Marshall Nellan has purchased the film rights to a novel written by Frank Jerome, "A Good Man in Young America," to be directed by Taylor at Lasky's.

Fred Niho, star of "Chimney Sweep," made a dinner in honor of Mr. and Mrs. Whinell Smith on Valentine Day.

Susie Hayakawa and her wife, Tsuru Aoki, film stars, are planning to visit their parents in Japan during the coming summer.

Fred Kiley, studio manager at Lasky's, is recovering from a recent operation, and expects to soon be back at his desk.

Betty Compton, in her own producing company and will soon announce her plans and the title of her first production.

Gordon Griffith, director and star in a film version of "Peck's Bad Boy," soon to be produced by the National Film Company.

Screen rights to "The Furnace" have been purchased by the Seneca's own production company for a William D. Taylor production.

Anna Q. Nilsson will make a trip to Stockholm, Sweden, in the near future to visit her parents, whom she has not seen for fifteen years.

Colleen Moore is entertaining her father, C. R. Morrison, of Danville, Ill., at home in Hollywood.

Hap Ward, formerly chief support to Gage Henry in her Model comedies, is now with the "race curtain" at Pullman in Hollywood.

Mystery note: Madaline Traverse is engaged to be married to a handsome aviator whose name she refuses to reveal.

Henry Walthall is forming plans to organize his own producing company.

Max Linder is making preparations to begin producing comedies at the Metro studios.

Agnes Christine Johnson, scenario writer of recent Mary Pickford and Charles Ray productions, is to be married in June to Frank Daze, son of Dr. C. Daze, of Los Angeles.

David Butler's first picture for the D. N. Schwab Productions, Inc., will be from the story, "Sitting on the World," and is being put into continuity form by Lee Royal.

Conrad Nagel canceled his trip to the east to play the leading role in Sidney Franklin's first picture for Mayflower, which will be from the Robert W. Chambers book, "Athalae."

George Hackathorn, of the Lois Weber production, has been a sufferer from flu for the past week.

Josephson, Ince scenario writer, is taking a vacation.

Percy Guillemot of the Eddy Folio "Vanishing Dugger" company, is to be married on March 1 to N. O. K. Pegge, of San Francisco.

"Harvest Moon" Featuring Doris KenyonIs Ready; Based on Thomas' Stage Success

THE cutting and editing of Augustus Thomas' "The Harvest Moon," the second Deitrich-Beck production starring Doris Kenyon for W. W. Hodkinson distribution was completed this week. Doris was directed by Searle Dawley at the Leah Baird Studios, Cliffeide, N. J. "The Harvest Moon" in its screen version bids fair to equal the success of the play achieved by the stage play, which ran for a year on Broadway in the days when a six-month engagement of a production was considered a real achievement.

The new Hodkinson release is another chain in the year's link of successes credited to Doris Kenyon. Her world of pictures opened with the first Deitrich-Beck production, "The Bandbox," which aided by the publicity given the actress because of her brilliant performance as a famous player in A. H. Willcuts' stage big stage success, "The Girl in the Limousine," is still proving a most profitable picture.

Prominent Players in Cast.

The cast supporting Miss Kenyon in "The Harvest Moon" comprises several of the best-known players in films. As her leading man Miss Kenyon has Wilfred Lucas.

An important role is in the hands of Earl Schenck, former leading man, but now one of the best-known of screen character actors. Peter Lang, formerly a big vaudeville favorite, has a role commensurate with his ability. Another important role is entrusted to Grace Barton, for years a popular musical comedy favorite.

Marie Shotwell, remembered as one of the most popular and talented members of Charles Frohman's famous stock company and one of the leading players in the original production, "Mme. Sans Gene," is Mrs. Winthrop, a role worthy of her talents in "The Harvest Moon." Stuart Robson, son of the popular actor of that name, and for years prominently identified with work while with cinema productions, has a role of big possibilities.

George Lessey and Frederick Radcliffe, well-known character artists, complete the roster.

Legion Post Handling "Everybody's Business."

The American Legion, headed by the Chas. A. Learned Post No. 1, of Detroit, is focusing publicity on the live-reel feature, "Everybody's Business," now being released by W. H. Productions Co.

This post, whose rail rights for Michigan, find a great popular interest in the picture. Now, when Americanization movements are in progress, this production is said to be focusing attention in every section where it is shown.

Orphans See "Pollyanna."

The Huston-Lynch interests entertained the orphans from the Boys' Home of the Associated Charities of Dallas at the Old Mill to see Mary Pickford in "Pollyanna." Several of the large automotives clothed themselves the job of conveying these kiddies at different times throughout the day to the theatre.

Installs Oil-Burning Furnace.

The largest theatre pipe organ yet constructed for a Canadian theatre is prom-

ized by Messrs. Jule and J. J. Allen for the new House that will be erected in Montreal and which will be known as the "Palace Theatre." This theatre will also be the first amusement building in Montreal to be equipped with oil-burning furnace. The seating capacity will be 3,000 with 2,000 seats on the ground floor. The orchestra will consist of twenty-five pieces.

Zasu Pitts Still with Brentwood.

While it has been widely reported that Zasu Pitts has been signed to star with a producing organization to be formed for the purpose of exploiting her in a series of pictures, she is still appearing in Brentwood pictures, and the latest announcement from the latter studio, plans have been definitely formed for the production of at least four more Brentwood pictures for Miss Pitts under Henry Kolker's direction.

Associated in New Quarters Soon.

Associated Exhibitors, Inc., announces that its new offices in the Capitol Theatre Building, New York, will be ready for occupancy in about three weeks. At present the organization is occupying temporary quarters in the building at 25 West Forty-fifth street.

It is stated that the new offices will be the last word in appearance and business efficiency. The organization will occupy suites on the second floor.

Lauds Power's Projectors.

In appreciation of the perfect projection supplied by Power's Projectors at the showing of "The River's End," the Marshall Neilan Production, recently at the Hotel Biltmore, New York, Peter Greigley Smith, Marshall Neilan's director of publicity, has written congratulations to the Nicholas Power Company.
Crest Announces Its First Six Reeler, "Children Not Wanted," Ready for Release

As the first of his 1920 offerings Carle E. Carlton, president of the Crest Pictures Corporation, announces the most ambitious special super-production he has thus made. It is a six reeler entitled "Children Not Wanted" adapted from a short story by Stuart Sinclar and directed by Paul Scardon under the personal supervision of Mr. Carlton.

There are many reasons why the production, besides its unusual box office value. In the first place, the story, as the title suggests, deals with the most vital subject of humanity and digs at the very roots of the class society. It is a problem to be faced alike by the intellectualist, the sociologist and the shop girl. In addition to the humane qualities there is interwoven in the action a mysterious murder plot which further enhances the sustained interest. Second of importance only to the story itself is the appearance of Edith Day, the star of one of the son's most successful musical comedies "Irene," now in its sixth month of its Broadway run at the Vanderbilt Theatre.

Miss Edith Day signed an exclusive agreement with the Victor Talking Machine Company to make records of "Irene" and "Alice Blue Gown" for world distribution. A Victor press campaign will begin in March, reaching every city and town where records are sold. A great colored three-foot cut-out and a number of advertising novelties will be distributed.

Arrow to Widely Exploit Series of "Tex" Features

Although the Arrow Film Corporation has been advertising its new series of "Tex" pictures less than ten days, about fifty per cent. of the territory has been signed up. Arrow announces that more advertising will be done than for these twelve five-reel features than they have ever used to exploit a series. After the first release set for March 15, they will continue to advertise each release during the next twelve months.

The Tex pictures are by well-known authors and deal with detective stories based on circumstantial evidence.

Arthur G. White, formerly New York exchange manager for Paramount Artcraft, has bought these pictures for the New York and Northern New Jersey territory for his exchange, The Modern Feature Photoplays. Mr. White expressed himself as follows:

"I believe the Tex pictures are in a class by themselves when it comes to money-making possibilities for the independent exchanges. The idea of being able to buy a series of twelve five-reel pictures at one time, with the assurance of having these features delivered once a month for the next year, is an excellent one and should prove attractive to all independent exchanges. In contracting for twelve five-reel features at one time, I feel that I have saved myself a lot of worry and time."

Al Christie Signs Ralph, Son of Francis X. Bushman

ALPH BUSHMAN, eldest son of Francis X. Bushman, is to become a screen player, making his debut under the tutelage of Al Christie.

Ralph is not yet eighteen but is two inches over six feet in height and a handsome boy. He is taller than his father and a decided blonde.

The Christie studio was the first one visited by young Bushman. Five years ago it was occupied by the elder Bushman's company. Al Christie met the young Bushman and was impressed with his desirability for the screen. He stated that Ralph would be given an important part in one of the new special productions.

Young Bushman is no stranger before the camera as he played numerous "kid" roles during old Essanay days.

National Film to Transfer "Peck's Bad Boy" to Screen

Peck's Bad Boy" will be filmed by the National Film Corporation of America, an announcement made by I. Bernstein, production manager. Gordon Griffith, who recently played in "The Kentucky Colonel," and in the "Huckleberry Finn" as Tom Sawyer, will be the "bad" boy. He will be directed by William A. Seiter. Production will start about March first.

"Peck's Bad Boy" was first published in 1883. The book was written by George W. Peck, who wrote many of the popular boy stories of the eighties and nineties. Although the original book will be used in the adaptation, costumes and other details will be modernized.

Kremer Plans Elaborate Campaign for Film-Revue

For the combination stage and screen attraction, the Carmen Beauties Revue with the Charlie Chaplin film, "A Burlesque on Carmen," a special exploitation department under the direction of Bert Ennis has been created.

In addition to complete accessories for the film, a full line of advertising will be available for the Carmen Beauties Revue. A four-page press sheet devoted to the Revue has been prepared and contains stories, suggestions, details of a beauty competition, ideas for stunts, photos of the principals and chorus, etc.

A motion picture announcement trailer showing the Carmen Beauties singly and in dance ensemble has been made, as well as small cards carrying photos on one side and the chorus of the song "Carmen" on the other. A line of lithographs, depicting scenes from the Revue, has been made up in various styles. The beauty competition is for young women who bear a striking resemblance to Edna Purviance, Chaplin's leading woman in "A Burlesque on Carmen." A teaser campaign to be carried out through the use of postal cards is also available.
Trade Showing of First Jans Feature at Strand, Release Set for March 13

HERMAN F. JANS, president of Jans Pictures, Inc., announces arrangements have been made for a trade showing of "Love Without Question" at the Strand Theatre, New York, in the near future. State rights buyers, exchangers and exhibitors, as well as members of the press, will be invited.

Mr. Jans has also arranged for a symphony orchestra and special music. The producers place so much confidence in "Love Without Question" that it is their desire to witness it before its actual release to the public.

March 13 has been set as the release date for this production from Jans Pictures, Inc., produced by Bert Rolfe, directed by Stuart智慧城市. A successful comedy of the book to appear serially in daily newspapers in the large cities of the United States and Canada, showmen will be favored with an amount of advance advertising that spells success.

"Love Without Question" is a story with an absorbing mystery. According to Bert Rolfe the plot is to be maintained. For all it's mystic surprise, the love interest has not been sacrificed.

Grossman Cast in Florida

PRODUCTION on the second picture of the series of eight features to be made by Grossman Pictures, Inc., will be begun in a few days at Miami, Florida, under Mr. Grossman's supervision. The Florida work will be devoted to exteriors while the studio shots will be taken in New York in a studio recently leased by the company.

"Face to Face," the first picture of the series, was recently completed and announcement of distribution arrangements will probably be made in a few days. It is said to immediately set a high standard for the Grossman productions. Miss Gertrude Marsh, is the star.

The Grossman company will produce the series of eight features at the rate of one picture every six weeks. Stories for three more of the pictures have been accepted and prepared for production by the scenario department of the company.

New York's Capitol Theatre

Books "Hank Mann" Comedies

THE two-reel Hank Mann Comedies, being distributed by Arrow Film Corporation, have "broken in" at the Strand. The Capitol Theatre has signed the show for the entire series, "Hillbilly Blacksmith" is being shown during this week.

Another first run theatre which has contracted for this brand of comedies is the Park Theatre, Boston, which booked these subjects for two weeks run, and reports big attendance despite inclement weather. "It is a dozen times harder to make a hit as a comedian than in any other line of work in the business" says W. E. Shallenberger, president of Arrow, "but when once an audience has taken a funny man to their hearts they are very loyal. A man must be born a comedian. Hank Mann has established himself with the public, and the Capitol Theatre recognized this. Visitors from all over the United States will be able to see their favorite comedian, and it will be like meeting an old friend from home."

"The management of the Park Theatre believes that the comedy is the thing today. People want to laugh and forget the high cost of living, politics, epidemics, etc."

"The addition of the Capitol and the Park, completes a long roster of prominent theatres that are now showing these two reel comedies, including the Stanley Circuit in Pennsylvania, Reuben and Finkelstein in the northern central states, and the Saenger Amusement Company in the South."

Hoxie to Remain with National

The National Film Corp. of America announces that Jack Hoxie, star in the "Lightning Bryce" serial, will remain under the National pennant for several years and will resume work on a western feature during March.

Christie Comedies Praised by W. S. Naval Lieutenant

WES always booked all the Christie Comedies we could because they were clean; we knew there would never be anything offensive in them." This commendation was given by Lieut. M. J. Hageman, U. S. N. R. F., lately detached from duty aboard the George Washington, which took President Wilson and advisors to and from France, and also brought King Albert of Belgium to the United States.

Lieutenant Hageman, previous to entering the navy, was employed in motion picture production. He visited the Christie studio soon after his return from active service and it was here that he paid tribute to this brand of comedies. "We had to be careful so that nothing shown would prove offensive to our distinguished passengers, he continued, "and we frequently had to run films and cut them before showing them, but it was never necessary to censor anything."
A Dream of Fair Women" to Be Distributed by Garsson

T HE announcement that Murray W. Garsson is to distribute "A Dream of Fair Women," the fame and fortune contest picture, is arousing much interest throughout the trade. The contest was conducted by the Motion Picture Magazine, Motion Picture Classic, and Shadowland, and covered a period of one year.

Entries were received from all parts of the country, coming from every city, town and hamlet, and it was no little task for the judges to select from this vast number twenty-five of the most beautiful. These were then distributed throughout the country, with the result that the contest participants received a warm response from the public.

After the usual tests, five of the contestants were selected for their beauty, ability, and talent. They are: Alice Goodwin, Shirley Leaf, Lila Lee, Alice Stone, and Florence Dietrich. The five were then photographed in suitable costume and the photographs were distributed through a large number of theaters.

Every means of co-operation of putting over the picture will be given to the exhibitors, and the interest aroused from coast to coast, during the fame and fortune contest, will surely make the picture a big box-office attraction. The exhibitors and state right buyers can realize the big box-office value of this picture has, as far as exploiting the picture is concerned we are going ahead just as if no one else was rendering any assistance, says Mr. Garsson.

Richard C. Travers Signed as Star of "Determination"

RICHARD C. TRAVERS, popular motion picture star, has contracted with the United States Photoplay Corporation to play the star part in "Determination." This is one of the big events in this picture, which is a boxing match under the auspices of an international sporting club in Paris.

The United States Photoplay Corporation has advertised for time, offering $1,000, and received over 300 applications for this part. Mr. Travers was selected, in the main on account of his past experience as a motion picture actor, being an all-round athlete and qualifying to all conditions and specifically by Captain F. F. Stoll, the author, because of being one of the first motion picture stars to volunteer for foreign service in the World War, where he served with honor for thirty-two months and was commissioned a captain. The award was paid him at the Occidental Hotel in Washington, D. C., in the presence of Senators, Congressmen, officers, and other prominent people.

Mr. Travers will take a special course of training for the sporting events, which include a horse race, an auto race, an aviation meet and a boxing contest.

Circle Film Attractions

Open a New York Exchange

THE newest independent exchange to enter the New York field is Circle Film Attractions, of which B. C. Cook is manager. This company is also opening exchanges in Philadelphia and Pittsburgh serving West Virginia, Pennsylvania and Southern New Jersey.

The New York exchange, under the management of R. Nadler, is now located at 729 Seventh avenue, however after March 1 it will be located at 130 West Forty-sixth street.

This concern has just purchased the rights from Clark-Cornelius Corporation for the series of eleven two reel subjects featuring Tom Moore, also twenty single reel Billy Rhodes comedies. Rights for western Pennsylvania have also been secured for the feature "The Married Virgin."

An extensive campaign is being prepared for the Tom Moore subjects, the first of which will be "The Adventures at Briarcliff" featuring Tom Moore and Marguerite Courtot.

Lesser Names Territory Disposed of on "Sky Eye"

THE Sol Lesser organization, controlling the United States and Canadian rights for "Sky Eye," the six-reel serial feature which they are distributing on a right basis throughout the United States, announce that the following territories have been sold for this picture:

Leora Lerner, Masterpiece Film Attractions, Cleveland, Ohio and Kentucky; Herman Rikfin, of the Eastern Feature Film Company, for New England; M. R. Rosenstreich, of the Feature Film Company, for Washington, Idaho, Oregon and Montana; Hulsey and Lynch First National Exchange for Texas, Oklahoma and Arkansas; Joseph Lesser of the First National Exchange, for Western Pennsylvania; Nathan Hirsch for northern New Jersey, and to M. A. Lightman, of the Criterion Film Service, Atlanta, for Georgia, Alabama, Florida, Virginia and North and South Carolina.

Ralph H. Clark, manager of the First National Exchange of New York, has taken "Sky Eye" for Greater New York, also "Yankee Doodle in Mack Sennett comedy special, and "The Spoolers" for Greater New York. Due to the fact that Sol Lesser will confine his interests mainly to the Pacific Coast, he has taken up his New York Exchange, and the deal was closed with Mr. Clark, for the pictures which the Lesser organization handled in New York.

Pauline in "Mystery Mind" Makes Debut As an Actor

ARTHUR B. Reeve and John W. Grey, authors and producers of the Supreme Pictures, Inc., new psychic serial "The Mystery Mind" state that when they engaged J. Robert Pauline for the star role they were科技大学his personal fitness for the kind of role rather than his ability as an actor.

While Mr. Pauline had long experience on the lecture platform and vaudeville stage in connection with demonstrations of scientific hypnotism, he had never attempted to act, and the anticipated petty failures in the role of an actor.

The result of the screening of the completed portions of the film are said, however, to have dispelled any doubts of his acting ability. He grasped the spirit of the art, and registers his effects, however, without the artificials, and according to the announcement of the producers, the gushing hypnosis scenes there is a convincingness that could not have been secured by another actor without Pauline's knowledge of the subject.

Pioneer Names Features for Its Spring Program

T HE Pioneer will open up its Spring season with productions. They are Mary Anderson in "Bubbles," Emily Stevens and Montague Love in "The Place of the Honeycombs," Marie Doro and Jack Teal in "Midnight Frolics" and Jose Collins and Godfrey Tearle in a society drama as yet unnamed.

These will be followed by the American version of "Dr. Cycyll and Mr. Hyde," in which Sydney Louis will have the title roles.

Pioneer's production will follow the stage version which was one of the plays in the repertoire of the late Richard Mansfield for more than twenty years. Through the aid of the latest photographic and lighting effects, this production, however, will have many novel departures.

A complete line of paper made from special sketches is now being painted in the art studio of W. C. Weiss.
**Live News from Everywhere**

**Cincinnati Chatter**

Peter Dobias has made extensive improvements in his Electric Theatre, Dayton, Ohio, by way of enlarging the seating capacity and altering his theatre. He is also having two Power’s Model 5-B Camera-graph Machines installed.

**Showmen Protest Daylight Saving.**

Strong opposition to the passage by City Council of an ordinance for providing for an additional hour of daylight from the last Sunday in April to the last Sunday in September, was expressed by a number of local exhibitors. The opposition is based on the calculated losses in profits during the extra hour of darkness when the weather is bad.

**Elsie Janis in Projection Room.**

Elsie Janis, the Selznick star, who was appearing at the Garrick Theatre in her “revue,” attended a special showing of her latest picture, “The Imp,” at the Selznick exchange. Branch manager Max Milder accorded Miss Janis a most cordial welcome and had the representatives of all the Philadelphia newspapers and several prominent exhibitors present at the showing.

**Rothapel on the Job.**

A new $400,000 theatre, which will be constructed in Wilmington, Del., to seat 2,000 persons, was announced recently by Oscar Glenn, assistant manager of the Majestic, Rialto and Queen theatres. The theatre will be financed by James N. Gins and Charles Tokpis, who will operate under the name of Tokpis-Gins Corporation. Samuel Rothapel, reported to be prominent in motion picture circles, will supervise the interior finishing of the new theatre.

**New House for Bellevue, Ky.**

“Shady Grove,” one of the most desirable lots in Bellevue, Ky., has been acquired by Peter Smith, Dayton, Ohio, theatrical man, who intends to erect a $100,000 moving picture house on the site. Mr. Smith paid approximately $5,000 for the property, which is located in the heart of Bellevue, Ky.

**Philadelphia Paragraphs**

USE of moving pictures by the church was advocated by the Right Rev. Ethelbert Talbot, D.D., Bishop of Bethlehem, Pa., in his address last week at the noon Lenten services in St. Andrew’s Church, Philadelphia, for business people. The services are under the auspices of the Brotherhood of St. Andrew. “Some people are disposed to deride the ‘movie,’” said Bishop Talbot, “but I do not. There is great power in the movie for uplifts. I would be greatly disappointed if the church did not, in the years to come, use the movie more and more to reach the people.”

**Columbia Star Changes.**

J. Shiverha, of Columbia, Pa., has sold his Star Theatre to the owners of the Opera House in that town.

**Stanley Circuit Increases.**

Jack Delmar, representative of the booking department of the Stanley Company, reports that a large number of theatres recently joined the Stanley Booking Circuit. The circuit includes the large chain of theatres controlled by George Bennett throughout the state and those houses of William Hunt in Philadelphia, Cape May, Wildwood and Haddon Heights.

**Death Takes Two Philadelphia.**

Harry Saunders, for many years the popular projection mechanic for Lewis M. Swaab, and a member of Lewis M. Swaab’s family, succumbed from an attack of the “flu” after a brief illness. Another victim of the “flu” was the wife of Louis Alberthart, a well-known South Philadelphia exhibitor.

**Herbert Hustler at Victor.**

Herbert Hustler, assistant manager to Jack Rosenthal, of the Model and Imperial theatres, will supervise the management of the Victor Theatre, North Philadelphia, for the new owner, B. Snyder, who took possession on February 1.

**Our Thirteenth Birthday! First to Have One!**

In the Southland

**New Theatres.**

Following are additional theatres to be opened in the Southland this year, as announced in the past few days:

- Sam V. Bacon, of the Queen City Amusement Company, Ala., stated that the company would erect a $25,000 vaudeville and picture house. Miss Ida Stocks also plans to finance the undertaking.
- W. V. Williams will construct a theatre at Goldsboro, N. C., and Batchelor Brothers will build a moving picture house at Weldon, N. C.
- Dexter Brown will build a $25,000 theatre at Anderson, S. C., with a seating capacity of 800.
- Sheffield Bridgewater will erect a $50,000 picture house at De Ridder, La., with a seating capacity of 1,900.
- J. F. Letton, an Atlanta architect, has completed the plans for a moving picture house to be erected at Goldsboro, N. C., by the Damon Theatre Company. It will be about 70 by 100 feet.
- W. Eyles will build a theatre and office building at Americus, Ga.

**Mayor Owns Theatre.**

The new theatre, which is dedicated entirely to moving pictures, has been formally opened to the public at Tuscaloosa, Ala. It was erected by G. B. T. Co., at a cost of about $60,000, and is one of the best pictures houses in any of the small cities of the South east.

**Washington Whiffs**

John J. Payette, assistant general manager of the Crandall enterprises in Washington, D. C., “put across” a hobo in his latest picture, a silent version of the Prima film, “The Apache Trail.” Mr. Payette has been making a number of experiments with the enlarged orchestra at the Metropolitan Theatre.

A harp solo of itself would fall flat, he believed, but coupled with a picture such as the one used, it should make a hit and it did. The music proved to be particularly appropriate.

**Sherwood Controls Variety Films.**

Edwin A. Sherwood, popularly known throughout the territory as “Sherry,” is carrying on the business of Variety Pictures Corporation. This was formerly a Baltimore concern. Mr. Sherwood, with W. A. Ballenger, took over the proposition a few weeks ago, and opened offices in the Warner Building, Roms 1905 and 1907. Mr. Ballenger has since severed his connection with the concern and now Mr. Sherwood is going ahead with it alone.

**Tom Moore Has New General Manager.**

Tom Moore, who has a number of theatres in Washington, has announced the appointment of Tom North as general manager of his interests in this city. Mr. North has been considered in service with Pahe, Kleine and Fox, both in the exploitation and selling ends of the business. He is a showman of wide experience and a hustler from away back.

**Iowa Items**

The Hree Des Moines houses had week bookings of films for the first time this season, week ending February 21. The Des Moines Post, the big business with “On the Dance” and the Larsen comedy, “The Head Waiter.” The Harleys, also a blank house ran “Two Weeks,” with Constance Talmadge. This followed Lionel Barrymore in “The Copperhead,” which played to the biggest business of the season at the Garden the previous weeks.

Abe Frankle’s Rialto did well with “Soldiers of Fortune.” This followed a week of excellent business with Nazimova in “Stronger Than Death” and a two-weeks’ run of Mary Pickford in “Pollyanna,” which broke all house records.

**Blank Remains Independent.**

A. H. Blank has declined an offer from the Goldwyn Co. to buy a share in his Des Moines interests. Goldwyn suggested a deal by which a new Des Moines picture house would be financed by the film company and operated by Blank. Goldwyn would also get certain rights for bookings at the twenty Blank theatres in Iowa, Nebraska and Missouri.

Blank said he preferred to remain independent in the local field. His contemplated merger of interests with those of Abe Frankle in the city is still under consideration. Blank has had several conferences with Frankle the past week, but has announced no definite plans with A. H. Blank.

A Blank-Frankle house is practically a certainty this summer or fall if the merger goes through. Blank’s position on the downtown corner occupied by the Majestic and Royal theatres. The first Baptist Church gave two free performances for Des Moines children last
week, following a custom of four years. There were no color, class nor creed lines drawn, and the aim was to show a picture that would aid in the child welfare Americanization movement.

The film used was the "Modern Mother Goose," which has been endorsed by the Congress of Racial Equality and the Progressive Education Association. The first showing was at 4:30 p.m., Friday, and the second at 7:30 p.m. the same day.

Circuit's Uniform Programs.

The Adams Theatre Co., of Des Moines, is getting out a weekly program for the twenty houses owned and operated by the company. The programs are uniform in cover and material, but vary in number of pages, depending upon the size of the city and the amount of advertising obtainable.

Thus the Garden at Waterloo, la., has sixteen pages, and the Rialto, at Newton, la., has eight pages. All of the programs are printed at the company's own printing plant in Des Moines. Red ink on buff paper is used.

The third page of the program carries a little editorial about the Adams Circuit and its desire to please its patrons. The names of the manager and the hours of the showings are given. The week's bookings are then announced.

Inside there are notes about the plays and players, cuts, a page of "Fun," cast of characters for the more prominent features and advertisements.

Blank Wants More Houses.

A. H. Blank is reported as being in the market for five more Iowa theatres. His agents have been visiting a number of the smaller cities, with the hope of extension of the Blank string of houses.

Baltimore Briefs

Due to Guy L. Wonders, manager of the Wilson Theatre, being very busy with the work of putting his theatre, he has given up the work of looking after the films censored for the State of Maryland by the Maryland Censor Board. This work will now be taken care of by C. E. Fowler, who has been appointed by the Exchange Managers' Association to look after their interests in this city and state.

Mr. Fowler has been in the theatrical business for fifty years and was until recently located in Washington. He will have his headquarters in the theatre. Mr. C. E. Burton was taken ill there last week and will receive medical attention.

Screen Art Offices Opened.

The formal opening of the new Baltimore offices of ScreenArt Pictures, at 412 East Lexington street, took place on Monday, February 23. Michael Siegel, formerly salesman with Universal, will act as manager.

The first floor of the building will be used by Mr. Siegel for his private office and his general office. The building is fully equipped for the assembling and storage of films and will be taken care of on the second floor. "The Sacred Flame." "The Big Four" and several other productions are being released by Screen Art.

Stanleys in Trenton

The Stanley Company of America announces that they are preparing plans for the construction of a playhouse theatre in Trenton, N. J., to cost one million dollars. Negotiations have been in progress for some time by representatives of the concern for the purchase of the old known as "The Coliseum". It is reported that the Stanley Company will not only erect a theatre, but also a modern apartment house and a gymnasium.

Showing 'Em How It's Done.

Special cameras and equipment will be installed at the Walton Floor for Wednesday evening, February 25, when the Goldwyn Pictures Corporation will show how photoplay plays are made. Louis Bensonn, star of Goldwyn-Betzwood, will appear in person. The exhibition will be free to the guests, who will be invited to participate and then see themselves on the screen.

Picturcs Help Lift Debt.

Moving pictures were a feature of an entertainment which was given on Monday and Tuesday nights at the Trinity Lutheran Church in Baltimore. The performances were given in order to raise funds for the church debt.

York May Have Daylight Saving.

A daylight saving ordinance for York, Pa., was introduced in the City Council of that city by Mayor Hogentegel on February 17. It is provided that on the last Sunday in March the clocks be set forward one hour at 2 a.m. and that on the last Sunday in October, they be turned back one hour.

Worship Again in Church.

After having held services for over a year in the Parkway Theatre, North avenue at Charles street, due to the Seventh Baptist Church, North avenue at St. Paul street, having been partly demolished by fire, the congregation of the church has been able to meet again in the restored building on Sunday, February 22.

Out-of-Town Building Activities.

The Broadview Theatre in Danville, Va., which was razed by fire, is to be replaced by a building to be erected by the Southern Amusement Company, for $10,000. A theatre 75 by 95 feet, to be built on fireproof lines, will be built at Greensboro, N. C., by the Diamond Theatre Company. This playhouse is to be constructed after the plans by J. F. Leitner, architect of Atlanta, Ga.

A building of which the upper floors will be used for offices or apartments and the lower floor as an opera house, is to be erected at Easton, Md., by Henry P. Turner.

A motion picture and vaudeville theatre to cost approximately $25,000, is to be constructed in Anderson, S. C., by J. Dexter Brown. The building will measure 38 by 140 feet, and will be built of brick, with wood floors. The building was designed by Casey and Fant, architects of Anderson, S. C.

May Show Moving Pictures.

Negotiations are now under way for the purchase of the Colonial Theatre, on North Rutaw street, by New York theatrical interests, by the Cordon Realty Company, according to Ephraim A. Cordon, of that company. Mr. Cordon will renovate the Colonial if the deal fails to materialize, but at present he will not say whether it will be with motion pictures or vaudeville.

Personals of Baltimore.

Due 'o having slipped on an icy pavement recently, Louis A. DeHoff, manager of the New and Garden theatres, has his right arm in a plaster cast. Mr. DeHoff was returning to the New after supper when the accident occurred. An eight-pound baby girl, who arrived on Tuesday afternoon, February 17, W. F. Ballinger is making a trip over the eastern shore of Maryland for Select.

"Will be back at 2 p.m.—but not to pay any bills," was the way a small sign read that was tacked up over the door to Wallace High's office and signed by him one day recently.

Detroit Doings

Butterfield Fast Expanding.

THE W. S. Butterfield Enterprises have named a Detroit office at 601 Film Building, in charge of E. C. Beatty. This is established for the purpose of facilitating picture bookings over circuit in Michigan. Col. Butterfield informs the World correspondent that his Recent Theatre in Detroit will open in early May, and that it will be built on the old theatre in Lansing, seating 1,956, some time in March.

H. C. McCourt Managing Theatre.

H. C. McCourt, who came to Detroit to handle publicity for the exchange, has resigned to become house manager of the Family Theatre, Jackson. He is succeeded by W. C. Griffeth, who will continue to do exploitation work for Selznick in New Haven, and who formerly managed the Poli Theatre in Meridian, Miss.

C. C. Johnson Visiting Detroit.

C. C. Johnson, secretary of the United Picture Theatres of America, was a Detroit visitor last week, confering with local manager, M. Harlann Starr, and Detroit exhibitors holding United Picture franchises.

Sells Half Interest in Theatre.

Joe Optner, of the Olympic Theatre, Detroit, has sold his half interest for $5,000, and expects to leave shortly for California with Mrs. Optner, whose health requires a warmer climate.

Jackson Colonial Resumes.

The Colonial Theatre, Jackson, which recently suffered heavy damage by fire, is now open.

Equity Pictures Moving.

Equity Pictures will move March 1 to 202 Film Building, where they will have larger quarters. This firm has the Michigan rights to all Equity pictures, and in addition buys independent productions. Herbert L. Well, Robert J. Churchill, W. A. Haynes and others comprise the staff.

Some Personal Briefs.

James Minter, of Minter-Unitecl united, is back from New York, where he contracted for considerable new product for Michigan distribution.

George W. Sampson, of the Pathe exchange, reports that the big special, "Other Men's Shoes," with which he has been booking feature he has ever handled for Pathe, booking for it long runs in all of the best houses. He played the Colonial Theatre the last week in February.

If A. Hous, Detroit manager for Paramount, is back from a three weeks' sojourn in Florida, coming home via New York City, where he has booked a corner office.

Famous Players Building.

It is reported that Famous Players-Lasky will have a new Detroit theatre in the near
future. This will in no way interfere with its first-run franchise at the Broadway-Strand.

**Snowden Jazzing Things Up.**

H. T. Snowden, publicity manager for Robertson-Cole in Detroit, is doing excellent work and is getting the best results with his punchy sales letters and exploitation stunts. He came from the Cincinnati newspaper.

**Trend in Hospital.**

George W. Trendle, general manager of the John W. Prince and the Providence Hospital, going there for appendicitis. Drs. Keys, at the hospital, is to be back at his desk about March 1.

**Replenishing Hip Pockets!**

Cress Smith, manager of the United Artists in Chicago, and Harry Smith, manager of the Ployart, Chicago, were in Detroit recently to spend a day with B. A. Lucas, manager for United Artists, and formerly from the city. The question is did they really come to see B. A. or was it to get close to Canada?

**Standard Service Prospective.**

Jess Fishman, of the Standard Film Service, reports that his receipts have doubled during the past sixty days. This concern operates independently of any major company. Harry Charms, president of the company, who lives in Cleveland, where the company also has a branch, was a recent visitor here.

**Northwestern Notations.**

FIFTEEN motion picture houses in the northwest changed hands last week. Plans for nine new theatres were projected and one was renovated.

A. H. Brown, Mohrberg, S. D., has ordered plans drawn for a combined motion picture and theatre with a seating capacity of more than $100,000, he announced last week. The theatre, which will be one of the most commodious in the state, is to be finished next summer.

Stoughton, Wis., is to have a new motion picture theatre. The proposed new theatre, which is to be erected by local interests, is to cost $60,000 and seat 700 persons.

**Glass Enclosed Nursery.**

H. N. Turner, who is now operating the Family Theatre, Bismarck, N. D., has arranged for the construction there soon of a new house. The building will be of stucco. It will be one of the most modern motion picture houses in a small town to have a skillfully enclosed room, where mothers may take frettful children and watch the picture through glass enclosures.

A new motion picture house is being projected for Watertown, S. D., by E. A. Doyle. It will have seating capacity of about 1,400. Construction began last week.

Another theatre is planned for Watertown. M. W. Sheafe has announced that he will construct a building of colonial type to seat from 1,100 to 1,200. Mr. Sheafe plans to have his building completed before fall.

A theatre syndicate has been formed in Huron, S. D. It is reported to have paid $25,000 for a site. Plans made preliminary plans for an elaborate structure.

H. F. Brackelberg has opened a new theatre at Hanky, N. D. It is one of the smallest towns of the state.

**Adding a Long String.**

G. E. Windgren, director, opened the new Eltiage Theatre at Bismarck, N. D. The new theatre is the first projection of the Club House Theatre in that city. Mr. Windgren is owner of a string of North Dakota movie enterprises.

Roy Schneider and Ed Wille are the new owners of the motion picture house at Underwood, N. D.

W. R. E. Rice has purchased the Lyric Theatre at Pequot, Minn. Mr. Rice was formerly in the motion picture business at Walker, Minn. The Milltown, Wis., State Bank has taken over the theatre and plans to operate it as a part of the Club House Theatre in that city. It has purchased all the fixtures and the former owners.

E. Matthews, of Elmore, Minn., has purchased the Cozy Theatre at Truman, Minn.

Mr. Matthews took immediate possession of the house.

Andrew Norberg has purchased the moving picture house at Bowbells, N. D., from J. H. Mohr.

**Still They Build and Buy.**

The Melrose Theatre Company has been incorporated at Melrose, Minn., by August L. Sauer, Harry E. Exted and Caper Mau.

A new theatre is to be built on the opera house at Cumberland, Wis., has been announced by S. D. Hook. Mr. Hook purchased the opera house for the same amount. Ness & Howe are the new proprietors of the Star Theatre, Erie, Minn. Mayn, Howe, new member of the firm, recently purchased the interests of H. H. Chandler in the theatre.

R. W. and Alfred Hartz have leased the Empress Theatre, Elgin, Minn., from J. H. Bartley, for a period of one year at $400 monthly.

Rudy Deutschmann has purchased the interests in the motion picture house at Dunbeon, Minn., from Mr. Johnson.

Levi Sower has reopened the Midway Theatre, Midway, Minn., under new management.

**Remodels An Opera House.**

Remodeled as a motion picture house, the Grand Opera House, Stevens Point, Wis., will be reopened in about two months.

Elmore, Minn., opera house and will convert it into a movie theatre.

The Hawley, Minn., Lumber Company has been awarded the contract to build the new motion picture house in that town. It will be called the New Garrick.

**Free Movies for Employees.**

The Rogers-Brown Ore Co., Cuyuna, Minn., one of the largest ore handling companies on the Cuyuna Range, will furnish free motion pictures to its employees. Each employee has rented the old moving picture theatre and has paid $1 to get the picture.

The motion picture theatre at Renville, Minn., has been leased by J. P. Roach, proprietor of the local theatre, for $200 per month.

J. G. Heywood, Chippewa Falls, Wis., has leased the Lyric Theatre, Cornell, Wis., from W. S. Wix, the former manager.

The Iris Theatre, Velva, N. D., has been taken over by A. C. Russell. Mr. Russell plans extensive improvements in the theatre, he announced.

The Majestic Theatre, Ashland, Wis., was recently badly damaged by fire.

**Kansas City Comment.**

THE BELOVED CHEATER," a Robertson-Cole release which will start a week's run at the New City, Kansas City, February 19, is the cause of a flood of inquiries at the local office, according to Fred W. Young, manager. The picture is being booked rapidly in the territory.

INCE and READ PASS THROUGH.

J. Parker Read, Jr., and Thomas Ince were brief visitors at Kansas City, February 19. They were met by local film officials between trains. The trip to New York is for the purpose of completing arrangements for the big releasing company known as the "Big Six," which these well-known producers are organizing.

**Buffalo Bulletins.**

T HE Garten Theatre, famous in Buffalo's theatrical history as the former Shea vaudeville house located at Danforth and Western Ave., has again changed its policy, and commencing Monday, February 23, opened as a motion picture theatre. The name "The White Vale," a health propaganda film, which had the endorsement of Health Commissioner Francis E. Pope, is the opening attraction. The Garten Theatre property is owned by the International Railroads, and the last time the house had housed many theatrical notables.

It is the intention of Manager William F. Graham, under the new policy, to run nothing but special attractions. He will endeavor to appeal to the tastes of the women and children. It is announced that there will be two shows daily, one at 2 p.m. and the other at 8 o'clock.

**Venus Theatre Sold.**

The Venus Theatre, located on Seneca street, near Chicago, has been sold for John E. MacMickle to Mr. J. Martin. The theatre is in the heart of one of the most heavily populated sections of the city and has an established patronage for many years standing.

**Roberts Is Injured.**

Walter Roberts, assistant manager of the Strand Theatre, suffered injuries to his head in the theatre last Sunday night. Picking up something in the men's room in the Strand, he struck his head on the over hang of the stage, receiving several deep gashes. The doctors who were called to see the accident advised him to rest for a few days, for the better. He is expected to be all right soon, as the cuts were not deep, and the wounds are not serious.

**Proving Pictures' Popularity.**

To show the popularity of motion pictures in Williamsville, N. Y., the Glen Theatre is advertising that the theatre is open Sunday nights only during bad weather. What better proof would one want of the drawing power of the film play?

**Falling Pole Ends Show.**

A fire near the Oliver Theatre, North Tonawanda, N. Y., caused the falling of an electric pole, which, in turn, knocked out power for the projection machines in the theatre. Manager L. A. Barger was forced to dismiss the capacity house in attendance.

**Praises Boney Feature.**

Manager Henry E. Wilkinson, of the local Realart office, was visited recently by Judge John W. Schatt, manager of the Opera House, at Waukesha, Wis., and the judge was enthusiastic in his praise of the Pennsylvania Dutch atmosphere in the Constance Simmons in Production, "Easrtwist Susan."

The judge lived in the Pennsylvania Dutch country for fifteen years and is thoroughly familiar with the customs of the district. Before the picture was projected on the screen in his Gowanda Opera House Judge Schatt gave a brief talk from the stage. He described the quaint customs of the Key- stone state Dutch and related that the detail in "Easrtwist Susan" was the best he had ever seen. He also said that he owned a house in the district where he was a near du- plicate of the one in which Barnabettta lives in the picture. He declared that every detail, including the dialect, was a near duplicate of the one in which Barnabettta lives. The judge and he complimented Mr. Wilkinson on the production.

**A. R. Sherry, Jr., Arrives.**

A. R. Sherry, manager of the Star Theatre, introduced as his biggest attraction last week A. R. Sherry, Jr., a bumbling baby boy. The arrival was well bilited throughout the town and Mr. Sherry is now busy passing out the usual baby boy stories. Everyone's doin' fine, you thank.

Planning Briny Reception.

Alice Brady, daughter of William A. is coming to the Shubert-Teck early in March in her debut. "Days of Debris." While in Buffalo, Manager Henry E. Wilkinson is planning a banquet and reception in honor of Miss Brady, to which leading exhibitors will be invited. It is expected that Miss Brady will attend the "The Bean March," will be screened at the banquet.

Mr. Wilkinson screened Allan Dwan's "The Luck of the Irish," a Woodruff series, Tuesday evening, February 17. Harold B. Franklin, managing director of the Hippodrome, introduced the feature, said the judge and he complimented Mr. Wilkinson on the production.

**Spang Making Industries.**

Harry Spang, former News-Staff Local Events cameraman, is now making films for local industries, having screened the operations in several of the large plants in Buf- falo.
Listing Like Exhibitors from Every Town

By Nat Bregstein

Atlanta

NUMBER $1 is not the number of an auto license plate. It is a house number for a telephone number. Guess again. It is a movie house in the colored section of Atlanta run by Manager Roberts, one of the few ex-slaves in the city. If you wish to prove this assertion, tell him you are with Moving Picture World and will immediately see his juvenile chauffeur and instruct him that his car is at your disposal, at least that is what he did in my case. I paid several visits to Number $1 and I can say that it gathers the money. Several impromptu performances were pulled off in front of this theatre. They had a colored jazz band and several "picks" danced around as all colored boys do.

Roberts is a hard worker. He hasn't had a vacation in years, and certainly knows the game.

Little Rock

Baseball players have their training trips in the spring and the Little Rock illustrates train to get into the movies. Miss Arleen Taylor, manager of the Gem Theatre of the Harris & Kempner circuit of Little Rock, is training to be a Roshapfel. She is not going to take a course in the L. C. S. on how to run a theatre. She is going to gain experience watching the productions, paying careful attention to all details, studying the audience, and last, but not least, from what she reads in Moving Picture World A. Gibley page will also claim her attention, owing to the fact that Miss Taylor has spent several years on the lot in California. She has played "the girl" in the Westmoreland Theatre of Thomas Ince in "Americanism." The Gem Theatre seats 740, has an admission price of 10 to 20 cents.

The other houses in town are the Kemper Theatre, seating 1,100; the Crystal, seating 750, and the Beloit. These theatres have a great variety of pictures and a good deal of entertainment in between.

Beers & Malone also have a theatre in town, the Victory, seating 400, which will soon increase to 900. The admission prices are ten to twenty-five cents straight. They use Pathé, Fox and all western stuff. Beers & Malone claim their business from the exhibiting angle is a good deal like racing; you have to be a good picker to pick a winner.

J. Frank Shay runs the Palace Theatre for the Lynch Enterprises. Mr. Shay has this to say: "I believe a great deal in good music. We have been giving our patrons the right kind of musical entertainment. That is why we get the business. I believe this town needs plenty of publicity in exploiting pictures. When the next season opens, an actor or actress gets to the point where he will do this every one will get business."

Oklahoma City

There are very few towns of any size in Oklahoma. Oklahoma City is the key city for Oklahoma and the largest in the state. Geographically it is situated in a bad spot to get in and get out. An theatre doing business in town are as follows:

-the New Folly, admission prices of ten and twenty cents. R. D. Hutchinson is the manager.

The Lyric Theatre, seating 1,200. Mr. Slopoulos claims the theatre has become a pioneer in the state. "The dramas are better than anything in Oklahoma City," claims Slopoulos. This theatre will increase seating capacity to 2,000 soon.

The Majestic seats 600. Admission is ten cents. Mr. Lowenstein is the manager. This is a second-run house. Oklahoma City is growing very rapidly for the picture business and we look forward to big things," quotes Mr. Lowenstein.

The Tucker Brothers run the Dreamland, a 600-seater, doing a splendid business.

R. Dent runs the Lyric, seating 1,000. The exhibitors in Oklahoma City have Henry W. Ferguson, a publicity man of their own, doing their work. There are several exchanges in this city; F. P. Pickeral, of the Pathè; Jack Brainard of the First National; S. Benjamin, manager of the Universal; M. H. Tritch, of the Metro office; R. D. Lewis Film Company, A. C. Gibbs; manager. Lynch also has an office.

Pueblo

Pueblo is as quiet a town as one can expect to find. The population is about 60,000, of which, the exhibitors claim, there are only about 18,000 Americans. When the steel strike was on it hurt business considerably. Moore & Greeson own the Riofino, seating 1,200, and the Princess, an 850 seater. Since this story was written the Princess has been sold to J. Goodstein, former exhibitor in Philadelphia, also in the state rights business in Denver under the name of the Arrow Film Corporation.

The Majestic, another Pueblo house, is run by Cutshaw & Shepherd. This concern has been doing business in the town for twelve years. The firm claims that this is a poor mailline town. Western stuff is what the public likes. Cutshaw & Shepherd claim in their case their operation do not reach the town on account of the exhibitor prices asked.

Foster Brothers, who run the Colonial, seating 750, believe that the serials of today are too long; that they ought to be cut down to ten or twelve reels at the most.

Fort Smith

Fort Smith is a town that looks like one of those spots mentioned in one of the Jesse James stories. It would be an ideal location for some one to produce "Diamond Dick, the Roy Detective." The population is about 30,000, and shhent 10,000 are colored. It is a mighty easy town to get in to, but it is the other thing getting out.

Some of the theatres doing business in town are the Filmore, seating 600; the Famosite; seating 490; the Lyric, seating 750. Mr. Kirkpatrick takes charge of these theatres. The exhibitors receive their productions from three different towns, Little Rock, Oklahoma City and Dallas, Texas.

Hot Springs

Hot Springs has a population of 11,000. At this time of the year it is a mecca for tourists. The large exhibitors are healthy and in good condition. Blumstein and Wolf run two houses, the Lyric and the Princess. Blumstein has been in the business for thirty-one years, and has this to say: 'The exhibitor who wants to be a success has a good number of the five-reeler's could easily be pulled down to four and better.'

The other exhibitors are W. G. Blasheke, who runs the Royal, a house seating 600. Mr. Blasheke claims Hot Springs is a good picture town on account of the short season. Sidney M. Nitt runs the Centennial Theatre, seating 350. Mr. Nitt was out of town at the time of my visit. I spoke to Mrs. Nitt. She claims everything is running along smoothly, with business good.

Hutchinson

Hutchinson, Kansas, with a population of 20,000, is a quiet town. There are four picture theatres doing business. Fred Savage is the manager of the De Luxe. This house will shortly remodel to increase its seating capacity. "This is a splendid picture town," says Mr. Savage. "They like Western stuff here. Yet high-class productions go over in my house."

Robinson runs the Star, another house. Robinson runs the Royal, seating 425. Mr. Robinson has a local business with the Moore and Greeson Amusement Company. The Liberty Theatre, seating 250, is managed by H. C. Hutchinson. This movie runs on the open market plan.

Denver

Curtis street, Denver, Colorado, is like a part of old Broadway. They certainly have a guy White Way out here, and the movies top the list. Goldwyn bought the Tiffany Grand Theatre. It is an old landmark in town on Curtis Street and when it is completely remodelled it will add more lights to Curtis street.

All the producers have exchanges in this town. At the Fox office on Walton street we find Kalifsky manager. This young fellow has been with the General Photoplays and at the Goldwyn office W. L. Gillett is manager. He has been here about two years. At the United Artists office is the manager. Mr. Henry is an old-timer, having been with the old General Film Company and working in the business for many years. At the Pathe office Ward E. Scott is the manager. This fellow is a hard worker and claims everything is good.

J. H. Ashby is manager of the First National. At the Supreme Photoplays G. Kyler is manager. At the Arrow Film Company J. Goodstein, exhibitor in Philadelphia, runs the works. Mr. Goodstein is a mighty busy man, and keeps in touch with Philadelphia right along.

The Arrow Film Company have an office in town. M. Kravitz is the manager. The Art-O-Graf, independent producers, have an office in the Goldkrier Trust Building. They have just re-organized this company and will soon start producing again. They are in a studio at the other end of the town; while it is not in action at present, it will soon.

Rubie De Remer

Who will be starring in forthcoming serial production.

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Olive Thomas Has Narrow Escape From An Embarrassment of Actors

By Edward Weitzel

The apartment occupied by Olive Thomas on Central Park South has a view from her front windows that will be beautiful when the grass and the trees turn green and the long stretch of meadow land with the reservoir at its head is bathed in the rays of a fine spring morning. At present the wintry landscape to the north has its claim to the esthetic, of course; but seated on the lawn in front of the large gas-log looking at a book of "stillies" made from the scenes in "Youthful Folly," said scenes having been taken on a lovely old plantation near New Orleans when the jasmine was blooming and summer duds were airing on the line, had corner attractions that made a trip to the Southland seem the most desirable thing in the world at this time of the year.

I said as much to Miss Thomas, and she agreed with me—with reservations, said reservations having to do with the railroad travel incident to the trip. I was then and there given a "still" of the owner of the apartment, clad in a quaint but flimsy costume of cool and comfortable cut and perched upon the sturdy limb of a towering Eucalyptus or banana or what ever kind of a tree it was, while everything in sight, including a group of admiring little darkies in the background, registered ninety-seven in the shade.

"Any one should be willing to go through fire and water to get to that spot," I remarked with conviction.

Two Lucky Lunch Hunters.

"That is precisely what we did," replied Olive Thomas, "and it wasn't a pleasant experience. We ran into floods and were days late in reaching New Orleans. The water put the fire out in the engine and left us stalled more than once. This loss of time was dreadfully irritating and it got on everyone's nerves. Our director was doubly exasperated when he found that two members of the company had been left behind at a small station just before we struck the worst part of the floods. Orders had been issued that none should leave the sleeping car, but the pair wanted a change of diet and the train pulled out while they were busy in a restaurant. It was a curious sensation to look out of the window of the car and see nothing but water, the train going along. We try to be as cheerful as possible but the director would think of the extra expense the delay was costing and he would fervently bless the two pushy hunters for adding to the delay. 'We'll be lucky if we don't have to wait for them in New Orleans for a week,' he would exclaim.

'How long did you wait for them?'

'Not a second—when we pulled into a station next morning there they were, waiting for us.'

'How did they travel—by airplane?'

'No. We were stalled nearly all that night, but they caught a train that was switched around, and they had just finished a good breakfast when our train pulled in and they saw the name of our Sleepers Club. Our director must have been delighted to see the absentees.'

'I was, but what he said to them didn't sound like the stuff one due to the train for the rest of the trip.'

The Secret of Perpetual Youth.

I took up another "Youthful Folly" picture. The heroine of the story had discarded her gown of the vintage of '30 and her pendulous but eminently proper pantaloons that made her look as if she had escaped from an ancient daguerrotype, and was wearing an evening frock of the latest mode.

'What's been going on?' I inquired; "you appear to have taken a flying leap over the heads of some seventy-five years. One picture indicates that the attractive Southern miss you are acting was born at fifteen years before the opening of the picture, but the pictures themselves plainly that you have discovered the secret of perpetual youth: you are wearing a 1920 creation and do not look a day older than in your dimity and curls.'

Miss Thomas refused to satisfy my curiosity. She smiled and settled herself more comfortably among the pillows at her end of the divan as she replied:

'You must wait until you see the picture before you find out how I manage it.'

The secret is explained in the story. You know, youth is one of the things that never loses its attraction for everybody. That is why Mr. Selznick and I have decided upon a certain line of youthful heroines for me in my coming pictures.

'What sort of youthful heroines?'

'That's another secret that must be answered by the pictures themselves, but we have great faith in the young ladies.'

How the Picture Gets Its Title.

The next "Youthful Folly" photograph I took up showed Miss Thomas dressed in bridal robes, the central figure of a wedding ceremony. Her hair was in the clasps of a handsome but worldly-wise looking chap who seemed to be thinking more of himself than of his demure little bride.

'Do this the picture gets its title?' I asked.

'Yes,' replied the Select star; "but the bride isn't made to pay too dearly for her experience and she finds happiness at last. We had a royal time taking the plantation scenes. It was so beautiful there and the gentleman who owned the place did everything to make it pleasant. Look at this view of one of the roadways lined with trees which form an unbroken arch over it. Nearly all have barked since then."

The picture Miss Thomas held up warranted the enthusiasm expressed in her tone but the charming landscape furnished her only for an extremely short scene. Jogging soberly along that stately old road was an ancient nag pulling an equally ancient carriage. One sat the young lady of the vintage of '63 driving the rickety turn-out with a look of keen enjoyment and swarming over every inch of available space. It is evident that evidently thought moving picture acting the finest outdoor sport yet invented.

'It looks like a picnic,' was my comment.

An Embarrassment of Actors.

"It was to the little colored boys," said Miss Thomas. "They enjoyed every minute of our stay and wanted to be in every scene. While we were driving along I overheard one of the little clowns whisper to the boy next to him: 'My mammy says Miss Thomas gives more'n ten dollars a day foah actin' up. Golly, I'd do all th' time foah nothin'. I'm goin' ta ask her tuh let me.'"

"And did he?"

'Indepedantly did! The day we left he came over to where I was waiting for the auto, or rather was pushed over by the other members of my recent bodyguard, and offered his services and those of his companions for an unlimited engagement in the movies at nothing a day. 'But how would you all live?' I asked. 'Where would you get your meals?' Can you imagine my embarrassment when that little darky looked up at me with those big eyes of his and remarked confidently, 'We all kin live with youah.'"

"You don't mean to say that you refused the offer?' Miss Thomas.

'It was a splendid chance to reduce the high cost of picture production, I know, but my landlord may have objected to a colored orphan asylum in the apartment.'

New York F. I. L. M. Club to Aid New Jersey Exhibitors.

A MOVEMENT to interest members of the New York F. I. L. M. Club in assisting New Jersey exhibitors in securing Sunday opening for theaters was begun recently when a number of members prominent in the industry addressed the club. Dr. Charles Hespie gave a detailed outline of the efforts made thus far to have such legislation passed, and appealed for the moral support of the New York exhibitors. He suggested that slides be used for propaganda work. He estimated the number of New Jersey people favorable to Sunday opening at 75 per cent.

Secretary Frederick H. Elliott, of the National Association of the Motion Picture Industry, was another speaker. A. M. Fabian, general manager of the New Jersey Motion Picture Association, asked the New Jersey exhibitors to be notified officially by letter that Dr. Hespie is the leader in the campaign for Sunday opening. The F. I. L. M. Club, pledged Dr. Hespie, would offer all possible assistance and named a ways and means committee, under the direction of H. H. Luxbaum, chairman, and Messrs. Jans, Abeles, Gersten and Rosenblueh.

H. H. King, president of the F. I. L. M. Club, so far as possible, is daily in conference with conditions in the industry in Cuba. Reports showed intense interest in the coming exhibitors' convention to be held at Utica on March 9 and 10.
Independent Exchange Owners Meet in Chicago to Form Permanent National Body

A NATIONAL convention of the chief independent exchange owners of the United States will be held in Chicago from Monday, February 23, until Friday, February 28, inclusive, under the auspices of the Capital Building, the two most famous offices of the Capital, on the second floor of the Consumers Building, will be convention headquarters.

The main object of the convention will be the formation of a permanent national independent association, the name of which will be chosen by vote.

Among the other matters that will be taken up are the mapping out of a cooperative, national advertising campaign, the permanent settlement of all boundary line disputes between exchange territories, the definite fixing of the percentage question in each territory—in the matters of prices for new, second hand, and determination of what types of pictures shall be made by independent producers for the coming year, with respect to both stars and subjects. The selection of the types of pictures best suited for each exchange territory will be determined by ballot, by those present.

All the big independent producers of the United States will be present at the convention, among them being Isidore Bernstein, National Film Corporation, Los Angeles; E. W. Hammond, Educational Film Corporation, New York; C. M. Griffin, Pinnacle Pictures, Inc., Los Angeles; S. L. Barnhard, Creative Film Corporation, New York; Abe L. Cummings, Educational Film Corporation, New York; L. C. Mann, Film Associates, Inc., Chicago; K. L. E. Land, Chicago, etc.

Among the independent stars at the convention will be Neal Hart, Helen Gibson, Irving Cummings, Billy West, Hank Mann, etc.

Gene Pearce, of Pearce Film, Inc., New Orleans, will act as chairman during the convention.

“The Land of Opportunity”

Praised by Chicago’s Mayor

By W. BEADELL, manager of Select’s Chicago office, gave a private showing of “The Land of Opportunity” to Mayor Thompson and his official staff Tuesday, February 17, in the City Hall censor room.

The mayor was greatly impressed by Ralph Ince’s impersonation of Abraham Lincoln and expressed his surprise that so much of the history of that eventful time could be condensed in two reels of film. He also complimented Manager Beadell on the fine selection of stars and two-reelers.

He concluded his remarks by saying: “I tell you, Beadell, that I have seen many five-reel pictures with a great deal less action than is shown in this two-reeler. The picture should run for the next two years in the United States.”

“The Land of Opportunity” was released in Chicago territory Sunday, February 8, and twelve prints have been working constantly ever since.

Some exhibitors are to be found who think that this picture should be shown appropriately only on Abe Lincoln’s birthday, forgetting that the lesson of his marvelous life is one which should be specially more especially during the present season of social unrest, when alien firebrands, who believe only in revolution and bloodshed, are attempting to destroy government by the people and for the people in this beloved country of ours.

It should be esteemed a solemn duty by every exhibitor in the country to show this picture as often as possible within the coming two years. Especially should this be done in sections of great cities, which are inhabited largely by people of foreign birth and who still speak a foreign tongue.

From the youngest to the oldest, people of every tongue can learn from this picture how the rail splitter rose to be president—and how he saved this government of the people and by the people from perishing from the earth.

Novel Exploitation Stunts for “Great Air Robbery”

THE opening of “The Great Air Robbery” in Chicago, at the Bandbox, was ushered in Sunday, February 22, in a most spectacular manner. Four Curtiss planes made that number of flights, of an hour each, high up over the city, dropping literature and passes to the Bandbox.

Another big exploitation feature was the parading of a prize Jersey cow, owned by Armour & Co., wearing banners reading: "This Is No Bull; The Great Air Robbery Is the Greatest Sensation of the Day."

"Princess Locklear," as the prize animal was christened, paraded through the "Loop" district and created great amusement and attracted wide attention.

The foregoing will serve to remind the reader that Harry Rice is back in town with Universal, indulging in some of his novel exploitation stunts. Harry is responsible for "The Great Air Robbery" and for the introduction of Lieut. Locklear to Carl Laemmle.

George L. Levine, Universal’s young Midwest manager, was in the city last week and told the writer that "The Great Air Robbery" was released in that city, February 1, and that it is doing phenomenal business in his territory. He came in to steal some of the Harry Rice thunder.

Morris Fleckels Is Elected

Vice-President of Universal

M ORRIS FLECKELS, associated with Universal since its birth and for many years manager of the old Chicago office on Lake street and Fifth avenue, and holding other important positions in more recent years, spent a day in Thursday last week on his way to New York from Universal City, where he has acted as President Laemmle’s personal representative for the past five months.

Fleckels, it is said, is his most recent promotion; but it is known to a select few that he was elected vice-president of the organization at a recent meeting of the board of directors in New York. He will now make New York his headquarters.

H. Powers, treasurer of Universal, passed through the city Monday, February 16, bound for Universal City, on a flying business trip.

Chicago Offices of the United Report Increasing Business

J. E. O'TOOLE, manager of United Pictures Corporation, in the Chicago office, is pluming himself over the fact that three first runs in the "Loop" are credited to his office for the week of Sunday, January 22. These are "Between Men," a Hart reissue, at the Castle; "The Tiger Girl," a Griffith reissue, at the Pantages; and "The Carstairs Brothers," a United picture, first run, at the Rose.

He reports business exceptionally good, thirty-seven new franchise holders having been added to the list in the last two weeks.

Mr. Scates, brother of Walter S. Scates, who is manager of the Boston office of United Artists, has been appointed assistant manager of the Chicago office by Mr. O’Toole.

R. H. Smith, formerly Chicago manager of Triangle's office and now in charge of Triangle’s bookings on the south side, is doing splendid work. Manager O’Toole informed me that Sydney Smith is holding up his end for Triangle on the north side.

Mr. Vandawalker, formerly manager of Doll Van Pictures, in the Film Exchange Building, 207 South Washington ave., has been appointed manager of Hallmark Pictures Corporation, to succeed Frank J. Flanders. Mr. Vandawalker is looking both Doll Van Pictures and the Hallmark product in Illinois territory, the physical distribution being made by United. Mr. Vandawalker was transferred from the Chicago offices of United. When seen, he was careful to state that the Chicago transaction refers to the state of Illinois only and that Doll Van still retains its Indianapolis office, which will attend to

Want a Private Secretary?

Margaret Fisher's one in her American, "The Dangerous Talent."
customers in that territory as in the past.
G. N. Montgomery, who has been manager for the old General Film Company, in various positions at various times with the World, Metro, First National and Paramount, is now held manager throughout the country for Hallmark Pictures Corporation. It can be gathered from the foregoing that the Chicago offices of United Pictures Corporation, the Mollers and Building form an interesting bee hive, the busiest I know of in the city.

Discuss Handling of Metro’s Fewer and Better Productions

A n interesting meeting of Metro salesmen, working out of the Chicago offices, was held at 191 Wabash Avenue, Wednesday, February 14, at which District Manager Shirley presided. The main object of the conference was to discuss and formulate plans for the proper handling and exploitation of Metro’s fewer and better classic productions that are coming. Much time was devoted to the handling of “Shore Acres,” the latter featuring Alice Lake, the bright, new star in the film world.

Mr. Shirley told the delegates that “Shore Acres” the organization has a box office attraction that will far exceed any yet released this year and that it will prove a close rival of “In Old Kentucky” as a money-getter.

Few among the older generation can forget the old reliable stage success, in which James A. Herse scored so many triumphs. “East Lynne,” “Uncle Tom’s Cabin” and “Shore Acres” were life savers that never failed theatrical managers of the old days in a pinch.

Indorses Bill Prohibiting Shipment of Indecent Films

T HE Chicago F. L. M. C. Club has united with other picture organizations throughout the country in support of the Walsh bill, recently introduced in the House of Representatives, at Washington. This bill classifies movies with books, newspapers, photographs and other printed material for the purpose of protection of the public by prohibiting the sending of indecent films from one place to another, by mail or otherwise.

Prominent members of the film business are of the opinion that the passage of this bill will do much to solve the annoying problem of censors. The ultimate result of the bill will be to remove film business from the producers and distributors of obscene films.

“The Stolen Kiss” Supplants “Little-Miss-by-the-Day”

M ANAGER WILLARD, of Realart Pictures Corporation, reports fine business at the “Little Miss by the Day” and “Soldiers of Fortune” and “Mystery of the Yellow Room,” and that exhibitors are much pleased with the box-office values of these attractions.

“The Stolen Kiss” has supplanted the title of “Little Miss-by-the-Day” for Const. Bingeman, of the Realart picture, which is to be released March 4. It is six reels.

Dan Roche Now a Proud Father.

Daniel Roche, publicity and exploitation manager in the Chicago office of Famous Players-Lasky, has added about an inch to his stature since he became the proud father of a baby girl.

The happy event occurred shortly after the big national convention of Famous Players-Lasky, recently held at the La Salle Hotel, and Mr. Roche has been flooded with congratulations from all sides. The baby stranger are doing well.

Urges Chicago Film Veterans to Join Cinema Post No. 494

J OHN G. HAHN, secretary of the Rothacker Film Manufacturing Company, has sent out a call to all Chicago film veterans in the moving picture business, to join Cinema Post No. 494, which has just received its charter from the American Legion.

“If Chicago film folk are to have their own Legion Post, let’s make it a real post. Send in your names, buddies,” says Mr. Hahn.

All Chicago veterans connected with moving picture work in any way—moving picture operators, actors, directors, cameramen, theatre attendants, etc.—are invited to join.

Creswell Will Form School for Training of Film Salesmen

I T is the intention of Special Representative Fred J. Creswell, of Famous Players-Lasky, to open a school for film salesmen in the Chicago office in the near future. He has divided the Chicago territory into twenty zones and he plans to have a salesman in each who will be responsible both for the sale of the picture and its success at all times as a money-getter.

Mr. Creswell will select twenty young men for the purpose, preferably those having no film experience but who have a desire to enter the film business as a lifetime career. These men will take a two weeks’ course of instruction not only in salesmanship, but in exploitation as well. They will also be taught the values of publicity and means of securing it; also advertising and many other similar aids.

The object is to make these salesmen not only valuable as an asset to the organization, but also to prove that from the time a picture is sold to an exhibitor up to the date of its showing, these men will be expected to furnish him valuable technical assistance.

Dear, Old Tom Comerford, Fine Actor, Passes Away

T HOMAS COMERFORD, widely known for his artistic acting in old men’s parts in numerous Essanay productions, passed away in Chicago Tuesday, February 17. He was a delightful old gentleman and everyone around the big Essanay studios loved and venerated him.

He was buried at Olivet cemetery, this city, on Friday, February 20. It was said that his many friends among moving picture actors could not have been present during the obsequies; but they are scattered far and wide and will deeply regret to learn of his death.

Bradford Succeeds Creswell as Famous Players Chicago Head

R. E. BRADFORD, who has filled the position of branch manager for Famous Players-Lasky in Atlanta, Ga., for the past eight months, has been appointed the new Chicago branch office to succeed Mr. Creswell, now special representative of the organization’s Chicago district.

Mr. Bradford has many friends in Chicago among exhibitors and in the trade generally. The writer can vouch for his handling of business as a first-class business man and his great popularity when manager of Tri- angle’s Chicago office. He also established a splendid record in Minneapolis, where filling the position of branch manager for Goldwyn.

Around Chicago Picture Theatres

By Mary Kelly

Charles Ray’s Social Blunders Cause Low Delighted Giggles

H ’s my best male bet,” Manager Martin Saxe smiled with satisfaction as the mass of chattering femininity, excited by seeing “Red Hot Dollars” moved through the lobby of the stately Pantheon Theatre.

“It is not ever thus with the he-stars” be continued with a sigh. “Now for instance there’s Mr. So-And-So, who goes big with our men patrons, but who doesn’t attract the women. Charlie Ray does. Women of all ages appreciate him.”

At that very moment they were appreciating him, judging from issuing sounds. There were low delighted giggles, and then and then a girl’s unrestrained laugh, as Charles stepped on a grand dame’s train, or sat in the seat with the chauffeur, or made any other of those awkward, altogether charming social errors which are his wont.

And in all of these original antics the Pantheon orchestra was proving equal to the task of accompanying this hero who never grows up. It was a “red hot” picture indeed up to the last. The organ selections as well, including a popular overture, were peply and started the show with a dash.

“We have a thoroughly American orchestra,” explained Manager Saxe. “There is little adherence to foreign musical traditions with our own. Our programs consist mostly of compositions produced in this country and played in this country’s style by American citizens with just the right amount of jazz in their systems to make their playing interesting and exciting.”

Despite the excellence of its instrumental music, the Pantheon still clings to the idea of introducing vocal soloists. With all due credit to the soloists engaged, is there not a superflity in this provision for additional entertainment? Is not cinema art in itself, when appropriately and attractively accompanied, a complete and potential form of amusement?

The Pantheon orchestra has demonstrated a talent for being a perfect musical complement for everything that happens on the screen. This harmony between picture and orchestra is noticeable not only while the feature is showing, but during the presentation of travelogus and comedies, as well. In fact the musical setting arranged for Molly’s Mumps, a Robertson-Cole comedy, exhibited just before “Red Hot Dollars” was a delightful revelation of how humor can be expressed through music.

Big Organ at Covent Garden Makes Vain Peals for Irish

M ARGUERITE CLARK spent a part of last week on the Covent Garden screen where she appeared as “All-of-a-Sudden Peggy.” A blind man would have had no difficulty in catching the nationalization of this engaging little heroine.
Peggy, he had entered the theatre, so com-
plete was the tribute which Dr. T. J. A.
Mapp, organist, paid to her connection with
the Emerald Isle. All the familiar Irish
ballads (yes, all of them) he collected for
this occasion, and played them for all the
sentiment in them.

Probably they wouldn't have been as ef-
effective on any other instrument; but the
Covent Garden organ, the largest in any
museum in all of Chicago, has a reputation
for perfection of tone and cor-
rect distribution of sound, that it fully
sustains. It has 250 stops, and a repro-
duction of every instrument. On this par-
cular occasion, the harp played an
important part in the program, for obvious
reasons. The chimes, too, rang out
duly due a daughter of old Erin. But per-
haps the Covent Garden is in the wrong
section of the city, or the wrong section
of the globe. In Dublin, for instance—well
there would have been a demonstration.

At the Covent Garden, the attendance fell
below average.

How Balaban Knows Whether
Pictures at His Riviera Take

If the Riviera patrons don't like the new
picture on its opening night, General
Manager Balaban knows it. He
has a carefully trained corps of ushers sta-
tioned in the lobby and entrance at the end
of each show on the night of the change in
programs. If they are held back, favor-
cism, favorable or adverse, they make note
of whatever they hear, on cards printed
especially for the purpose. If they are dis-
appointed looking fan just emerging
from the theatre, they make an effort to
hear his expression of his attitude toward
the picture. If there is an enthusiastic
comment from another, the usher reports
that with equal attentiveness.

These cards are submitted to Mr. Balab-
ban who at the close of the show, checks
up. If there are two complaints to one
expression of praise, he knows there's
something wrong with the picture, and pro-
ceds to right it—which sometimes means
procuring another feature. In other cases
the remedy can be found by cutting out
certain advertising or production papers
or which are dragging out the picture to
too great a length.

"We might be able to fill our houses with
this picture if only it is," said Mr. Balaban,
"but we couldn't afford to displease the
public. We can't afford to be money-mad.
It isn't as important as that. Give our
patrons. It is entirely a ques-
ton of what they want to see. And this
system of commandeering the services of
the people used to be the idea. It is
proven a most efficient one. For every
valuable suggestion from our employees in
regard to an idea that will improve our
house or presentation, we offer one dollar.
Many times an alert employe will see an
opportunity which a manager might miss."

Artists and Not Favorites
Grace the Playhouse Screen

RIGHT off Michigan Boulevard, up a
flight of marble steps, through a lobby
done in grey and coral, and you find
yourself in one of Chicago's super picture
theatres, The Playhouse. Famed for its
high-grade photographs, as well as their
atmosphere, is the Chicago. Mr. Harry Smith is
responsible, this theatre has become somewhat of a rendezvous
for fashionable ladies en promenade and for the
cultured classes who are looking for some-
thing above mediocre in the way of films.
Its location—in the Fine Arts Building—
brings to its doors people with discrimina-
ting tastes and a sense of romance.

Having established for itself a flattering
reputation, The Playhouse faces the neces-
sity of living up to it and in this effort
is gratifyingly successful. The first essential,
naturally, is the choice of productions of
a sort that are at the same time
photography and settings
c. Only the stars who have come
be recognized as artists, not merely pub-
clic favorites, are permitted to grace the
Playhouse screen. Thus Norma Talmadge
has been chosen as a two-week attraction
in her latest First National release, "A
Daughter of Two Worlds."

In close keeping with the quality of this
picture is the excellent musical program
that has been especially outlined. Organ
recitals by day and orchestral music by
night accompany the scenes. An arrange-
ment for softening the organ tones sug-
gests the same care and refinement that is
noticeable in the management of this
theatre. The keyboard is far back
everywhere, so that the sounds, in reaching
the audience, are lost and have
a pleasing far-off effect. The organ is en-
abled to follow her cues on the screen by a
special arrangement for this theatre. For unusually elaborate specta-
tacles an appropriate prelude consisting of a
ballet number or of vocal selections is ar-
anged.
Even the matter of advertising has been
deliberately placed in the hands of artists. Attractive
cardboard, hand-lettered posters have an
actual decorative and professional value
and entrance where they are placed.

Paul Brunet Says Pathe Serials for 1920
Will Show Improvement in Artistic Value

ANNOUNCING the serial program to
be followed by Pathe for this year,
Paul Brunet, vice president and gen-
eral manager of Pathe Exchange, Inc.,
stated that the installment form of photo-
play is daily receiving more general recog-
nition as an important element of the
program by exhibitors.

"We have hardly ventured far enough
into 1920 to permit dogmatic statements as
to developments characteristic of the
year," Mr. Brunet said. "Still there are so
many indications, unmistakable in the
message they carry, that I unhappily
hear the hazard of the opinion that the serial film in
this year will realize greater strides to
wards universal recognition than during
any one previous year.

Serial Popularity Increasing.

"The increasing popularity of the serial
was amply evidenced last year in the num-
ber of theatres, long established, which added this form of photoplay to their regu-
lar programs. This condition, along with the observation that coincident with the opening of new houses all over
the country would come a greatly increased
demand for films of all kinds, was a big
factor in the adoption by the Pathe or-
ganization of a much broader policy with
regard to serial production and distribu-
tion.

"Naturally Pathe serials this year will
show an improvement over last year in
artistic value. But the improvement will
be greater in this respect
than that due merely to the normal ad-
vance of film plays because of increased
experience in production. For Pathe has
set itself a much higher standard for serial
plays, players and production. The se-
rial has arrived at the point where it must
be treated by the producer with as much
concern for well-crafted situations, cap-
tact and artistic production as the feature
film.

"With regard to the more direct busi-
ness—distribution, service and the exhibitor, Pathe has inaugu-
rated a policy that will vastly increase the value
of the service rendered the showman.
To the producer it can be said that this
will be avoided and that sufficient time to ex-
properly the theatre's offerings be
given, the Pathe serial program is now
determined upon for a period of eight
months in advance of release."

Feiber and Shea Circuit

Books "The Sagebrusher"

ERLESON HOOKS' "The Sage-
brusher," the latest great "Authors'
production presented by Benjamin B.
Hampton, is winning great praise. W. K.
Hollander, critic of the Chicago Daily
News, hails it as one of the genuine big
plays that has seen a long time and the first run of the picture at
Moir's Alcazar Theatre was as big a suc-
cess was a production in Los Angeles at the Kinema Theatre.

Lately of the big first run circuits to give
the production enthusiastic approval is the
Feiber and Shea Ohio chain of theatres,
under the general management of D. B.
Cool, which includes the Park Theatre,
Youngstown, the Colonial in Akron and
the Grand Opera House in Canton.

C. E. Stillwell, of Stillwell's Casino, Spok-
ane, has contracted for a week's presen-
tation, and this picture opened a week's
engagement at the Columbia Theatre
Pittsburgh. The picture is also playing a
week's engagement at Tom Moore's Strand,
Washington, D. C.

First run booking has been made by the
Ansonia Theatre, Butte; Imperial, Great
Falls; and Melba, Mont., and specially for M. L. Markowitz, of the Strand, San Francisco.

Walter Miller's Services Loaned

Walter Miller, shortly to start work as a
featured player with Artclass productions,
and who is in California where he played the
title role in "The Return of the Tarzan,"
has been loaned by Artclass to the Selmick company. He is working un-
der the direction of Mr. W. E. Moore Miles.
Incidentally, the association resents a friend-
ship between director and actor that has
endured through the screen years since
both were associated in the Vitagraph com-
pany together. Mr. Miller is expected in
New York shortly.
William Farnum Finely Cast
in Fox Production “The Adventurer”

WILLIAM FARNUM finds a blithe and congenial role as Don Caesar de Bazan in his new six-part Fox production, “The Adventurer.” Surrounded by a capable cast, with Estelle Taylor playing a strong feminine lead as Maritana, the gypsy dancing girl, he carries the spectator with him in one of the best romantic dramas yet produced.

“The Adventurer,” written by E. Lloyd Sheldon and staged by J. Gordon Edwards, is a historical drama, without the history. In other words, it is a story of old Spain, laid in the sixteenth century, told without particular reference to the facts of the period, though King Charles II and Queen Isabel are present in many scenes, with full court attendance. It is a tale of the “Zounds!” and “Gad-Zooks!” school, full of dark intrigues, bold adventure and charming love scenes. The costuming and settings have been well looked after and the illusion of real life is constantly felt, though there are dramatic surprises in plenty.

A Fine Production.

This type of story is well-known to mature readers of the present generation, who will find a pleasant troop of memories set in motion as they watch this screen subject. It recalls “When Knighthood Was in Flower,” “To Have and to Hold,” and even the lusty tales of Alexander Dumas. Don Caesar de Bazan, a penniless adventurer, proud of his noble birth and loyal to his King, even though the latter is a weakling, has the dashing imagination of a D’Artagnan. He fights innumerable duels, is sentenced to death for drawing his sword during Holy Week, enters into a marriage with a veiled woman at the behest of a scheming prime minister, and finally lives to restore his name and prestige throughout the kingdom. The six reels are crowded with colorful action.

Mr. Farnum again proves his readiness as an actor in this subject. He has just the proper conception of the theatrical to carry off such a role. He is never better than when depicting a virile, romantic character, full of vitality and humor. The action is so cleverly shaded that the humor of the situations is felt even in melodramatic moments which might slip into burlesque in less capable hands.

In going back over the lists of actors and actresses who have done good service for the screen, it is doubtful if one could be found whose contribution, as a whole, has been more substantial and consistently as strong. William Farnum was one of the first of the better actors who saw the

By ROBERT C. MCRLAVY.

screen for what it was—a new medium for reaching the masses in greater numbers than the stage would permit. He had played successfully on the legitimate stage, winning approval in “Ben Hur,” “Virginius,” “The Prince of India” and many other dramas.

The screen opened up a new and undoubtedly wider range for his extraordinary abilities. His dual role in “The Tale of Two Cities” is easily remembered. He won success as Jean Valjean in “Les Misérables.” All told, he has appeared in about thirty-five pictures, all of which reflect his strong personal appeal.

An Actor of Many Parts.

Prominent among his list of screen successes are the tales of our own early Western period, some of them based on the novels of Zane Grey. In these dramas he appears sometimes as a member of the Texas Rangers, sometimes as a “Killer” and at other times as the familiar cowboy hero. But in all these stories Farnum carries with him a broader and deeper feeling than the average plainsman protagonist. When you are watching him as Buck Duane, the last of a family of bad men, or as a member of the Rangers, whose business it was to preserve order under difficult conditions, you sense in his movements a real historical background. He fills the imagination, not only as the chief figure of a particular story, but as one who visualizes the man of the plains as he must at one time have actually existed.

He brings to the spectator an impression of the old West which suggests a truthful representation of its romantic life, its sinister melodrama and above all, its constant hardships. In such subjects he has undoubtedly done much to perpetuate a genuine picture of this life.

In “The Wings of the Morning” William Farnum played the hero in a story of romantic adventure that was brilliantly successful in its way. Based on the fascinating novel by Louis Tracy, the picture seemed like an actual realization of the original story. Almost every important episode in the novel came in for satisfying treatment on the screen. In other subjects Mr. Farnum has appeared as a still virile, but more restrained and compassionate hero.

That Mr. Farnum is a compelling actor has been demonstrated many times. He proves it again in “The Adventurer,” and he is said to have still another role under way that will have wide appeal. He has a cumulative drawing power after seeing him in a few subjects.
FRANK FERENDINI, of Richmond, and R. D. Craver, of Charlotte, N. C., with their wives are stopping at the Hotel Astor. Messrs Ferendini and Craver are First National franchise holders and came to New York, primarily to attend the First National meeting of the Board of Directors.

Harry H. Bernstein, who has been employed as a writer on the Evening Sun for five years, has accepted a position with Selznick.

Abe Goodstein, a prominent exhibitor of Philadelphia, is managing the Arrow Exchange at Denver. While he retains his business interests in Philadelphia, he was obliged to go to Denver on account of his wife's health. Recently, it is reported, he purchased one of Moore and Green's theaters in Pueblo, Colo.

William C. Patterson, manager of the Criterion Theatre, Atlanta, is stopping at the Hotel Astor for a week or more. Mr. Patterson is one of the live wires and leading exhibitors of the South.

H. H. Van Loan, who for some years was identified with Universal and other motion picture organizations, has interested Rodman Wanamaker in producing a series of feature productions.

Gene Mullin, of the Goldwyn staff of writers, will leave for the Coast about March 1. Whether Mr. Mullin will go west for the Goldwyn interests was not learned. His contract with Goldwyn expires shortly.

Terry Ramsaye, of Kinograms, received a print, taken from the London, England, Daily Mail, showing a modern gasoline station tank, the first automatic tank installed in England. It was accompanied with a request to publish it in Kinograms. Another one of Kinograms camera correspondents sent word that the London haberdashers were seriously considering laying in a stock of smock shirts, the kind that buttons down the front.

Harriett Underhill, editor of the motion picture departinent of the New York Tribune, was obliged, on account of sickness, to go to Saranac Lake, where she is now living. Many of her friends have written her.

C. W. Barrell, with James Goebel, as assistant director and cameraman, left for the lumber camps of Michigan and Minnesota to direct a picture depicting the process of procuring and finishing telephone poles. These scenes will be used in connection with an industrial for the Western Electric Company. They left New York on Sunday, February 1, to be gone two weeks.

Wray Physioc, several years with the Biograph as a director and recently in Florida producing a series of one-reel comedies for the Pioneer, is now producing the Herbert Kaufman editorials for Selznick.

M. A. Lightman, of the Criterion Film Service of Atlanta, was in New York the past two weeks, buying up a number of special attractions. Mr. Lightman took over the Educational Film Exchange at Atlanta for the distribution of the Educational films for Atlanta and the South Eastern territory. He also purchased the rights for the Comedvart comedies and the Al St. John comedies in the southern section. Mr. Lightman returned to Atlanta Friday, February 26.

William G. Smith and M. Lewis have organized the Fidelity Pictures Corporation with offices at 117 West Forty-sixth street, New York. Their first production, "The Married Virgin," is being sold on state rights basis. Sol Lesser has purchased the rights for California and Northwestern territories. The Program Feature Service, Harry Sanwick, has taken Northern New Jersey and Greater New York. The Circle Film Attractions has taken over Western Pennsylvania.

John F. Driscoll is now with the Boston Photoplay Company covering the Connecticut territory. Joseph Leighton, formerly with the Boston Photoplay Company in Connecticut, is now representing Federal Film Corporation in the same section. Mr. Leighton is one of the oldest salesmen in New England.

Agnes Egan Cobb is recuperating from a severe attack of the grippe at the Hotel Tryonmore, Atlantic City. She will return to her desk as sales manager of Schember-Ross Productions on Monday, March 1.

Edward Hauck, the negative developer of Kinograms, from Chicago, says: "I am glad to be in New York. I am convinced Chicago is dryer than ever and more negative. New York has it beaten for snow scenes."

Randolph Bartlett is back again with Selznick, in a position of importance. He has been on the Coast with the Photoplays Magazine. He hasn't lost his fondness for omelets.

Lieutenant Jim Anderson, touring the United States and Canada with "Auction of Souls" over the Keith circuit, is in New York. Aurori Mardiganian, the Armenian girl who plays the lead in the production, made the tour with Lieutenant Anderson, making a personal appearance at each performance.

Jerome Herzog, of Halluark, has been appointed manager of the newly acquired offices of the company in New Haven.

H. G. Lux, Jr., president of the Alhambra Amusement Arcades, of Utica, N. Y., and W. H. Linton, of the Hippodrome Theatre, of Utica, also the treasurer of the New York State Exhibitors' League, were in New York all last week taking reservations for the exhibitors convention to be held in Utica, March 9 and 10.

Stan Twist made a visit to Montreal for a week before returning to Chicago. Stan says he owes himself a few weeks' vacation before starting in new enterprise.

Will C. Murphy, of the Selznick publicity staff, is a sufferer from the grippe, and has been obliged to keep in doors the week of February 22.

Theodore Dietrich, of the Deitch-Falk Pictures, left for Pittsburgh, on Saturday, February 21 in response to a telegram announcing the serious illness of his mother.

Charles Gatchel, the editor of Motion Picture Plays, published by Street & Smith, was married in early February to Miss Fannie Kilbourne, a magazine writer of note.

Tracy Matthewson, a Kinogram cameraman at Atlanta, last week except from photographing John Schnell, 234 years old, of Laurel Creek, Ky., said: "I don't wonder he has lived 134 years. He lives so far up the creek the Lord never will get a chance to call him."

Carlisle Ellis, Autographed Films, is producing an educational film for the Y. W. C. A., entitled "The Woman Who Works." It is partly historical and industrial. Marie S. Barrett is the author. Ellis is also making another for the Y. W. C. A. called "Open Doors," including the pageant for the fiftieth anniversary of the association.

Fred Schaefer, who was the last publicity director with the General Film Company and at one time with the V. L. S. E., is now writing continuity for the Vitaphone scenario department at the Flatbush studio, Brooklyn, under George Randolph Chester, editor-in-chief, and Graham Baker, assistant editor.

Jacob Fabian, of Paterson, N. J., has purchased the Montauk and Play House theaters in Little Falls, N. J., from the Metropolitan Theatre Syndicate.

Robert Iorsley, formerly in the Connecticut territory, has been appointed special representative of the New York Vitagraph offices. He is handling the Larry Semon comedies exclusively.

J. A. Kent, formerly sales manager with General Film and later with Robertson-Cole at Washington, D. C., is located in New York.
James (Jimmy) Grainger, general representative of the Marshall Neilan Productions, returned from the Coast on Monday, February 23, full of "The River's End." He says its going strong on the Coast, full of punch and no kick.

Frank Bruner, Pathé's serial publicity manager, suffering from appendicitis, underwent an operation at the Park Hospital.

Guy L. Wonders, manager of the Wilson Theatre, Baltimore, was in New York last week with his architect, E. G. Blenke, who is constructing Mr. Wonders' New Wilson. Mr. Blenke designed Tom Moore's Rialto Theatre at Washington, D. C. Mr. Wonders was in New York acquiring new equipment and ideas of scenic design.

C. R. Beacham, manager of the First National at Atlanta, P. J. Wilder, traveling representative, and W. A. Sanes, special representative, left Atlanta for New York and exchanged greetings with the Moving Picture World man during his recent visit to the Southern metropolis. Others at Atlanta who said "how-do" were Doc. U. T. Koch, of the Consolidated Film and Supply Company on Marietta street; Arthur C. Bromberg, of the Arthur Bromberg Attractions on Walton street; T. Bac, of the Goldwyn Distributing Corporation of 111 Walton street, and John T. Ezell of the E. and H. Film Distributing Company in the Moore Building.

W. W. Irwin is still actively interested in the affairs of filmdom. He says it is only a question of a very short time when he will again be in harness. He is located at 469 Fifth avenue, New York.

Howard Boyle, special representative for Fox, traveling out of Philadelphia, has been in New York. He dined with Sam Dembo at the home office.

Jake Wells was in New York the week of February 22, on one of his frequent business trips. We saw him at the Astor—just for a moment.

Maurie Meyers, who was doing publicity for Sol Lesser Attractions in New York, is tentatively connected with E. M. Asher, Mack Sennett's promotion expert, in a like capacity.

Virginia Pearson is taking a much needed rest at Lakemont, which is a capital chance of the excellent skating, hockey and sleigh riding. She is different in the selection of the snow country instead of the sunny South.

Jack E. Storey, who has been western district supervisor at Los Angeles, has been appointed assistant director of exchanges for Pathé productions. He is now located in the New York office.

Miss Frances B. Roset, secretary to Randolph Lewis, publicity director for Pathé, announces her engagement to Julian W. Locwenstein, 20th resident in New York.

The opening program was a fortunate choice, the feature being "Stepping Out," with Enid Bennett. The theatre certainly did "step out," and with its best foot forward. A Mack Sennett comedy, "Back to the Kitchen," furnished plenty of laughs, while a weekly column and a Literary Digest "Topics of the Day" rounded out the bill. The formal dedication of the house was a short affair, the only speakers being Mayor Kratzkenstein and resident manager T. J. Larkins. The former paid a tribute to the foresight of Mrs. Minnie Hahn and Fred D. Hihn, owners of the property, and to the San Francisco firm which leased and equipped the theatre. Under Bevan, the famous leader of community singing, followed the speakers and succeeded in getting the desired response from the audience.

New Santa Cruz Theatre Is

One of California's Finest

At the Hotel St. George the visitors toured Santa Cruz with 1500 cars. They were then taken to the wonderful grounds of the Santa Cruz Country Club, where moving pictures were made and golf was enjoyed by those who wished to play.

Banquet Crowns Hospitality.

In the evening all attended a banquet tendered by the Santa Cruz Chamber of Commerce, at which Edward H. Baron, of the United Artists Corporation (to whom much of the success of the project is due), presided as toastmaster. Among the speakers at this delightful affair were Mayor Carl C. Kratzkenstein; W. O. Kerckhoff; President of the Santa Cruz Chamber of Commerce; H. D. Keil, of San Francisco; H. D. Connick, of the Famous Players-Lasky Corporation; Herman Wobber, and Louis R. Greenfield.

In his talk, Mr. Wobber directed attention to the fact that Kahn & Greenfield control more seats than any other moving picture exhibitors west of Chicago, while H. D. Keil outlined the history of Louis R. Greenfield and told of his success at the Santa Cruz. At the close of the banquet, all repaired to the theatre close by, where loge seats had been reserved.

The New Santa Cruz Theatre, seating capacity of 1,500, is similar in design and appointments to the New Mission and New Fillmore theatres, of San Francisco, which are considered the finest neighborhood houses of their kind in the metropolitan section. They are unique in the use of restful tones of pink and blue, equipped with a delightful ladies' parlor presided over by maid, carpeted throughout and containing many innovations entirely new to Santa Cruz, this theatre is a duplicate of the larger San Francisco houses.

Special Attention to Projection.

Following their usual policy, Kahn & Greenfield have paid special attention to the projection room and have provided large quarters, with conveniences not surpassed in any other theatre. Three Simplex machines have been installed and this department has been placed in charge of Operator W. T. Green. Music is provided by an organ presided over by Organist Newell Alton.

Mayor Pays Tribute.

"Prohibition's Approach!

Gain for Producer and Buyer Seen In
Closer Co-Operation by Exchange Men

BECAUSE the Frohman Amusement Corporation has definitely determined its plan of extended operations and increased production, William L. Sherrill, president of that organization, has issued a plea to independent exchanges throughout the United States for a greater spirit of co-operation with the independent producer and a more substantial evidence of business sagacity. Mr. Sherrill says:

"The discouraging aspect of state rights distribution that rise because of lack of co-operation on the part of the state rights distributor is made clear by the recital of the following methods still pursued by the independent distributor. They purchase prints only to supply their immediate needs, expecting the manufacturer to either hold the negative ready to fill all orders as placed for additional prints, during the life of their lease, or if the negative is to be shipped to Europe to supply the foreign market, that the manufacturer invest in a surplus of prints and keep them on hand in order to supply the buyers' wants.

Too Much Expected.

"They expect the manufacturer to contract for and always keep on hand a supply of advertising matter consisting of lithographs, photo enlargements for lobby display and general printed matter. In the first instance, and when they acquire the production they order a minimum quantity without attempting to gauge their needs or future requirements, during the life of their lease.

One can readily appreciate that with several productions made in any one year the liability incurred by the manufacturer in the making of advertising matter would run, at the end of a year, into a staggering amount. The best we can do is to approximate requirements of each exchange and if any production, or series of productions, prove extraordinarily popular, we meet with a speedy exhaustion of the advertising matter.

"Then issues a loud wail and a hurried call on the part of the exchange, coughed very much in language such as this: 'We can't book the production without advertising matter.' 'What good are the pictures to us if we can't get advertising matter?' 'When you make a picture you should always see to it that our wants are supplied.' 'Are we supposed to buy all the advertising matter we need when we buy the picture?' 'You are supposed to stock up for our benefit.'

Holding the Bag.

"But what if we do stock up," continues Mr. Sherrill, "and the exchange sends in no further orders? We are required to hold the bag.

"Is it not only fair that since the manufacturer makes no profit on his advertising matter but, in fact, suffers a loss considering his proportionate overhead, which he does not tack on to the cost, while the exchange sells every piece of advertising matter to the exhibitor at a profit, that the exchange should at least study its business requirements sufficient to place its orders all at one time?

"Another regrettable situation that exists, proving how little the independent exchange man seeks to bear his share of the burdens or even to operate for his own benefit is in the matter of publicity and advertising. While it is true that the producer should keep his wares before the trade generally, yet the life of the business of the exchange man, naturally depending upon the public's demand through the local theatre, requires the exchange man to properly exploit the attractions handled by him in his own territory.

Producer Does Exploiting.

"The producer will advertise in the trade journals; first, to sell his merchandise and secondarily, to acquaint the exhibitor with the merits of his productions. The exchange man acquiring the attraction expects either the producer to continue to 'plug' the production in his territory, or throws the burden upon the shoulders of the exhibitor.

"In other words, the independent exchange man, once having booked the attraction, does little or nothing, to either create a popularity for the production, or assist the exhibitor in putting it over. They leave the exhibitor to his own limited resources.

"They try to sell, but seldom assist. They will dump on the exhibitor the advertising matter and ship the print, feeling that their duty is well performed, but they make no suggestions for exploitations nor do they, from any angle, study the exhibitor's needs or his best interests.

"Now the manufacturer, perforce, cannot know the individual situations that surround each theatre playing its productions and does not know the peculiarities of each neighborhood, or the program generally that is being run in connection with his attraction. He, therefore, cannot lend that intimate help that a different situation would justify.

Exchange Men Know Conditions.

"The exchange man, or the salesman calling on the theatre, is in a position to make inquiries of the theatre owner that would permit him to make suggestions and to co-operate along lines that would give the exhibitor the full measure of service that he deserves. There are numerous other incidents of lesser importance that all tend to prove that the independent exchange man is not taking advantage of the opportunities which now present themselves.

"Unless they reform their methods," concludes Mr. Sherrill, "get down to business logic and legitimate business methods, the time may come when the so-called program producer will take advantage of the laxity of the independent distributor and bring to life again the program bookings."

In This Issue We Go Into Our New Size—Look Us Over!
William Fox's Policy Is Made Evident by His Picturization of Famous Novels

WILLIAM FOX'S purchase of exclusive screen rights for sixty-seven stories by Richard Harding Davis is in line with his policy to transfer to the cinema literary works of transcending interest. This policy was manifest in the art production "Evangelie," the screening of Victor Hugo's "Les Miserables" and of the Charles Dickens novel "A Tale of Two Cities." Recent Fox releases, together with productions now in the making, constitute a treasure-house of choice literature. They include visualizations of classics, up-to-date novels and stage successes.

The expansion of producing facilities resulting from the opening of the new building in New York and the construction of a large indoor stage on the West Coast will enable Mr. Fox to film the masterpieces of noted authors to an even larger extent than heretofore. The staff of scenario writers has been enlarged.

The purchase of the world's picture rights to the Broadway success of three years ago, "Her Honor, the Mayor," from the pen of Miss Aline Van Ness Hines, is the most recent transaction in conformity with that larger policy. Madlaine Traverse will play the lead in the screen version.

Naming the Authors.

Edward Kohnlauch is another Fox dramatist. "My Lady's Dress" is from his pen and will be presented as a super-production. Larry Evans also stands high in the dramatic scale and is a Fox contributor.

The two Fox productions thus far announced, in which Pearl White takes the lead, are faithful adaptations of novels by prominent writers which had a big sale as books and will now reach an infinitely larger public. "The White Moll," already completed, is by Frank L. Packard. "Tiger's Cub" now being made was written by George Goodchild. "White Lies" is from a novel by Charles Reade. Gladys Brockwell stars in this picture.

Pearl Doles Bell has provided two vehicles of exceptional merit for Shirley Mason; "Her Elephant Man," praised as a superb circus story, and "Love's Harvest." The latest Shirley Mason feature, "Molly and I," was written by another excellent story teller, Frank R. Adams.

The most notable change made in the filming of the N. P. Nilsson novel, "The Love Thief," is in the title. It is called "The She Tiger" on the screen, but retains all the power, intense interest and love appeal of the original.

Requires Virile Western Stories.

The Fox heroes of western drama call for a type of stories in which action and virility are the keynotes. Charles Alden Seltzer is the author of "Forbidden Trails." Harold Titus, a prolific writer, provided several vehicles for Tom Mix.

"The Orphan," an intense story of the real West featuring William Farnum, is from the novel of Clarence E. Mulford. E. Lloyd Sheldon is among the successful authors whose talents have been placed at the service of Fox Film Corporation. Without mention of the name of William C. Lengel the personnel of Fox writers would be incomplete. Mr. Lengel has given to the screen through William Fox his widely read "Tin Pan Alley" stories as published in the Red Book Magazine and has several others now in work for early production.


Four new men have just been added to the staff of writers on the west coast. They are Stephen Fox, who writes under the name of Jules G. Furthman; Stephen Reynolds, Stephen Chalmers and Arthur Jackson.

Famous Players Busy in Albany.

Through a deal just consummated, Albany, N. Y., will become the main distributing point between New York and Buffalo for the Famous Players-Lasky Corporation. A big garage near the business center of the city, has been purchased for the reported sum of $30,000 and will be especially fitted to meet the requirements of the company. A fifteen-year lease has been taken on the building. It will be ready for occupancy in May, with a force of about forty employees. J. L. Siederman is in Albany in charge of the preliminary work.

Richard C. Fox Off to London
To Be Fox Film Sales Head

JUST one week after Winfield R. Sheehan, general manager of Fox Film Corporation, sailed from New York—on Saturday, February 14—for a general tour of the corporation's foreign offices, Richard C. Fox sailed from New York on Saturday, February 21, with the London office of the firm as his destination.

The arrival of Richard C. Fox in London will mark the opening of a sales campaign throughout the United Kingdom with certain distinctly new elements. Mr. Fox, whose reputation throughout the Eastern half of the United States has been recently strengthened by the record he established while branch manager at various points for Famous Players, spent two weeks just prior to his departure studying the study of the equipment installed in the new Fox studios on West Fifty-fifth.

On the same steamship with Mr. Fox and consigned to his private office in London quarters are three special prints of Fox releases which he takes with him for immediate personal inspection by producers of Great Britain. The films include Clements's "The Strongest," "The Adventurer" and "The Daredevil" in which William Farnum and Tom Mix are the respective stars.

Tom Moore of Washington
Engages "Temporary Wife"

THE Hodkinson organization has just closed a contract with Tom Moore, the Washington showman, for a week's presentation early in March of Josephine Forsythe's "His Temporary Wife," at the Strand Theatre. This marks the fourth Hodkinson release to be presented by the big Capitol City exhibitor in the past two months; Zane Grey's "Desert Gold" and "The Lone Wolf's Daughter," starring Louise Glaum, recording two weeks of splendid business each, and Leah Baird's "The Capitol" following in turn with a banner week's engagement. "His Temporary Wife," starring Ruby De Forest and Madame Elana, produced by Eugene Strong and W. T. Carleton, concluded on Sunday a big week's run at the Crystal Theatre, St. Louis, despite the influenza scare. John L. Sweeney, owner of the Crystal, laid particular stress on the leap year angle of the production in his newspaper advertising spreads and in his display.

The Levering picture was produced for the most part in Long Island and in the Adirondacks, though the all-star aggregation enacted the final scenes at Asheville, N. C.

"Fashion Show" in Fox Film.

Why go to Paris or any other big fashion center to enjoy a Paris Fashion Show when you can find a wonderful display of the latest Parisian styles brought to your very door? In "Leave It To Me," the new photodrama now in the making at the William Fox studios on the West Coast, with William Russell as star, the costumes worn by the feminine members of the cast are the last word in the way of designs for the coming season.
Quebec Collected the Sum of $648,616 from Admission Taxes in Two Years

DURING the two years that the war tax or admission tickets was collected by the Province of Quebec the total amount of $648,616 was collected through the theatres of the province and a few others from patrons. One of the provisions of the tax act which was passed by the Provincial Legislature in 1916 was that all cities and towns were to receive 1 cent from the assessment on each admission ticket. The province paid back to the municipalities the total sum of $467,584.66, leaving $181,031.14 as the share for the province.

This arrangement was made because the cities of Montreal and Quebec had previously been charging a tax of 1 cent on all theatre tickets and other municipalities had been asking for such a privilege. It was really because of the demand to the government from the various cities for permission for such a tax that the Provincial Legislature decided to adopt a war tax for the whole of Quebec and to give the centers a share of the revenue.

The above figures do not represent the net revenue to the government and the cities, but in force before the matter became a provincial feature, as they were authorized to use the tax schedule fixed by the province. This ranges from 2 cents on tickets up to 35 cents in value and 3 cents on tickets worth from 35 cents to 75 cents, up to a tax of 10 cents on tickets priced at $1.50 and up.

The abolishment of the provincial tax made practically no difference to the people as the municipalities took over the revenue with only one or two exceptions. Patrons at the one theatre in the small town of Gatineau Point, Quebec, do not pay a tax because the local authorities have not seen fit to take up this form of revenue. In passing, it should be mentioned that the mayor of Gatineau Point is also the proprietor of the local moving picture theatre.

Prohibits Price Reduction.

The fact that no tax is less than 2 cents has tended to keep the lower prices of admission to theatres. The people do not like to pay a tax of 2 cents on a 10-cent ticket and the exhibitor does not care to assume the comparatively heavy tax on the small-priced admission tickets.

All other Canadian provinces continue to collect what was originally known as a war tax on admission tickets and there has been no move to follow the example of the Province of Quebec in giving the admission tax to the cities. In no province, aside from Quebec, is a city or town permitted to collect a tax on theatre tickets for any purpose in addition to the provincial assessment.

Hagenah Joins Mayer Staff.

Harry Hagenah, who has acted as co-director in the filming of some thirty-five of his pictures, has joined the Louis B. Mayer staff and will be assistant director of the Chaplin-Mayer Pictures Company, Inc. In this capacity Hagenah will assist Director John Stahl in Mildred Harris Chaplin's next feature production for First National release.

Leash Baird's Next Nearing Completion.

Prints of "Cynthia-of-the-Minute," starring Leah Baird, the Arto Pictures' production of Louis Joseph Vance's gripping story, will soon be on their way to Hodkinson exchanges, Director Perry Vekroff having just completed the cutting of the newest Leah Baird vehicle at the Cliffside, N. J., studios.
Republic Distributing Announces Six Feature Productions for March Release

In selecting six productions for March releases, the officials of the Republic Distributing corporation believe they have picked six pictures that showmen will appreciate. The releases scheduled are: "Mothers of Men," "Girl of the Sea," "The Gift Supreme," "The Adventurers," "The Great Shadow" and "Man's Plaything." Attention is called by Republic officials to the fact that several of these productions are of the all-star type and feature a number of the leading players of the American screen. Among them may be named Tyrone Power, Julian Eltinge, famous impersonator, stage and screen star, Claire Whitney, Lon Chaney, Grace Daven- son, Montague Love, and Stuart Holmes.

Ranking as one of the best productions of the year according to the Republic officials is "Mothers of Men," an Edward Jose production. Claire Whitney heads the cast of this story which was written by William H. Warren and DeWitt Kaplan. The story is purely dramatic and deals with the sacrifice of a mother during the world war. The scenes are laid in France but it is cited that the war is merely a backdrop to the theme of the story.

Juliet Eltinge Returns.

The "Girl of the Sea" is declared to be a big special production in that it was produced by means of the Williamson sub-sea process. Betty Hilburn is featured as the leading player in this picture. Julian Eltinge, the stage star, who has not been seen in pictures for some time, comes back in the leading role in "The Adventurers," a story especially adapted to the dual characters which Mr. Eltinge so ably portrays. The production was directed by Fred J. Balshofer and the story was written by Charles Taylor and Tom J. Gerahty. William Clifford, Virginia Rappe, Leo White, R. D. Vanentina, Stanton Back and Chas. Millsfield are in the supporting cast.

Republic officials are of the opinion that "The Gift Supreme" one of the March releases, will be a most popular release. It is a C. R. McWheely production and was directed by O. L. Sellers. It is said that it is one of the best underworld pictures ever produced.

Bernard Durning and Seena Owen, have the leading roles. Others of wide reputation in the cast are Lon Chaney, Jack Curtis, Anna Hernandez, Eugene Besserer, Scott McKee, Claire McDowell, Stanton Beck and Tully Marshall.

Tyrone Power in "Great Shadow."

Tyrone Power is featured in "The Great Shadow," a drama of city life with a strong heart appeal. Republic obtained the production from the J. G. Pictures, Inc., and believe they have in it an especially strong drama that will appeal to all admirers of modern drama. Grace Davison and Montague Love are the leading players, while the popular screen villain, Stuart Holmes, is in support of the well-known pair. The picture was written and directed by Charles F. Horan.

Inter-Ocean Has Rights to "An Adventurers.

THE Inter-Ocean Film Corporation has acquired for exclusive foreign distribution the rights to "An Adventurers," starring Julian Eltinge, internationally known for his female interpretations on the stage and screen. The news, just made public has already caused a decided stir in the foreign film market in view of Julian Eltinge's extended tour throughout the world, which, according to his itinerary, will take him into every principal city.

Launches Fan Advertising Drive on "Eve in Exile.

Of importance to exhibitors of "Eve in Exile" is the fact that the producers have launched a "direct to the fan" advertising campaign in the newspapers in all the large cities. A quarter-page advertisement is inserted in the Sunday papers preceding the first showing of this super-drama in each city, and this advertising is tied up with the local exhibitors by a coupon to be cut out and returned to the executive offices of the American Film Company.

Those who desire to see Charlotte Walker, "The Gift Supreme," or "Eve in Exile" are requested to fill in the name of their neighborhood theatres. Whatever advertising the local exhibitors may do on their own account acts as a follow-up.

The name of Cosmo Hamilton is played up in big type as the writer of "Eve in Exile." The cast is: Dorothea Walker, Thomas Santschi, Wheeler Oakman, Melbourne MacDowell, George Periolat, Violet Palmer, Harvey Clark and Martha Mattox, is given generous space. An attractive cameo portrait of the star is prominently displayed.

Charlie Ray Starts Work on New Addition to His Studios.

By "personally" conducting the first load of earth away, in the group are Architect Nance; Richard Willis, general manager; Charlie Ray; Albert E. Kidder, assistant manager, and Mr. Ray, Sr., father of the star, whose pictures Arthur S. Kane will release through First National.
In Two Weeks Trade Will Have Details of Metro's Co-operative Booking Plan

OFFICIALS of Metro Pictures Corporation are perfecting plans for a new booking arrangement with motion picture showmen throughout the United States. As soon as the project has been worked out in detail, Metro promises to make an announcement in full, which the producing and distributing company believes will be of the utmost interest to every exhibitor and more especially to the smaller ones.

Co-operation between Metro and the individual exhibitor is declared to be the primary purpose of the plan now being whipped into shape. Company officials state that it is intended to protect owners of the smaller theatres against unjust competition, affording even the weakest of them a fair chance for substantial profits and a guarantee of independence no matter how extensive or influential the great chains or circuits of picture houses may become.

On a Co-operative Basis

Under the proposed arrangement Metro expects to reach every independent exhibitor with its product on a co-operative basis. The actual scope of this co-operation is being considered from every angle and will be made known in full when Metro issues its forthcoming announcement. The guiding heads of the corporation, however, intimate that terms of rental and interest will be adjusted to the complete satisfaction of the exhibitors themselves.

In making known Metro's intention to deal with all exhibitors, big and little, on a co-operative basis, the company's president, Richard A. Rowland, again characterized as grounds for the apprehension of exhibitors the company's interest into the industry will curtail their livelihood, if not force them out of business.

What reason is there for any man to fear that he and his theatre are going to be swallowed up by financially powerful interests? asked Mr. Rowland. "The notion is ridiculous. In round numbers there are 17,000 picture theatres in the United States. The largest circuit or chain of picture houses in the country, that of Loew's Inc., of which Marcus Loew is president, represents in the neighborhood of 200 houses. Say that the other two or three major circuits are counted in, and you have a situation in which 16,500 exhibitors stand in awe of, or are presumed to fear, extinction by 500 exhibitors. The so-called 'big interests' are confronted with odds of more than thirty to one against the circuit. On the face of these figures it should be the circuits rather than the individual exhibitors that cried 'Help!' "

"We are proud of Metro pictures, proud of our new friends among the men who own their own houses, and we yearn to increase their number. For these reasons we are perfecting our new booking arrangement on a co-operative scale that is unique."

A statement setting forth in detail every phase of the proposed co-operative arrangement is promised by Metro officials within the next two weeks.

Selznick Corrects Spelling

In the announcement of the cast of "The Woman God Sent," the all-star Selznick production made a week ago, the name of one of the players, Fanny Cogan, was misspelled. It was published as "Fannie Vogin." The Selznick publicity department wishes to correct this error by announcing her correct name as spelled above.

Fitzgerald to Direct Bert Lytell

Dallas M. Fitzgerald has been selected to direct Bert Lytell in "The Temple of Dawn," the star's next production for Screen Classics, Inc. Mr. Fitzgerald has arrived in Los Angeles from New York City.
Both Marcus Loew and Famous Players Plan Picture Theatres for St. Louis

WITH two new picture theatres—the cost of each running into the millions—in prospect of early erection, St. Louis expects to pride itself on being on a par with any city in the country in the size and magnificence of its screen palaces.

Announcement has been officially made of the completion of negotiations by Marcus Loew, Inc., for a site for a $1,000,000 theatre to be devoted to movies and vaudeville, and a store building, in the heart of the downtown district.

Announcement of the purchase of a site by the Famous Players-Lasky Corporation is expected at any time. Some time back, the Famous Players-Lasky Corporation, through F. L. Cornwell, its St. Louis counsel, secured an option from the First National Bank on a site on which, it was announced, a combination picture theatre and office building would probably be erected at a cost of $2,500,000. Since the option was secured, with a cash payment of $10,000, nothing definite has been obtainable in the way of information as to when the deal would be closed, or other plans of the company.

Expect Definite Statement Soon.

However, the presence of Max Goldstein, of the Famous Players-Lasky organization, in St. Louis has led to the belief that some definite announcement regarding the closing of the deal may be forthcoming soon. The site on which the Famous-Players has an option is located at the northwest corner of Seventh and Locust streets and is now occupied by five-story business and office buildings. It fronts 127 feet on Locust street and 164 feet on Seventh street. The price asked for the site is $1,250,000.

Mr. Cornwell stated the plan of the Lasky organization is to erect a fifteen to eighteen story building, the lower portion of which will be given over to one of the finest picture houses in the country, the remainder of the building to be devoted to office space. The new Loew enterprise is to be erected at Eighth street and Washington avenue, just two blocks “around the corner” from the site on which Famous Players-Lasky Company has its option.

Annual Rental of $60,000.

Announcement of the signing of a ninety-nine-year lease for the site was made by the Mercantile Trust Company, acting as agent for Loew. The annual rental will be $60,000. The site has a frontage of 135 feet on Washington avenue and extends 226 feet on Eighth street. A five-story and a six-story building, which now occupy the site, are to be torn down, it was announced, as soon as the tenants' leases expire, and erection of the new theatre building will be started, it is expected, within two months.

Leo Friedman, of New York, counsel for the Loew corporation, signed the lease for the ground.

The theatre will seat 4,400 and will exhibit feature films and vaudeville at popular prices. Arthur Moskowitz, manager of Loew’s Garrick Theatre, commenting on the new house, stated that it will be an exact duplicate of Loew’s Metropolitan in New York City, and will undoubtedly be the finest picture house in Missouri.

Cameraman Chester Lyons to Stay with Charles Ray

CHESTER LYONS, veteran camera man, is the latest acquisition of Charles Ray as an independent star. Ray has brought with him to the Charles Ray Productions some of the best talent with which he was formerly associated, having last week signed up Jerome Storm as his director. The addition of Cameraman Lyons is the final coup which will insure continued technical excellence for the products of the star, to be presented by Arthur S. Kane for First National release.

Known for many years in the industry as “Chet” Lyons, the veteran photographer will come on as leading cameraman with the newly organized Charles Ray Productions, Inc. In this role, Lyons will not only manipulate the camera for Charles Ray, but will work with the star, director and electrician in devising new methods of lighting, as well as new tricks of photography.

Turning the crank for Ray is no new experience for Cameraman Lyons. He has photographed most of the work that Ray has appeared. Lyons, Jerome Storm, the director, and Charles Ray, the star, have worked together for many years, and their association is not only of a professional nature, but an unusual example of friendship and co-operation.

Selznick Officials Praise McCauley’s “Gift Supreme”

A PRIVATE showing of “The Gift Supreme” revealed to the Selznick and Republic officials what in their opinion was the material of the picture’s title for some time. The entire group of officials expressed themselves as being not only satisfied but elated. “The Gift Supreme” was shown for Republic officials from the C. R. McCusley’s Photoplays. It has an all-star cast and was directed by O. L. Sellers.

The reviewers at the private showing were impressed with the manner in which the entire cast portrayed their parts. Bernardo Bressoni, who portrayed the ‘Gift,’ was in “When Bearcat Went Dry,” and Seena Owen is in the leading roles. Both of these players do excellent work, but no less commendable is the work of Lon Chaney, Jack Curtis, Harry Lonsdale, Eugene Besserer, Melbourne MacDowell, Fully Marshall, Claire McDowell, Scott McKee and Anna Hernandez.

M. P. T. Association Incorporates

Papers incorporating the M. P. T. Association of the World were filed last week with Secretary of State Hugo by James and Lilian Quinn, A. G. Maul, J. C. Brubaker and A. M. Bischoff, all of New York City. The company’s principal office will be located in New York.

In its papers the company outlines its purpose as being one to stimulate public interest and to generally elevate the standard of motion picture films and plays. It will also diffuse reliable information on motion picture plays and scenarios, as well as to furnish the best methods of production and exploitation. The company also intends to act as a mediator in differences that may arise between the various branches of the motion picture and theatrical business.

Mary Miles Minter and Her Own Sunlit Checker-Board.

This beautiful picture of the Realart star was taken at the Mathewson home, Los Angeles, of which M. M. M. has taken possession.
Early Bookings Indicate Great Success for Edgar Lewis' "Other Men's Shoes"

THAT "Other Men's Shoes" Edgar Lewis' initial big special production for Pathé release, is destined to take its place amongst the foremost motion pictures of the year, is quite apparent from the booking record it has established during the first fortnight of its distribution, according to Pathé.

In the first two weeks of its issue, "Other Men's Shoes" has surpassed the great record made by "The Thirteenth Chair" and "Common Clay," Pathé's greatest successes, in the same period. The prospects are that the Lewis attractions will materially surpass the financial returns on each of these offerings, Pathe announces.

In Chicago alone, four of the most representative first-run houses—the Alcazar, Playhouse, Woodlawn and Pantheon—have booked the picture for week runs. The Lubliner and Trinz circuit will also play the production, and, in addition, during the first week of the campaign more than a score of leading Chicago neighborhood houses also were brought into line.

Highly Successful in Chicago.

On the whole, Pathé's feature business in the Chicago territory has taken on a powerful impetus with the recent addition of a staff of six special feature sales representatives and with the appointment of W. B. Frank as branch feature sales manager. Mr. Frank works under Branch Manager Edward Eschmann. He is considered one of the most successful feature salesmen in the entire Pathé organization.

What is true of the Chicago territory is true also of every other section of the country. Pathe reports from its early returns on the picture.

The premiere New England presentation will be held in Providence, where it is booked for a week's run. Most of the foremost screen attractions are receiving their baptism of criticism in Providence now, following a custom established by legitimate producers, who find the Rhode Island metropolis a profitable "jumping off" point.

Chicago, however, is setting the pace. Already this exchange has obtained more than half of its quota, which was set at an exceptionally high mark by the feature sales department of Pathé.

Maigne To Direct Mary Miles Minter.

Charles Maigne, who recently directed Lionel Barrymore in "The Copperhead," and has a number of other notable productions to his credit, has been engaged by Realart Pictures Corporation to direct Mary Miles Minter in her next production.

Universal to Release "Burnt Wings" March 29

HOW a young wife sacrifices all that she holds dear to bring her husband back to health, and how this very sacrifice creates a chasm that threatens to engulf both, is told in "Burnt Wings," a playphot starring Frank Mayo, which Universal announces for release on March 29.

"Burnt Wings" is an adaptation of "The Primrose Path," the stage success of Bayard Veiller, author of "The Thirteenth Chair," "Within the Law" and other successes. The work of Mr. Mayo is up to his usual standard.

Christy Cabanne, who supervised the production, was formerly chief-of-staff for David W. Griffith, and in "Burnt Wings" he had every possible aid to a perfect photodrama—a story of America's leading playwright, a cast including Josephine Hill, Betty Blythe, Rudolph Christians and Beatrice Burnham, and a production that stopped at no expense in the smallest detail.

King to Produce Independently.

Burton King has completed arrangements to produce a series of pictures under his own name. His first six pictures will be distributed by Hallmark. Production will be begun at once on the first of the series, a comedy drama by Lawrence McCloskey and Harry Chandler, based on "The Road to Arcady," a novel by Edith Sessions Stupper, which appeared in serial form in The Ladies Home Journal.

Mr. King has leased the Mirror studios at Glendale, Long Island, and is now engaged in choosing his first cast and arranging other details preparatory to commencing production.

To Elaine Hammerstein, Selznick Star

By Herbert J. Hoose

There was a sweet girl named Elaine; she posed by a windowless pane; With braids hanging down And her big eyes of brown— She's my gal in "The Woman Game."
Selznick Production Keeps Up; Eastern Studios Surmount Difficulties of Storm

WHEN the storm king who had been reigning in the East for several days withdrew, the news was received by the film celebrities of New York and its kindred cities, decided to abdicate he left a trail of uprooted routines from studio to studio. But, according to report, the Selznick studios at Fort Lee, N. J., and the Bronx surmounted the difficulties and when the sun peeped out work was progressing on the coming film as though California weather had prevailed all the time.

Excellent progress is reported on Elaine Hammerstein's picture, "The Shadow of Rosieal Byrne," which is being made at both Eastern studios and on location in various sections of the East. Edward Langford has the leading male role opposite Miss Hammerstein in this production.

The Herbert Kaufman weeklies, from editorials written by Mr. Kaufman in the daily papers, are said to be progressing on schedule despite the weather handicap.

'The Flapper' Next Olive Thomas.

The next picture for Olive Thomas, following "A Fool and His Money," which is scheduled for March 29 release, has been announced as "The Figurehead." It is from the pen of John Lynch, scenario chief for Selznick, who has written many stories which have proven successful on the screen. 'Work on "The Figurehead" is progressing throughout the studios.

Elaine Hammerstein is also scheduled to start on "Daphine, Correspondent," as soon as she finishes work on "The Shadow of Rosieal Byrne."

American Legion Post in Shelbyville Aided Exploitation of "Copperhead"

SHELBYVILLE happened to be the first Indiana city in the territory of the Cincinnati Famous Players-Lasky exchange to play "The Copperhead," Lionel Barrymore's dramatic super-special. Manager W. C. Meloy, of the Strand Theatre, made a special trip to Manager Harris F. Wolberg's office at Cincinnati to get the production for a Lincoln Birthday showing. Having secured it for a state "premiere," Mr. Meloy went to the exploitation of the engagement with the same vigor and vim that he used to put over "The Miracle Man" and "Male and Female."

Paul Meloy, son of the manager, is a World War veteran himself and he made a speech at a meeting of the American Legion, telling them of the stirring Americanism of "The Copperhead." He got the pictures for the school children and everybody in Shelbyville, Frank Wolfe and Walter J. Myers gave the American Legion's official approval and the newspapers printed lengthy comment.

"The Forged Bride" with Mary MacLaren Heads Universal List for March 8 Week

SHOULD a child suffer for the sins of the parents? That is the question of the story which dealt with "The Forged Bride," the Universal Special Attraction starring Mary MacLaren, which tops the release program for the week of March 8. "The production is based on 'The Story of the Father,' a rather misleading name as it wrongly suggests a sex drama. It is, however, a forthright story of a woman sent to jail while trying to provide for her daughter, who has remained ignorant of his occupation. Miss MacLaren gives a fine portrait of the young mother in the hands of a rich judge's family. Douglas Gerrard directed.

The Westinghouse feature release for the week is "Runnin' Straight," featuring Hoot Gibson and Virginia Faire. This is the first production in which Miss Faire, winner of the "Screen Classic" beauty contest, has appeared.

The comedy program includes another Lyons-Moran polite society comedy. This time they appear in "Wives and Old Sweethearts," from the play of the same name. They are paired with another spasm of the domestic difficulties they regularly experience in their laugh reels.

Another comedy which is listed for release is "My Dog Pal," featuring Browne, the canine wonder.

Included in the serial releases for the week is a finale of the "Mystery of the Lion Man," in which Kathleen O'Connor and Jack Perrin are featured; and the fifth episode of "Elmo the Fearless" starring Elmo Lincoln in "The Smugglers' Cave."

Alice Brady Views "The Fear Market."

Alice Brady, Realartist, was in New York City last week during her stage engagement in "Engaged," the Majestic Theatre in Brooklyn. Miss Brady visited the home offices of Realart Pictures Corporation and viewed their special picture, "The Fear Market," her recent production. She expressed much pleasure at seeing the completed film.

Famous Players Draw on Paris for Late Fashions

PARAMOUNT ARTCRAFT pictures of the future are to be further entrenched in public favor than ever as the mirror of the latest and best in fashions, according to a letter received from Milton E. Hoffman, studio manager of the Famous Players-Lasky British Producers, Ltd., of London.

Mr. Hoffman has completed arrangements in Paris for the establishment of a costume department, which will create costumes from the latest and most popular Paris fashions for the players working in the studios at Islington. It is expected that the benefits of this department will be felt in America, so that all the Parisian couturiers engaged in the making of Paramount Artcraft productions will have the use of costumes of the most up-to-date fashion.

Sennett Plans to Present Musical Show on Broadway

MACK SENNETT'S personal representative, E. M. Asher, who is now in New York for the purpose of establishing an eastern organization and handling the releasing arrangement for the five reel comedy feature, "Down on the Farm," announced last week that he was preparing the presentation of a Sennett show on Broadway at an early date.

Several scripts and books are under consideration, and Mr. Asher is also negotiating with prominent lyric and song writers. The plans call for bringing several of the most popular Sennett California Bathing Girls to New York, and probably some of the leading Sennett stars.

In case Mr. Sennett, who is expected in New York next week, is not in the city in time, he will supervise the production, adding some of his unique humorous situations. Later, the show will be converted into a Sennett film special.

Frances Marion Writes Story for Olive Thomas Productions

EXECUTORS and public will not doubt be interested in the announcement that the next story for Olive Thomas, Selznick star, was written by Frances Marion. Miss Marion is one of the most sought after of the novelists and writers in the industry. She has written many of Mary Pickford's most successful plays.

The story which Miss Thomas will use, in which she also will be a co-producer, is known as "The Flapper." It is an original Marion story, for which the well-known writer also did the continuity.

Mary Selznick, head of production at the Selznick Enterprises, is said to be well pleased with the story, so much so in fact, that he would like to produce another story in order to produce "The Flapper" in advance.

The Other Half

Government will combat social unrest through the movies. One good way would be to stop showing the pictures which are supposed to live.—Pittsburgh Press.
Olive Thomas, Owen Moore, Eugene O'Brien
Are Starred in Selznick March Releases

Three star productions and one super-special subject are announced for March release by Selznick Pictures through the Select exchanges. The features, known as star subjects, all present Olive Thomas, Owen Moore and Eugene O'Brien, supported by casts that are declared to be top-notch. The super-special has a large cast of well known and capable players, headed by Zena Keefe.

The order in which the subjects will go to exhibitors is announced as follows: "Youthful Folly," starring Olive Thomas, on March 8; "The Woman God Sent," with Zena Keefe, on March 15; "His Word of Honor," starring Owen Moore, on March 22, and "A Fool and His Money," starring Eugene O'Brien, on March 29.

Believing that exhibitors are interested in the nature of the releases scheduled, Selznick Pictures accompanied its announcement with a brief explanation of each film.

Olive Thomas is the star and author of the first March release. This is a story especially written for Olive Thomas, which this star and her beauty adds to the attractiveness of the production. Alan Crossland directed.

The second production is the special "The Woman God Sent" taken from the story by Sophie Irene Loeb. It is an intensely interesting drama with an all-star cast headed by Zena Keefe, Larry Trimble directed. The cast includes, besides Miss Keefe, Charles Craig, Jules Cowless, Frank Goldsmith, Wray Page, Emile LaCroix, George Dowling, Eric Finstrom, Ned Hay, Louis Russing, John Roscher, H. Frank Selz, Elizabeth Garrison and Margaret Forrest.

Big Wheat Crops and Oil Wells Bring
Prosperity to Southwest Exhibitors

A WAVE of unprecedented prosperity in which everybody is sharing and in which motion pictures appear to be the popular fad is sweeping over the Southwest, according to Mr. Pickrel, branch manager of the Pathé exchange in Oklahoma City. Mr. Pickrel is on a visit to the home office. He is the first of the branch managers to reach New York in accordance with the new system which will take the place of the annual sales conference.

Under the new arrangement the branch managers will not all come to New York at the same time, but each one in turn will spend a week in the executive offices. During that time the particular problems of the manager's territory will be discussed and he will be given every opportunity to prepare himself for his work in the coming year.

The Southwest, territory operated out of Oklahoma City, is rapidly developing into the richest little piece of ground in the entire country," Mr. Pickrel said. "The oil boom is going over big and enormous fortunes are really being made. Of course, high wages are the order of the day and although that means the high cost of living for all of us, the motion picture business men cannot kick for they are getting their share of the prosperity. Tulsa, with a population of 60,000, has fifty-four millionaires.

"Few good road shows get into the territory in these days, and those that do come around are two or three days old. The people demand entertainment and naturally they turn to the motion picture theatres. The exhibitors, too, have been fighting their battles and when they realize that their day is here and they are building and expanding theatres in every direction, Orchestras are supplanting pianos and old organs in the smaller towns, and the Southwest exhibitor is generally showing them that he can put a show over when the business justifies it."

"The Hope" Is First of Five Drury Lane Dramas To Be Released by Metro Pictures

The Hope," will be the first of the five Drury Lane melodramas purchased by Mr. Pickrel who states that the bookings on the Norma Talmadge Special, "She Loves and Lies," are coming to arrive at a truly remarkable rate. It has been so highly recommended and received wherever it has been shown that Mr. Selznick offers the opinion that it will play in time to capacity houses in every theatre in this country. It has been drawing capacity crowds ever since its release.
Prize Contest Features Exploitation Launched for Metro's "Modern Salome"

IN launching a "tremendous" exploitation campaign for "A Modern Salome," the first of the productions starring Hope Hampton in "The Shanghai Gesture," Hope Hampton Productions, Inc., and Metro announce a $3,000 prize contest. It is offered as an "invitation" by which exhibitors of the picture will reap a large amount of advertising without extra expense to them.

Exhibitors booking Hope Hampton in "A Modern Salome" will be able, under this offer, to invite motion picture fans everywhere to participate in the contest. The first prize, valued at $1,000 to $25, is to be awarded to the persons submitting what are adjudged to be the best essays of 500 words or in answer to five questions relating to the star and story of the film.

The terms of the contest as arranged by Hope Hampton Productions, Inc., provide that any adult person shall be eligible to compete, regardless of whether that person shall have seen the picture or not. In short, nobody has to attend the theatre showing Hope Hampton in "A Modern Salome" in order to qualify as a contestant for one of the prizes.

Metro Promises National Publicity.

Metro has launched a nation-wide publicity campaign. In this connection, a great deal of space will be given the contest in the "fan" magazines throughout the country, and among the paper available for the production will be a three-sheet poster with the contest featured upon it.

The rules provide that any person may compete by submitting an essay of not more than 500 words, answering the following five questions:

1. Who was Salome in Biblical history and what did she do?

2. What is the strongest dramatic situation in the plot of "A Modern Salome"?

3. How would you describe Hope Hampton's role in "A Modern Salome"?

4. What is your ideal of what a motion picture star should be?

5. What is the lesson taught by the story of "A Modern Salome"?

Exhibitors will be provided with a synopsis of the plot for free distribution to the public upon application at the box office.

For the first prize Hope Hampton Productions, Inc., will pay a cash prize of $1,000, plus a photograph of the person submitting the second best letter or essay, and in addition there will be five prizes of $100 each, ten prizes of $50 each, and one hundred other prizes of $25 each.

Announce the Judges.

The judges are Eugene V. Brewer, editor and proprietor of the Motion Picture Magazine, Motion Picture Classic and Shadowland; Burns Mantle, dramatic critic of the New York Sun, and Pen-chyn Stanlaws, one of the most widely known artists in the country.

The contest will close January 1, 1921.

Postpone Release of "Empty Arms."

Despite the fact that they have received many favorable comments from national distributors and independent state rights buyers for their initial offering, "Empty Arms," starring and directed by Frank Reicher from Willa Cather's novel, is being held over because of the winter housing emergency and the cold weather. It will be released the week of January 18, in all the territory where the picture is booked.

Mr. Empey Returns from Louisiana and Reports Finishing Special Production

GUY EMPEY has returned from the South and announced that the filming of his special production, "Oil," has been completed. Mr. Empey, his co-star, Florence Evelyn Martin, and leading members of his company completed a two-weeks' stay in the region of the Louisiana oil fields. Headquarters were established at Shreveport, and the work of picture-making proceeded smoothly, and has taken place in the centre of the oil boom, and at Caddo Lake, Homer and other hotbeds of the oil-seeking activity.

Mr. Empey found that the tales of Shreveport's mushroom growth had not been exaggerated, and his company found hard the task of securing living quarters inside that city, whose population has been tripled within the year.

The courtesy of Mayor Ford stood the party in good stead, however, and resulted in the final bivouac in one of the hotels of the city.

While some of the scenes were made inside Shreveport, most of the filming required shooting on the oil fields. Conditions were far from ideal, the inclement weather of the winter having extended this year to the South. Nevertheless, Empey secured all the oil fields color and atmosphere he could possibly use, and was enabled to give a new twist to the ending of his story which sends its dramatic values high.

Empey declares that in "Oil" he has easily outdone anything he has before produced. He said that the picture has been virtually completed, and the cutting and assembling of the big picture would occupy another three weeks.

Bayard Veiller Signs to Write Four Original Scripts a Year for Metro

AYARD VEILLER, noted American dramatist, who wrote the film hit, "The Law," has signed a contract with Richard A. Rowland and Marcus Loew by the terms of which he will write four scripts a year for Metro Pictures Corporation and will cooperate in their production.

Mr. Veiller has been assigned an office in the administration building at the Metro studios in Hollywood, and has taken possession of it. His first picture play will be a melodrama for Bert Lytell.

Bayard Veiller is one of the few American dramatists who have achieved an international reputation. That came as a result of his novel, "With His Law," which, besides running for five years in the United States and Canada, had record runs in London, Paris, Berlin, Melbourne, Petrograd and Copenhagen.

Mr. Veiller is the author of thirteen successful plays, ten of which have been made into motion pictures. He has written one original script for motion pictures: a story of the South seas recently completed for Louis Gaum.

Walsh Makes Additions to His New Producing Staff

A. WALSH has made several additions to his staff during the last week in preparation for work on his first production for the Photoplay Corporation. Ralph S. Mahon, formerly executive secretary to James West, chief executive of the Boy Scouts of America, during the million-dollar Boy Scout campaign, has joined R. A. Walsh Productions as personal secretary to Mr. Walsh. He is making his temporary headquarters at the Algonquin Hotel, New York.

James T. O'Donohue, formerly connected with the office of Charles B. Dillingham, the producer, has been appointed head of the Walsh play-reading department. Mr. Walsh has recently had his staff expanded for the city and suitable offices for the new organization. His temporary headquarters are at 1465 Broadway, the home of the Mayflower Photoplay Corporation.

The following announcement regarding policy is made: "As in all past productions, the watermark of the Walsh pictures, the super features will be real human, clean drama. Mr. Walsh feels that there is no excuse for morbidity in photoplays when it is common sense and it is always the greatest danger. Walsh realizes that life is not all happiness and sunshine, but that sadness can be brought out in a realistic way, without over-emphasizing the shadows."

Vitagraph's Montreal Cashier Embarrasses.

Charles E. Chapman, former cashier of the Montreal branch of the Vitagraph Corporation, has received an official letter from the Ba- zin of Montreal last week to the charge of having stolen $4,850 from the company's funds. For a period of a year, it was found, and during this time he had used the money in gambling on the horse races.

The money was obtained by forging checks and by manipulating the bank accounts of the branch. The accused has been held for sentence.

Realart Makes a Record of Seven Straight on Broadway

THE Rialto Theatre, New York, has booked Mary Miles Minter's first Metro production, "Judy of Rogue's Harbor," for the week of February 29.

This makes a record of seven straight Realart attractions playing four important Broadway houses.

Says J. S. Woody, general manager of Realart: "It is almost incredible that any firm, let alone one that has been in existence only a short time, should be able to produce seven consecutive picture plays that could obtain Broadway bookings.

Our first production, "The Mystery of the Yellow Room," an Emile Chautard production, played a three-weeks' engagement at the Broadway Theatre. Then the Capitol Theatre booked "Soldiers of Fortune," an Allan Dwan production and came back a short time ago with 'The Luck of the Irish," also an Allan Dwan production.

A new case. Only a short time ago the Rivoli Theatre played 'Anne of Green Gables" as its feature attraction. Then it booked 'The Fear Market."

And then, the Rialto Theatre last fall played 'Erstwhile Susan." Now it is to show 'Judy of Rogue's Harbor." It is Realart's intention to continue making the sort of pictures that will assure Broadway bookings. We have just started."
Seven Day Showing of First Episode of "Lost City" in Cleveland a Big Success

In the face of a biting blizzard, records are being set in the first presentation in the United States of "Lost City," the Selig wild animal serial featuring Juanita Hansen, in three episodes, at the Cleveland, Sunday, February 15, according to an announcement from Warner Brothers. Not only did the New Orleans Opera House fill its business Sunday, but set a new attendance record for Monday, though that day was little better than Sunday from a weather standpoint. The business was so heavy that it established more than an attendance record.

The showing of one episode of a serial for a week was an experiment being watched by exhibitors. This first showing of "The Lost City," arranged by George Ryder, general manager of the Paul Gustaveon Theatres, and by the staff of Standard Film Service Company, which is handling the Warner Production in Ohio, Michigan and Kentucky.

The New Orpheum has not shown a serial for more than four years. The house was remodeled a year ago and has been playing serials with an ultimate range, and the offering of a serial was attended with misgiving.

The use of an episode running seven days solid and the keeping up of interest in the serial, maintenance of attendance justified this innovation.

Possibly no more interesting angle of this episode presentation can be mentioned than the exploitation employed. Trainers showing startling bits of the serial were being shown in the New Orpheum and also in the Strand, another of the Gustavonic downtown houses, for two weeks in advance of the opening of "The Lost City." The lobby of both theaters was cluttered with animal cut-outs also. Framed paintings from the serial and house program carried announcements for another two weeks in advance.

The newspaper exploitation was of the briefest description. No advertising appeared until Saturday before the opening, when space was given in the two late evening newspapers and half pages in the Sunday papers. All these advertisements were carried in the afternoon newspapers Thursday before the opening, and in the one morning newspaper the day before opening.

An unusual feature of the display advertising was the fact that all the space was reserved for "The Lost City," except for one line across the bottom of the advertisements in which the feature picture was announced. The subdivision of the facilities to the three- reel first episode of a serial was another innovation.

A moving picture man dropped in on General Manager Ryder well along in the opening and said "You'd better be turning them all away, you're going to ruin the opening." "I couldn't take care of more people if they all came," answered Ryder; "we've been turning them away all day." And he took his visitor inside to see the packed house for the final show.

Mabel Normand Wins in Contest.

All doubt as to who is the most popular star with patrons of the twelve theaters conducted by the Wehner Amusement Company, Brooklyn, N. Y., was settled recently when the votes were counted in a contest launched by Manager George J. Wehner. Mabel Normand, the comedienne of Goldwyn Pictures, has returned the winner by a large majority.

Red Cross Employs Moving Pictures to Teach Sanitation to the Serbians

Can you remember when and where you saw your first moving picture? And what did it show you? It is a pretty safe bet that it was not an educational film. And yet that is the experience in stores for the young people and grown-ups of Serbia by virtue of an introduction to the world of motion pictures.

The American Red Cross is using the screen to show tuberculosis, malaria, typhus and other infectious diseases that have ravaged this section of the Balkan peninsula. They have found valuable assets in the Red Cross campaign for health and sanitation, and peasants who never have seen anything of the kind before come for miles to see the new pictures that move and tell stories.

The American Red Cross is co-operating with the ministry of health, organized last fall by the Serbian government, for the prevention and cure of disease and the introduction of modern methods of sanitation.

Col. Edgar E. Hume, of Frankfort, Ky., is the American Red Cross commissioner to Serbia in charge of this task of relief and reconstruction. A string of American laboratories, dispensaries, hospitals and clinics has been organized, each one of which works for the American workers and health programs. The moving picture instruction is an important feature of this work.

Instruction in health, sanitation and tuberculosis prevention is needed, especially among the 350,000 war orphans of Serbia, 60,000 of whom have lost both parents. It is hoped that the moving picture campaign and the pictures carried on in the Red Cross moving pictures, will benefit these pathetic young lives.

"Dr. Jekyll and Mr. Hyde" Will Open Summer Drive for Famous Players

The Famous Players-Lasky Corporation announces that "Dr. Jekyll and Mr. Hyde," the Paramount-Artcraft picture, which is to appear this summer in the Robert Louis Stevenson dual role, will probably be released some time in June. According to present plans, this big special, which has been in the works for a long time and money have been lavished, will serve to inaugurate the summer season.

The Stevenson story was first acted by Mansfield on May 9, 1887, at the Boston Museum, Boston. The following September it was presented at the Madison Square Theatre, New York, and this summer he went to London and played a highly successful engagement at the Lyceum.

In the meantime, Daniel E. Bandman, the noted German-American actor, was occupied in a contest another version at Niblo's Garden, New York City. Still another version, by J. Combs, was presented in January, 1910, at the Queen's Theatre, London, by Henry B. Irving, eldest son of Sir Henry Irving.

Mary Roberts Rinehart and Governor Cantu Face Camera

Mary Roberts Rinehart, whose portrait picture for Goldwyn Pictures, "Dangers Days," is scheduled for release on March 14, has just paid a visit to Governor Esteban Cantu of the northern border state. Both Mrs. Rinehart and the governor appeared in a motion picture with a number of leading actors and actresses of the Goldwyn Pictures Corporation. Mrs. Rinehart wrote the scenario, which is entitled "Half Hours With Persons You Would Like To Know.""I conducted Mrs. Rinehart and the Goldwyn actors to the California-Mexico ranch out of Mexico, where the scenes were filmed.

C. T. Wardlaw, general manager of the ranch which embraces 800,000 acres and affords every variety of scenery which can be found in the famed Imperial Valley, extended the hospitality of the ranch to the governor and the noted writer, and every facility for the pictures was afforded the ranch's guests for the successful filming of the picture.

Mrs. Rinehart has written the scenario for the pictures of the Goldwyn pictures, which will be released in serial form, and is herself taking personal supervision of the production. Some of the best-known people in the United States are in the Goldwyn pictures. The episode just filmed had as its center and leading actor Governor Cantu.

Canadian Theatre Comes Back.

After lying idle for practically the duration of the war, the Grand Opera House of St. Thomas, Ontario, is being remodeled for use as the Trans-Canada Theatre Company, which is a subsidiary of the British and Canadian interests. The theatre has been purchased by this company and up to the limit of $30,000 is being spent to modernize the house to accommodate both moving picture performances and road shows. The company owns or controls numerous other theatres across Canada.

Browning Finishes Cutting "The Virgin of Stamboul"

TOD BROWNING, who directed Priscilla Dean in her recent production, "The Virgin of Stamboul," has just completed the cutting of that film, which will be sent to the New York office immediately. The footage shot for this Universal-Jewel feature has been reduced to eight reels, and General Manager Tarkington Baker and other officials at Universal City who viewed the picture after its final titling are in agreement that it is a real gem.

H. H. Van Loan wrote the story especially for Priscilla Dean. She appears as a beggar girl on the streets of this Turkish city, and she is determined to take the temper of a tigress and the passion of an untamed gypsy.

Prominent in the cast are Wheeler Oakman, Wallace Beery, E. A. Warren, Edward Burns, Eugenie Forde and Ethel Ritchie.

Nearly six weeks were spent in filming the picture, six weeks of which were occupied with making desert scenes in Arizona. Out on the hot sands a Turkish city was constructed. At Universal City several sets were constructed, the most important of which were six different streets in Constantinople, a panorama of Stamboul, the exterior and the interior of the Seraglio, the bazaar, the Sultana Gardens and the rug weaver's home.

March 6, 1920

THE MOVING PICTURE WORLD 1663
Bert Adler Has Not Severed His Connection with Realart

As item comprising six lines with a one line head in the lower right hand corner of a page in last issue of Moving Picture World has caused Bert Adler a lot of embarrassment. Let somebody say to Bert that Moving Picture World is not read in the trade and he will tell them directly.

While working in Indianapolis in fulfillment of his duties with Realart as exploitation manager, Mr. Adler telegraphed to Sam Spedon, the wording of which transmitted the impression to the man who "Keeps in Personal Touch" that Adler had transferred his activities to Indianapolis as publicity promoter for Barret McCormick at Circle Theatre. Such was not the case. Mr. Adler is traveling in promotion of "Soldiers of Fortune" and was in Indianapolis only for a few days in connection with the showing of Realart features at the Circle. Mr. Adler telegraphed to Moving Picture World from Cincinnati to correct the misunderstanding and to ask Moving Picture World to explain that he is still with Realart and has no wish to sever the agreeable connection.

Therefore we gladly correct a misapprehension that was originally based on the eagerness of Sam Spedon to fulfill his mission as a reporter of the individual "doings" in filmdom. Mr. Adler continues as manager of the exploitation department for Realart specials and Moving Picture World gladly devotes this increased space to correcting the six line item that originated from Mr. Adler's postal card.

"Clip and Paste" (Continued from page 1068)

Many busy New Yorkers stopped to see what it was all about as camera men, directors and actors, including Miss Elaine Hammerstein shot scenes about the Hotel Astor and the Pennsylvania Hotel. But then New Yorkers will stop in droves to watch snow shovellers at work.

"The Miracle of Love" is being revealed in photoplay by Lucille Cotton. It is a Cosmopolitan production, meaning that the story originally appeared in the magazine of that name.

Shirlie Mason, star of "Her Elephant Man," now bringing the circus atmosphere into theatres as harbinger of spring, is at work once again. Another "Molly" production. "Molly and I" with Howard Stillich directing the work.

"The Papers" Becomes "The Picture."

With Bob Warwick in his Artercraft, "Jack Straw."

"Did We Forget Anything?"

Colleen Moore and Eddy Barry, after a second-story act in Christie's "Her Bridal Night."

William Fox recently dedicated his new studio-five minutes from Broadway, and within the walls of Times Square, heart of the metropolis. In this new building every feature of film production goes on under and upon the same roof—for there is a mammoth roof-garden studio, where several companies can work at once without rubbing elbows with the other. Laboratory, scenario departments, production stages, developing plants and every essential of picture producing and distributing goes on night and day.

Constance Binney in "The Stolen Kiss" is the latest offering to picturedom by Realart. This photodrama has been created with Lucille Van Anyckle's novel, "Little Miss By-the-Day," as the basis.

"The Blood Barrier," intent of the J. Stuart Blackton screen productions, will have as its theme "America for Americans." It will serve as good propaganda in the "Americanization" movement that is under belated impulse, going forward to combat the evil influence of foreign agitators.

The National Board of Review, that looks at pictures for everybody with a view to keeping the screen purged clean, has taken cognizance of the demand for pictures that is coming from churches and religious societies. To that end the Board of Review has compiled a special list, particularly suited to the more sacred and less profane uses of the screen.

William Courtleigh, ex-shepherd of the Lambs, and one of the most versatile of American actors, has been added to the cast of "Children of Destiny," which is being made at the Selznick West Coast studios.

The duplex sculptor's studio set used in "Blind Youth," a National Theatre Pictures Production, is declared to be an exact replica of the studio of Stanford White, the New York architect murdered by Harry Thaw.

Owen Moore will be the star in "Wilderness Fear," a story recently purchased by Myron Selznick.

Publishes Own Newspaper.

Elmer Winegar, manager of the Central Park and Premier theatres, is publishing his own newspaper. It is a four-page publication, entitled "The Central Park News." On page one Mr. Winegar used several large cuts showing scenes and stars of productions at his two houses. The sheet also carries a quarter page ad on the Central Park and Premier. It is distributed to the homes in the vicinity of the two houses.

Buffalo Brieflets (Continued from page 1644)

Mosher Is Appointed.

RA M. MOSHER, manager of the Palace Theatre and president of the Buffalo Theatre Managers' Association, has been appointed member of the convention committee of the Buffalo Chamber of Commerce. Frank S. Hopkins, manager of the local Universal office, is associated with Mr. Mosher on this same committee.

Thompson on Job.

E. E. Thompson, exploitation manager at the local Goldwyn office, put over a lot of publicity in the newspapers on the occasion of the visit of Maeterlinck and his wife to this city. The name of Goldwyn appeared in most of the stories and there were photos of the distinguished couple adorning the front pages. Mr. Thompson was instrumental in arranging a banquet by Mayor Buck in Maeterlinck's honor as well as a public reception in the Hotel Iroquios.

Smith Visits Gotham.

F. H. Smith, manager of the First National office, journeyed to New York Thursday, February 12, remaining over the week end for a conference with officials at the home office. Business is booming at the First National office.

Wallner With F. P. L.

H. W. Wallner, formerly with the local Goldwyn exchange, has been engaged by Manager Moritz of the F. P. L. Exchange, to represent their exchange as a sales representative.

F. M. Zimmerman Returns.

F. M. Zimmerman, sales manager of Gardner Pictures, Inc., has returned from a two-week trip in the South and is now at the Albany office boosting Clara Kimball Young in "Eyes of Youth," and preparing for the second release of this star, "The Forbidden Woman," both of which features the Gardner company is handling. The Gardner publicity department is planning a great exploitation campaign for "Tillie's Punctured Romance," which Gardner controls for the state.

Realart Sales Gratifying.

Manager Henry E. Wilkinson, having fully recovered from a recent attack of grip, is "in the saddle" again and riding down Realart contracts right and left. Maurice Cohen, the new sales representative, reports exhibitors taking very kindly to the product in the western New York territory, and Lee Marcus, assistant manager and booker, is looking late each day keeping up with the "dates."

Port Colborne Theatre Burns.

The Colonial Theatre at Port Colborne, Ont., was destroyed by fire, February 12. The blaze is believed to have been caused by an overloaded stove in the back office. The theatre was owned by the Metiaruk Brothers, who estimated the loss at $5,500. The building had been insured for $1,500.

Pick-ed Pictures.

Among them Harry Morey's Vitagraph, "The Flamboy Clue."
Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

Chester Moves Headquarters to Coast;
Offices and Laboratory To Be Erected

C. L. CHESTER, who has been an important figure in New York’s moving picture quarters for some time past, has built his headquarters to Los Angeles, where he has purchased a plot of ground 180 by 300 feet, at the corner of Ferro and Spring streets, adjoining the studio, on which the construction of offices and laboratory will begin shortly. The Chester building is expected to be completed and ready for occupancy in the spring.

The architect’s blueprints for the new offices and laboratory at Hollywood were received by Mr. Chester a few days ago, and show a careful arrangement in which two floors will be fitted up for the convenience of the producers of Chester pictures. The building, for which the plans were drawn by John C. Austin, a Los Angeles architect, will be in Spanish mission style, one of the most attractive in the Hollywood district.

Besides the usual laboratory facilities, provision has been made for a library to contain reference books, manuscripts and volumes on travel, as well as various trophies that Mr. Chester has collected in his tours in all parts of the world. C. L. Chester has been one of the largest and best contributors to outdoor photography. His subjects have been well chosen, and well photographed. To this has been added the technique and artistry of careful assembling and subtitling, which have made the Chester-Outing pictures stand alone in their class. Pictures have been taken in different parts of the world, China, Brazil and other faraway lands are at work gathering unique material for a splendid series of Chester comics. C. L. Chester, who entered the competitive side of the industry from a door that opened from the big outdoors, has found the game a challenging one, and with the true spirit of enterprise has, in addition to his other interests, taken a plunge into the comedy field. A story of Chester comedies will be found on another page of this issue.

Films of Ice Formation
Awake Scientific Interest

The formation of ice is depicted in a picture film which was taken under the direction of John Murphy, M. E. T., electrical engineer of the department of Railways and Canals, Ottawa, Ontario, by the moving picture camera-men of the Exhibits and Publicity Branch of the Department of Trade and Commerce. The views were taken in the refrigerator of the Chateau Laurier, the great hotel of the Canadian capital. They are considered a triumph in moving picture photography. When shown recently before the Canadian Engineering Institute, they aroused considerable enthusiasm, and the beauty of the ice formations revealed. So great was the prettiness of the flaky spikes and so changing in form as the freezing progressed that the engineers at times forgot the scientific purpose of the reel.

The formation of both frazil and anchor ice was depicted in the interesting film and the primary intention of the picture was to indicate how the operation of water power machinery is restricted in cold weather. It was established that a difference of one one-thousandth of a degree in temperature below the freezing point made the attraction of frazil ice to submerged machinery and a consequent interference with its operation. It is also shown that ice does not collect on submerged parts when they are charged with electric energy or when the machinery is hollowed for the circulation of steam.

The picture proved so interesting to the engineers that it was screened a second time. Announcement was made that a number of prints have been made so that the picture may be screened before the engineering institutes in all parts of Canada. The use of moving pictures in this connection is expected to solve the bugbear which confronts the users of water power machinery in Canada during the winter months, or at least to permit scientists to study the trouble.

Wireless Telephone in Goldwyn-Bray Pictograph

Among the subjects scheduled for the Goldwyn-Bray Pictograph, No. 7028, is an explanation of the system of wireless telephony with animated drawings by F. Lyle Goldman. This marvelous invention, developed in the stress of the World War, is the mechanism by which the human voice talks across the ocean, linking continent with continent.

The illustration shows how similar sound waves are to the ripples of the water when a stone is thrown in. A device for transmitting electric waves, which readily travel a great distance, is clearly pictured. Then the remarkable invention by which the electric waves are made to carry the sound waves is shown with telling effect. Even a child can comprehend this clear and thrilling story. The picture was edited by the Western Electric Company and is scientifically correct.

“Lining Up the Presidents,” another interesting subject, shows Marius M. Baldwin at work making an engraving of the Lincoln Memorial. Marius M. Baldwin has for forty-five years past been employed by the United States Government in engraving likenesses of our presidents on the five dollar bill.

Film Study of Volcano
Nears School Requirements

The Educational Film Corporation of America has a film study of a volcano which should revive hope in the minds of those who have waited long and cheerfully for the semblance of an interest in the pedagogical moving picture.

It is not presented as a perfect type, but rather as a sincere effort toward a fuller development of the big idea. Animated drawings coupled with explanatory subtitles will depict the story of the burning mountain or volcano. Added to this are realistic scenes which illustrate the destructive qualities. The lava bomb, streams of water similar to rivers of mud, avalanches of ashes, and even the spectacular fire of eruption enter into the explanation of the volcano.

“Topics of the Day” to Campaign for Teachers

Believing that the American public is in general sympathy with the movement for higher wages for teachers, and encouraged by the thousands of letters of approval which have been received on “Topics of the Day” favoring better pay for teachers, the Literary Digest will support a nationwide campaign to make the “Topics of the Day” a thing in the minds of the teachers. The campaign has opened at Cleveland, where a convention of teachers was held and it met with popular favor.

Announcement of the opening of the campaign will be made in the “Topics of the Day” and the initial step is a contest that can be utilized to advantage by all exhibitors showing the film.

It is believed that local managers will be certain to take advantage of the opportunity to co-operate with school teachers in their communities.

“The Log of the La Viajera.”

When Robert C. Bruce set sail at Seattle, Wash., for Vancouver Island and the inside passage, he tackled a subject considerably different from what he had already presented. He considered the situation with regard to subtitles is rather unique, and represents a brief diary of the days consumed in making the trip. The film was shot at Victoria, B. C., the harbor and some of the public buildings and streets of the city figure in the early scenes, and later as we progress through the strait of Georgia we come to villages, of which a large portion of the inhabitants are Japanese. Totem poles and other sights of interest have been treated in the comedy vein.
COINCIDENT with the plan outlined by Hal Hodess, editor of the New Screen Magazine, to present to the American public the most unusual and interesting pictures of cutoms in foreign lands, Universal announces that in No. 58 of the New Screen Magazine, which are to be included in the release March 12, will be contained scenes showing the method of whale hunting, as conducted in Japan.

It is an interesting industry. Aikawa, on the coast of Japan, is the headquarters for the whalers, and daily fifty or more ships are set out in quest of the mammoth fish. The whale is captured by means of a harpoon, which is shot out through a gun, which is about the same as the monster 16 inches aboard the steamer which, for the fact that it is not nearly as large or powerful.

Once harpooned, the whale is a goner; then it is hauled alongside for a crew which will return for it later. These pictures as presented through the New Screen Magazine are, perhaps a step forward in the art of motion picture making.

This issue of the reel also shows John Burroughs, world famous naturalist, at his home not far from New York. Described as an expert in the field of animals, he controls the four-hour electric clock in the tower of the Metropolitan building, New York, is shown, and one is wont to gasp at the immense size of the timepiece, which, when viewed from the ground 346 feet below, seems hardly larger than the ordinary alarm clock. An electric small clock is shown, which, in addition to regulating the monster timepiece, regulates forty others of varying sizes.

The inimitable "Cinema Lure," and the ever "laugh getting," "Laughographs," round out this interesting feature. This issue of the Screen Magazine is declared to be the most complete feature of its kind, entertaining as well as instructive standpoint, yet presented.

Pictograph Shows Wireless Telephony.

No greater marvel has been invented by man than the wireless telephone, which is the scientific feature of a Goldwyn-Bray Pictograph D 7025 announced for early release. In the early days of the wireless, the mechanism was perfected by which the human voice could cross the ocean, and under the direction of F. Lyle Goldman, of the Bray Pictures Corporation, the film shows unusually well how the marvel is accomplished. The device for transmitting electric waves received the distance is pictured so that even a child can understand how the electric waves are made to carry sound.

Three other subjects are included in this Goldwyn-Bray release—a flirtation in Zooland between a baby monk, a Saki and the Matamata and the wily Chameleon; lining up our presidents on government bank notes, and the comic cartoon of Jerry on the job in "The Wrong Track."

Activities of Old Women Shown.

The proverb that a person is only as old as she feels is illustrated in the Paramount Magazine of February 22, which shows the keen intellect and strenuous activities of women well advanced in years who refuse to grow old, under the title of "On the Job with Grandma." Mrs. Mary Barton, age sixty-three, has no difficulty in navigating a huge truck on a crowded New York thoroughfare encumbered by snowdrifts. Miss Celeste Lambert, in spite of advancing years, holds down a job as traffic specialist, and does it in tiptop style. The picture shows her business-like methods of supervising vehicles at a busy corner. Great Grandmother Luneschloss is another example of the fine standard that refuses to yield to Father Time. In her grandmotherly capacity she still knits socks, sweaters, wristlets, mufflers and mittens for the boys in the service. She will continue, she says, "as long as a single boy shivers on the wintry land or sea."

This issue of the magazine also shows the effect of music upon different kinds of animals as shown by a series of tests made recently.

Shows Development of Continent.

Paleozoic, mesozoic and cenozoic are terms that have little significance to the novice but to the initiated, sophisticated geologist they spell history in the development of a continent. How they have figured in the growth of North America is shown in the Paramount Magazine of February 29 under the title of "The Growth of the North American Continent." As the result of careful research work the picture is also able to depict accurately the forms of animal life existing on this continent in the early days. Dinosaurs, the great animals, mammoths, mastodons and other scenes are introduced with a real thrill that furnishes an unusual event in a magazine pictorial.

"Studies in Kids," another of this issue, is a typical "boy" film. It shows children as they are naturally—playing, working and sometimes fighting.

Some Things Worth Knowing.

That the motion picture has been re-sided to in Leroy, N. Y., in order to get persons to attend the mid-week service at the Methodist church. The members of the church are invited to bring their supper to the church. After the repast is served and the dishes put back in the baskets, a half hour prayer service is held and the remainder of the evening is spent enjoying the new film plays.

That Laurelton Hall, a convent school at Milford, Conn., is about to install moving picture equipment. To raise funds for this purpose a concert was held at which the receipts were more than five hundred dollars. Another proof of the popularity of the screen.

That the University of Pennsylvania employs a cameraman on the purpose of keeping a record of happenings at the university. Every time, for instance, that a student is visited by a notable, or an athletic competition is noted that happening takes place, the moving picture camera is on the job to make sure that the event is duly "photographed."

That Kinograms for February 24 shows some interesting scenes in a winter camp of the Peace Corps of Oklahoma, the "once over" to a Los Angeles alligator farm, and stops to look at the Mission Indians in their Pow Wow at Riverside, Cal.

That the "Universal New Screen Magazine is giving good satisfaction and has been booked by numerous theatres in Los Angeles for six months on a non-cancelable basis." This theatre is controlled by Sol. Lesser and Gore Bros., who own a circuit of ten houses.

That the Fox News, No. 40, has some views of Algiers, on the northern edge of the Sahara Desert. Arabian dances suggestive of the recent terpsichorean in America. The same issue shows pictures of Chicago when the city was presented to its habitual identification tags, similar to those issued to the sailors and soldiers. Child recipients were in the majority.

That in the forthcoming issue of the "Garden of American Motion Pictures," an article appears about the National Committee for Better Films, a committee of the National Board of Review, and is listed thirty-nine issues of the Pathé Review. During the period of a year, which the Pathé Review has been in existence, many valuable studies in slow motion photography and an interesting series of Dimar animal pictures have been presented.

Metroplitan Clock System in Film.

The current issue of the Universal New Screen Magazine has some remarkable views of the clocks of the Metropolitan Tower. In the intertitle, the working of the mechanism, the intricate system by which the master clock and the score of control clocks are set by telegraphic animals, mammoths and other dinosaurs is pictured so that even a child can understand how the electric waves are made to carry sound.

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Metropolitan Clock System in Film.

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Prizma Releases Novelty Reel in Colors.

The title of Prizma's latest release is "Pennywise," but it has nothing to do with Pound Foolish, for Pound Foolish would probably not be a buyable become. "Very Hopeful" Oil Stock.

"Pennywise" is a novelty reel which shows a series of new and useful things which can be made in idle hours for personal adornment or home decoration. This should particularly be of great interest to women, who are always eager for new ideas. It is a very unique reel on the art of wax and crepe paper and one which creates the desire to try it for one's self. Frietza's "Pennywise" reel shows you how distinctive heads, decorated vases, beautiful flowers and charming lamps are

Charles Giblyn.

Directing Pearl White in her second Fox.

"The Tiger's Cub."
Goldwyn Announces Release Dates for Feature Productions Up to End of May

GOLDWYN announces the order of issue of productions from February 22 to the last of May and the release date of each picture. Under the present system of distribution, one motion picture play will be released every Monday, starting with Tom Moore in "Duds" on February 22. Heretofore, Goldwyn productions have been issued in series lots without a definite date being assigned to any one picture.

Rex Beach, the Eminent Authors and the Goldwyn stars, several of them in famous stage successes recently purchased by Goldwyn, are represented in a list of productions of the first magnitude. They offer wide variety in subject matter, running all the way from light comedy to serious drama.


Tom Moore in "Duds."

The Tom Moore picture, "Duds," was directed by Thomas R. Mills, with a cast including Naomi Childers, Edwin Stevens and Christine Mayo. "Partners of the Night," Leroy Scott's first contribution to Eminent Authors Pictures and the first picture made by Goldwyn in the East, was directed by Paul Scardon. It is a new kind of detective story. In the cast are Pina Nesbitt, Emmett Corrigan, William Ingersoll and William B. Davidson. Will Rogers will be seen in "The Strange Boarder," an adaptation of a story by Will Irwin, directed by Clarence Badger.

New Geraldine Farrar Picture.

In "Dangerous Days," Mary Roberts Rinehart contributes a powerful story of contemporaneous interest interpreted by a company of Goldwyn players under the direction of Reginald Barker. Rex Beach presents another of his vivid out-of-doors dramas in "The Silver Horde."

"The Woman and the Puppet," starring Geraldine Farrar, will come to exhibitors on April 4, the first Farrar production since the spectacular "Flame of the Desert," released last fall. It is a colorful and dramatic version of a play by Pierre Louys and Pierre Frondaie, directed by Reginald Barker. Lou-Tellegen, husband of the famous prima donna, has the principal role in her support.

Atherton Novel "Picturized."

"The Tower of Ivory" is the pictorial version of Gertrude Atherton's novel, directed by William Parke and acted by Barbara Castleton, John Bowars, Sydney Ainsworth, Doris Pawn, Eddythe Chapman, Clarissa Selwynne and others. In "The Great Accident" Tom Moore has a Ben Ames Williams story that enjoyed a tremendous vogue. Will Rogers' second representation on the list of releases is "Jes' Call Me Jim," a humorous character study. The director was Clarence G. Badger. Another comedy of an entirely different type is Rex Beach's "Going Some," an adaptation of the successful stage farce.

Pauline Frederick will make her next appearance the second week in May in "Roads of Destiny," a photo-play version of Channing Pollock's play. It is in charge of Director Frank Lloyd. The last picture named on the present schedule is "The Slim Princess," starring Mabel Normand and directed by Victor Schertzinger. It will be recalled that "The Slim Princess," written by George Ade and Henry Blossom, was a great stage success with Elsie Janis as the star.

This Is a Detektive Picture: That's Why We're Using It.

The chief is giving the youngster on the roll a calling down in Goldwyn's Leroy Scott story, "Partners of the Night."
Sunday Bill Serves No Useful Purpose,
Senator Writes Methodist Conference

DECLARING that many leading church members are guilty of Sabbath-breaking in the motion picture industry, a stricter observance of Sunday must come from within the churches, Senator Mckellar, of Tennessee, in a letter to the Methodist Board of Temperance, said that the industry flatly refused to be the medium through which any drastic legislation on the subject may be introduced in Congress.

As a result of a resolution at the Methodist Conference, prohibiting the operation of trains, the handling of mails, the publication, or delivery of newspapers, the operation of theaters, other places of amusement or any business enterprise on Sunday, was recently transmitted to Senator Mckellar, with a request that he introduce it in the Senate. Fines ranging from $100 to $100,000 in the case of individuals, and from $1,000 to $100,000 in the case of corporations, are provided as penalties for violation, together with imprisonment of the individual and the forfeiture of the corporation's charter.

Urged Stringent Regulations.

"You must urge the enactment of laws to prohibit professional baseball playing on Sunday, the operation of moving picture shows and all theaters on Sunday, the publication of advertising in and around trains, the operation and using of all freight and passenger trains on Sunday, all trading on Sunday, and the carrying on of any local amusement for profit," the organization wrote Mr. Mckellar.

"This bill, if enacted into law, will stop all interstate trains on Sunday, will stop the circulation of Sunday newspapers through our postal facilities, and will stop all persons who act under the influence of or the employment of our government from carrying on their ordinary vocations on Sunday. This action of our conference was based upon the appeal of our God to honor the Sabbath day and keep it holy, a commandment we must keep if we would save our people and our nation from destruction."

Senator Mckellar's Reply.

"It seems to me that it would serve no useful purpose such a bill," declared the senator in his reply. "I believe it would be much better to organize the churches and other local Sabbath-observing societies first, and if successful the movement would undoubtedly spread until action of the kind you suggest would be possible."

"I am in doubt whether this is the way to proceed in the matter. Even some of our ministers defend certain Sunday amusements like baseball, and many of our leading church members—probably the most of them—indulge in one form or another of Sabbath breaking."

"The running of trains, freight and passenger trains, telegraph, the carrying of mails, riding and driving in automobiles, and to a more or less degree nearly every other kind of work when deemed important or excusable, is done on the Sabbath. Indeed, the most of us have indulged in one or another of Sabbath-breaking ourselves. The great body of the public have become accustomed to these forms of Sabbath breaking."

The Wrong Method of Approach.

"To undertake to restore an observance of the Sabbath by federal law, without inclusion of Sabbath-breaking in the people at home, seems to me certainly to be the wrong method of approach. These movements must win public favor locally first and then spread, and they must have the cooperation of the churches."

"To introduce a bill in Congress to stop all interstate trains, interstate traffic, interstate freight, interstate news, interstate telegraph, interstate telephonic communication, interstate telegraphic communication and Sunday newspapers would undoubtedly give a leg up to our legislation, but it would not, in my judgment, and according to views here expressed, in the slightest degree change the ugly fact of Sabbath-breaking in the home."

Interest Steadily Increases in Exhibitors' Convention

EVERY day shows a marked increase in the interest and momentum gained by the preparation for the New York State convention of exhibitors to be held on March 9 and 10 at Utica. A concrete example is the recent meeting of Rose Sanders in this city. The thirty-nine members attended and twenty-two pledged their attendance at the convention. A committee was appointed to corroborate with the headquarters in the convention city.

One of the most gratifying indications of a large attendance at the convention is the response of small exhibitors. There will be delegations from every section of the state. New York will have a very substantial representation.

Speakers of national repute and members of both branches of the state legislature will be heard at the banquet the first evening of the convention. Preparations for the ball on the following night are nearing completion.

Many prominent exchanges have applied for space in the program. It is expected that the convention will be held. Among those whose applications have been favorably acted on are First National Exhibitors Circuit, Merit Film Company, Simplex Machine Company, and the Motion Picture News co., Gardner Syndicate, National Screen Service, Famous Players-Lasky, Commonwealth Pictures, Simplex Machine Company, Power Corporation, Pullman Company, Moving Picture World, Motion Picture News, New York State Journal, Photoplay News, Rochester, Pioneer Film, Pathe Exchange, United Artists Corporation, and United Theaters Corporation.

Rose Sanders Establishing Agencies in India and Straits

MISS ROSE SANDERS, who went to India last September for the Trans-Atlantic Film Company of London, for the purpose of establishing sales agencies in India, Hong-Kong and the Strait Settlements, reports her mission progressing and prospects excellent.

Miss Sanders was sent out by John B. Figgis, president of the London-based company, because of her familiarity with conditions in that part of the world. She purchased films for those parts of the globe for several years while with the company.

Hindu buyers who knew Miss Sanders by correspondence greeted her warmly and made every effort to cooperate with her and make her work acceptable. She is at present located at the Grand Hotel, Calcutta.
March 6, 1920

THE MOVING PICTURE WORLD

Republic Enlists George Ames to Form
Sales Department for Short Subjects

S
O important to the success of the mo-
tion picture theatre has the short reel
become that Republic Pictures has in-
stituted a special department to take care
of this important factor in the distribution
of pictures. Briton N. Bush, president of
Republic Pictures, has engaged Mr. George
Ames, who for some time past has been
connected with the Pathé exchange in
Philadelphia, to come to New York and
organize a special sales department for
one and two reel pictures.

Mr. Busch says: "The success we have
had with two reel pictures, such as 'The
Ghost of Smoother Mountain,' which
by reason of its unique character was used
in many theatres as a special attraction
regardless of its length, and later with the
Chaplin reissues, Prisma Natural Color
Pictures, Kinogam and Chief William J.
Flyer of the Lasky Productions, with
which Herbert Rawlinson is featured, has
convinced me that the one and two reel
picture is as necessary to the success of
the picture theatre as any feature of longer
length.

The public demands that entertainment
shall be the elixir of various varieties. Novel-

ing drives patronage away so quickly as
the deadly monotony of program that lacks
pictures of contrasting character. The se-
cret of the B.F. Keith theatres present pro-
ings can be directly traced to the genius of
E. F. Albee, who demands that the Keith
theatres present programs in which no two
acts are booked that are similar in char-
acter.

May Influence Entire Program.

"The same reasoning or psychology ob-
tains in the picture theatre. Often a medi-
ocre feature may be lifted out of a rut by
surrounding it with one or two reel pic-
tures. The one-reel picture can, because
of its subject matter and treatment, be a
bigger drawing card than a five or six reel
feature that lacks the one element of interest.

"It will be our policy to give exhibitors
a full list of productions regardless of
length so that they can book their shows
from the one distributor, and thereby save
quite an item in express charges which
would result in the booking of a news reel
from one distributor or a comedy picture
from another, a comedy from another and a
feature from another company. Thus, by
Republic Pictures distributing short reel
pictures, the exhibitor will have another
factor in helping the exhibitor to save a
tidy sum of money during this season."

Influential People Join
Irdocing "The Copperhead"

T
HE ease with which "The Copperhead," the Paramount-Artcraft
special production, lends itself to
exploitation along certain lines is vividly
illustrated by the way in which the public
playing this big picture in the territory
of the Cincinnati exchange of Famous Players-
Lasky Corporation. The exploitation de-
partment of that exchange seems to have
had no trouble in securing the co-operation
of the finest people and most influential
influences having made possible the new
engagements of unqualified financial suc-
ess for exhibitors.

In Dayton, Ohio, a striking example of
the special publicity "The Copperhead"
rallies to itself, is seen. W. K. Mathews,
publicity man for Charles Cross' Colum-
bia Theatre, secured whole-hearted sup-
support of the schools and patriotic or-
ganizations of Dayton. He arranged a spe-
cial showing prior to the opening at which
twenty-five leading citizens representing the
schools, churches and patriotic organiza-
tions, were present.

Mr. Mathews then proceeded to get
statements from those present. He had
these printed in full in the Dayton Journal
as news matter. This has been done before,
but Mathews did it so cleverly that the
newspaper carried photographs of the
people quoted.

Schools and Clergy "Boosted".

In Columbus, Ohio, "The Copperhead"
supported the security of the schools, the
American Legion and the clergy. In
Shelbyville, Ind., it was made the center of
the Lincoln Day celebration of Victory
Post, No. 7, American Legion. The school
teachers and school children came to see
the children could see the picture on
Lincoln's Birthday. A newspaper that
never having given a moving picture a press
notice, felt it a patriotic duty to give the
Copperhead" and gave its first screen
comment.

Universal Current Event:

Full of Interesting Topics

INTERESTING scenes of the greeting of
General Pershing at New Orleans, La.,
are shown in Universal Current Events
No. 7. After delivering a brief but weighty
talk on "America First," the General was
presented with a gold membership card
to the American Legion by Captain Newman,
the organization's Doctor Clements Pir-
quet, the eminent European scientist who
is said to have discovered a new serum
with which combat tuberculosis, is also
seen on the reel.

Other topics filmed are Frankfort,
Germany, flooded by overflow; Princess
Grace of Monaco's Visit; a "strike" play;
Railroad Wrecks at Trussville, Ala., and
Schneemuel, Germany; Cuba's Welcome
to the New British Minister; Rescuing
Trawler from Davy Jones' Locker; New
York Women Prepare for National Camp-
paign; and Thrills for Society in Alpine
Ice Racing.

This issue also presents unique views of
Kaiser Karl's palace converted into an
American food kitchen. The home of the
former ruler of Austria is now a head-
quarters for food for the needy.

This reel also contains the following
notable productions: "The Big Three" Destruc-
tory Test; "The Big Three" Clash with
President Wilson; World Ski Champions
in Thrilling Carnival; Daffy News; Hints
on How to Keep Fit; Explosion on Ship
Causes Spectacular Blaze; and the Great
Earthquake in Southwestern Mexico.

Chief among the interesting features
presented was No. 17 of "Hearst News
is Paris" Welcome to the new President of
France.

Former Secretary of State Lansing is
also shown at his desk in Washington and
at the Peace Conference in France.

Paramount Magazine Shows

Evolution of the Photoplay

O
NE of the most interesting short sub-
jects released in a long time is the
current issue of Paramount Magazine
which includes the evolution of the phot-
play. A series of original slides by Alex-
der Black produced in 1894, which marked
the humble beginnings of the present mo-
imotion picture industry, forming a subject of surpassing interest.

Under the title of "Miss Jerry" the ini-
tial motion picture by Black was flashed on
the screen by means of a gas projector
which allowed each still to be exhibited
for about five minutes. Each picture was
dissolved into the one following, so that
a complete sequence of action was main-
tained.

The present issue of the Paramount
Magazine shows about 16 of the original
still photographs having been taken
and dissolved. Howard J. Young, edi-
tor of the Paramount Magazine has
quoted Mr. Black saying "that the effect is
exactly the same as at the first performance
of 'Miss Jerry.'"

By permission of Mr. Black these stills
have been used for the opening examples
in "The Evolution of the Photoplay."

With the advancement of science the sec-
tion shows more modern scenes, one of
them being Grover Cleveland at his desk
in the White House. The film in which
this originally appeared was titled "Capital
Courtship."

Aeroplane Wind Machine

Is Idea of Goldwyn Company

P
ROBABLY for the first time in the
history of the motion picture, the aer-
oplane is to be used as a wind machine.
This surprising departure in the use of the
aeroplane is occasioned by the filming of
Rex Beach's story, "The North Wind's
Malice," which is now being made at Port
Henry, on the shores of Lake Champlain,
New York.

Last week, Rex Beach, Robert B.
McIntyre, Goldwyn's eastern production
manager, Carl Harbaugh and Paul Bern,
co-directors, and a company of players left
for Port Henry to take the exteriors. Ac-
companying the players were the fuselages
of two Curtiss aeroplanes. These are
equipped with motors of 90 horsepower,
and are capable of developing 2,400 revo-
lations a minute. The machines are com-
plete aeroplanes save for the wings. They
are mounted on their own running gear,
and will be operated by two mechanics
who traveled from the Curtiss Garden City
plant with the machines.

In "The North Wind's Malice," Rex
Beach has created an allegorical figure of
the North Wind in the form of a beautiful
woman of Junoesque proportions. The con-
tinuity of the story, which Mr. Beach him-
self prepared, clothes this figure in fifty
yards of chiffon, and the north wind blow-
ing the material will suggest the destructive
power of the northern elements.
Alfred S. Black Company Looms Large on New England’s Theatrical Horizon

With more than sixty motion picture theatres in the six New England states in operation or being built, and with options on many others, the newly organized Black New England Theatres, Inc., looks up as the biggest proposition on the horizon of the industry in that district.

“We have been an active force in New England and I promise you that our activities are fast broadening out,” said Alfred S. Black, president of the new company and leading spirit in its scores of enterprises. Mr. Black is without doubt New England’s liveliest wire, and his message to readers of Moving Picture World means that things are going to hum in New England from now on.

Summarized, Mr. Black’s company, in addition to houses already in operation, will do the following in the New England field:

Activities in Maine.

Remodeling the Bangor Opera House. This theatre will seat 1,700 persons. It should be ready for an opening on April 1.

Rids are all in and work is ready to begin about March 1 on a new theatre at the corner of Congress and Highland streets, Portland. This theatre will be one of the largest in New England. It will seat 2,500.

Renovating the motion picture theatre at Fort Kent.

Taken over the Park Theatre at Fort Fairfield. Building a new house to seat 1,100 persons at that place.

Secured options on places at Presque Isle and Caribou.

Company has a number of other options pending in the Maine territory.

In Massachusetts.

Work to start as soon as weather permits on a new theatre to seat 2,200 at New Bedford.

Taken over the Carey property at Taunton. Theatre in Taunton to seat 1,800 persons.

Secured long-time lease on front of property of Merrimac Square Theatre, Lowell. This playhouse to be remodeled. Now seats 1,400 and will seat 2,500.

Several other options in Massachusetts pending.

In Rhode Island.

Building new theatre next to Slater Trust Company building in heart of Pawtucket. This theatre will seat 2,200.

Closed deal for a new theatre to seat 1,200 at Arctic. Has several other deals pending in Rhode Island.

In Vermont.

Completed negotiations for a new theatre at Brandon.

Work on new theatre at Northfield interrupted by the blizzards.

Remodeling the Bijou Theatre at Morrisville.

Will strip the Bijou Theatre at Barre. New theatre will seat 1,400.

Number of other propositions in Vermont hanging fire.

In New Hampshire.

Several propositions about to be closed. Company not in a position to announce what they are. Will be given to Moving Picture World within next few weeks.

In Connecticut.

Company is especially active in Connecticut. Ready to take over several theatres and options have been taken on a number of others.

For some time the Black interests have been strong in the northern tiers of Maine, New Hampshire, Vermont and Massachusetts. Now the newly organized company will make a drive in the direction of Rhode Island and Connecticut.

The Black Theatres, Inc., was recently incorporated under the laws of Delaware. It is a $10,000,000 proposition. The officers are Alfred S. Black, president; John A. Black, vice-president; H. A. Mintz, secretary.

The new company will be the holding company for all other companies in the Black chain. Its offices are located in Boston.

“We will confine our efforts to New England for a while,” said Mr. Black with a twinkle in his eye.

Go to Santa Barbara for Scene.

To obtain a stone tower and a house of English architecture as a setting for “The Cheater,” May Allison and members of her company have left the Metro studios in Hollywood, for Santa Barbara to be gone several days. Henry Otto, Miss Allison’s director; King Baggot, her leading man; and Carl M. Heisey, designer, William Esmond, cameraman; E. J. Zerr, assistant director, and four other members of the company made the trip.

Fox Entertains His New York Exchange Head and Assistants

William Fox entertained manager Louis Rosenbluh, assistant managers and salesmen of the New York Exchange and the Fox Corporation at the new Studio Building recently. Mr. Fox received his guests in person and conducted them over the new building. Later he complimented Mr. Rosenbluh and his staff on the splendid showing made in business by the New York Exchange.

The offices assigned to the New York Exchange, and which cover the entire tenth floor of the Leavitt Building, have been completed. The reception rooms and executive offices have been finished in mahogany with furniture to match. The projection room is of ample size and is equipped with a screen capable of taking the largest superpicture. Each of the salesmen has his own private office fitted with personal telephone and direct wire.

The advertising room and stock room has been enlarged, all printing, billing and newspaper advertising being handled by Mr. Rosenbluh, for the first time, under his control and which embraces, part of Connecticut, part of New Jersey, Long Island and New York.

Maeterlinck’s Tour Finishes with Arrival in Los Angeles

Maeterlinck’s trip across the United States, which resembled one of those continuous oaths of which he is so fond, arrived in a wholly satisfactory manner when his special car, the Mayflower, pulled into Los Angeles recently. The city, too, in itself itself welcoming and hospitable, Charles Winkel, Belgian consul, headed the receiving committee. Louis Santous, French consul; Harry Gearing, president of the Canadian Society of Los Angeles, and Mrs. Willoughby Rodman, who was chairman of the Commission for the Relief of Belgium during the war, were also on the committee.

The party was escorted to the Windermere Hotel at Santa Monica, where luncheon was served. The city council, commercial club and women’s clubs welcomed the poet here. There was an added interest in the greeting, because M. and Mme. Maeterlinck are to reside in Santa Monica in a house selected for them by Samuel Goldwyn.

Soon after arrival, Maeterlinck asked for a few days’ rest, as he had been fatigued by the long trip. Therefore, a number of social events were postponed. Los Angeles Belgians are planning a celebration of King Albert’s birthday on April 7 at which Maeterlinck will be an honored guest.

Bulls-Eye Has New Studio.

The Bulls-Eye Film Corp., west coast studios are now located on a new plot of ground in Hollywood. The new studios are about a block from old Bulls-Eye lot, recently sold to Ben Wilson. Although Texas Guinan is now screening her Western dramas on an open stage, an enclosed stage of the most modern type is under construction.
Charles Brabin Directing Carrigan.

Thomas Carrigan, well known behind the footlights and before the camera, whose latest screen success was in the leading role of William Fox's production "Cheer Up!" placed under contract with William Fox to appear opposite Pearl White in a late picture, "The Tiger's Cub," started this week under the direction of Charles Brabin. Mr. Carrigan has left the Pearl White Company for Arctic City in the Adirondacks. The company will also go into Canada for snow scenes.

Goldwyn to Start Work Soon on First Craig Kennedy Film

ARTHUR B. REEVE, author of the Craig Kennedy stories, and John W. Grey, associated with Mr. Reever in his motion picture enterprises, are completing plans for the first production to be made at the studios in Flushing, L. I., for the Goldwyn Pictures Corporation. According to the terms of the contract, recently signed by Mr. Goldwyn and Mr. Reever, the Goldwyn Pictures Corporation will have the exploit of the fictional detective will be turned over to Goldwyn during the coming year.

Several directors who stand at the top of their profession are now being considered and the cast is being selected. The choice of a story for the initial production will be made from the next few days. Everything at the Flushing studios is in readiness to start "shooting" as soon as the company and the first of the five-reel pictures is assembled. Both the author and Mr. Grey will be on hand to assist in making the screen interpretations true to the spirit that occupy a unique place in American literature.

Quimby Picks McConnell as One of Chief Assistants

RED J. McCONNELL, one of the best known and most capable newspapermen who have made their mark in motion pictures, will be one of the chief assistants to Fred C. Quimby, general manager of Assistants Exhibitors, Inc. Mr. Quimby brings to the organization experience and knowledge that will be of inestimable value to Mr. Quimby and to the organization.

Mr. McConnell first made his reputation as a newspaperman. Having met with high success he began to specialize in motion pictures and their connection with daily newspapers.

For three years Mr. McConnell was the New York representative of the Chicago Herald, after which he met with unusual success in the exploitation of motion pictures, particularly serials. He has done exceptional work along this line for numerous big companies, among them Pathé, Universal and Mutual.

Mr. Quimby's chief assistant has been handling recently the motion picture and theatrical departments of the Cleveland Sunday News Leader and the Cleveland News.

Borzage Completes First Cosmopolitan.

Director Frank Borzage has just finished his first Cosmopolitan Production at the studios, 127th street and Second avenue, New York City. The title of it is "Humoresque" and it is from Fannie H. Hurst's short story which appeared in the Cosmopolitan recently. Alma Rubens is the featured player and the cast are Vera Gordon, Dore Davidson, Miriam Batista, and Gaston Glass. "Humoresque" is a story of orthodox Jewish life in the maelstrom of New York and is said to be one of the best stories that Miss Hurst has ever turned out from her typewriter.
Use Crisp, Attractive Lobby Displays, 
Carl Laemmle Tells Small Exhibitors

Much attention is paid to the big fellow in the exhibitor world. His theater appears in photographs in trade papers, his advertisements are copied, he is quoted in news articles and he is an all-round example of the leader in the fastest growing industry in the world.

The little fellow gets practically no attention from anybody except the man who takes his orders. His theatre is very rarely photographed, his opinions are never asked, his ads are not worth while reproducing. And yet it is the small exhibitor who is the back-bone of the industry. What he lacks in importance he makes up in numbers.

In a statement just issued by Carl Laemmle, president of Universal, particular attention is paid to this class of exhibitor. He is criticized, but Mr. Laemmle uses constructive criticism in pointing the way to better efforts.

"One of the Worst Evils."

"One of the worst evils practiced by small exhibitors is the use of mounted posters," says Mr. Laemmle. "Of course no first class exhibitor follows this practice. He is too good a showman, too good a merchant.

"In other lines of business, the man with goods to sell puts his best foot foremost. Even the smallest merchant in the cheapest street makes the best window-display he can possibly dig up. He does not put his worn out, fly-specked goods in the window. He uses his best. In this respect he is a better showman than the theatre man who uses mounted posters.

"Mounted posters are bound to misrepresent your show. They are dirty, cracked and mussy long after being used only once. They are anything but an attractive invitation for people to enter your house. The excuse given for the use of mounted posters is that the small exhibitor 'can't afford' to buy fresh, new, clean paper. The truth of the matter is that he cannot afford to use anything but clean paper.

The true showman, the successful showman, never lets the people see the seamy side of his business. The first principle of showmanship in any line of business on earth is a good, clean front.

The Lobby is His Show Window."

"The showman's show window is his lobby. His wares are represented by posters. Is he dealing in cast-offs or is he getting patronage because he shows different pictures each week? Will he get more patronage if the people passing his house see that some new picture has come to town? Of course he will.

"Put out new posters. Let their bright colors, their crispness make the lobby look clean and modern. The picture will draw crowds which never before frequented your theaters because you have 'wrapped your wares attractively.'"

Big "U" Porto Rican District in Charge of Herbert Wall

Jean Wall, who formerly conducted Universal's Porto Rican office and who has been spending the last eight months in Mexico City, has just returned to the United States, and was a visitor at Universal's New York offices.

Mr. Wall spent most of his time in the South American country in looking over the movie held and arranging for the distribution of Universal films there. To this end he established branch offices in Mexico, Yucatan and Hermosillo, Sonora. His brother, Herbert Wall, will be placed in charge of this territory.

Mr. Wall states that Mexico offers a splendid field for American moving pictures. The Mexican government has a censor board which is clothed with the highest authority," said Mr. Wall. "At the head of this censor committee is a woman, Adriana Ehlers, who was sent to Universal City some time ago by President Carranza to study moving pictures from every angle. She spent two years there, familiarizing herself with American stories and methods of production."

While certain form of pictures are taboo in Mexico, the censor board is usually fair in its decisions, in the opinion of Mr. Wall.

"The South Americans," he says, "like the emotional actor and very dramatic situations. Their temperament is fiery and they like plenty of action and fast moving plots.

"Serials, therefore, are very popular in Mexico. An entire serial is shown in three days, and then repeated two days later," concluded Mr. Wall.

Screen Stars Help to Open New Loew Theatre in Canada

An event unique in the history of the American screen was the opening of the beautiful new Loew Theatre in London, Ont., Monday night, February 16. It was marked by the presence of some of the biggest names in the film industry and screen, who ran into the worst blizzard that New York State had ever encountered, and were thirty-three hours on the way from New York to London. They missed the opening Monday night, arriving in town at 3 o'clock Tuesday morning, but a second official opening was held Tuesday night.

Marcus Loew had chartered a special car consisting of compartments and drawing rooms for the guests. Dorothy Dandridge, famous as the creator of the hula dance, the Hawaiian craze and the "shiver dance"; June Elvidge, June Caprice, Anne Lucett, and the Little Children, Jane and Katherine. With their maids the party included sixteen persons.

London opened its heart to the stars, and they were given a welcome they will never forget.

Gifts and honors of all sorts were showered on the stars of the moment. At the request of Mr. Loew to include them in the party the next time he opened a theatre. Mr. Loew was deeply appreciative of their efforts and is planning a special effort to present to each of them, as a sort of a mememento of a wonderful occasion and a great success.

Mary Pickford Gives Big Party to Orphans at Clune's Theatre

Touching by the pathos of a letter from a child, who signed her name, "one of your admirers, who has neither father nor mother," Mary Pickford entertained all the orphans and friendless children of the Los Angeles, at a party at Clune's Auditorium, to see "Pollyanna," the United Artists' production.

Miss Pickford appeared in person and took the opportunity to propagate the philosophy of "Pollyanna," the "Glad Girl.

The orphans' party was during the fourth week of the successful run of "Pollyanna" at the Clune's Auditorium. During all that time, capacity houses prevailed.

Many Press Notices on "Children" Picture

Robert McLaughlin, author of "The House Without Children," is receiving hundreds of clippings through a clipping service on his big state right feature.

Merle Harsh and Art Producers in Greater New York are putting out advance notices on engagements current and pending on the picture in and around New York City, and Leon D. Netzer, the Ohio State Right specialist is advertising extensively in conjunction with percentage dates on the same picture, while Messrs. Cohen & Pederson in New York City, the distributors, are putting out daily and Sunday papers. who control Up-State New York, have just launched a whirlwind campaign at Buffalo, where the picture opens a week's engagement at the Family Theatre February 9. The Buffalo contract calls for four pages in the Buffalo daily and Sunday papers.

Alice Joyce Gets a Little Racing "Low Down" from the Checked Gent.

A glimpse of "The Sporting Duchess," the big Drury Lane melodrama which Vitagraph will soon put forth.
Alice Lake on Location Trip.

A fisherman’s hut and a lighthouse built by the Metro technical department near Laguna, Calif., will furnish the setting for scenes of “Shore Acres” during the next few days. Alice Lake, who is to be starred in the Screen Classics, Inc., production of James A. Herne’s celebrated play, and twenty-four other company members have left the Metro studios in Hollywood for the location, expecting to remain five days.

Public Taking Stock in Allen’s Canadian House

In offering preferred shares in the new Allen’s Montreal Theatre Company to the public a few days ago, announcement was made that each of the forty-seven members of the company, including the Dominion is showing a profit and that each of the Allen companies, such as their exchanges, in which the public has an interest, is paying a dividend.

The new Allen Theatre in Montreal, which is to be known as the Palace Theatre and seating of 3,000, is to cost half a million dollars and $350,000 worth of preferred shares being offered to the public. The estimated gross annual revenues of the theatre are placed at $468,000, and the estimated fixed and operating expenses are placed at $253,000. The eight per cent dividend on the $350,000 stock amounting to $28,000, leaves an estimated surplus of $187,000. Incidentally, a bonus of twenty-five per cent of common stock is offered with the preferred shares.

“The Flame of Hellgate” Offers Exploitation Stunts

THE FLAME OF HELLGATE, the current Robertson-Cole production starring Michelena, is bound to be a winner both from the standpoint of production and the various exploitation and publicity angles of the title. Beatriz Michelena in “The Heart of Juanita” won additional success for the manner in which she portrayed the women of the Orient and has run away with the audience who saw the production are loyal in their praise for the work of the accomplished star, and have contracted with Robertson-Cole to play all of the Michelena productions.

“The Flame of Hellgate” was written by Earle Snell and directed by George E. Middleon for Michelena’s own company. The part acquired by Miss Michelena was particularly strong while on the operatic stage, is brought out in force by her superior work in the current Robertson-Cole production.

William Pike plays opposite Miss Michelena as the man she promised to run for sheriff. Albert Morrison is the villainous cattle king. Other leading parts are taken by D. Miteras, Cliff Thompson, Katherine Angus, Clarence Arper, and Jeff Williams.

Leonard Completing “Restless Sex.”

Director Robert Z. Leonard is putting the finishing touches to “The Restless Sex,” Marion Davies’ latest starring vehicle for Cosmopolitan Productions, at International Studios, 127th street and Second avenue, New York City. Robert Chamber is responsible for the story and the production is one of the most massive and expensive that Cosmopolitan has ever turned out. One of its leading features is a scene called “The Ball of the Gods.” Over five hundred people were used in it as Nubian slaves, Egyptian dancers, chario, etc. Marion Davies plays a particularly effective role which gives her unusual opportunities for the display of her rare histrionic talent.

Capital Combines Accelerate Progress,
Says John S. Woody of Realart Company

THE dire prophets and alarmists who take the joy out of life for the motion picture exhibitor get no encouragement from John S. Woody, general manager of Realart Pictures Corporation.

“Those who are bewailing the entrance of large capital into the motion picture industry, as the death-knell of the independent producer and exhibitor, show an amazing disregard of natural business evolution and facts and figures concerning it,” said Mr. Woody. “The independent producer is not being forced out of business and he is not being forced to sell. Many have gone into bankruptcy by production of inferior films that could not make money under the present strong competition, and many exhibitors are taking big profits on selling their houses and retiring to live on their incomes.

The natural evolution of business is to increase sales and decrease the number of establishments. That has been the case in all important enterprises. It has never impeded progress or hindered individual initiative, and it is not going to affect the motion picture business.”

Mr. Woody produced statistics on other industries to sustain his point.

Auto Industry Furnishes Comparison.

“It is unfortunate that figures of the motion picture industry are not available,” said Mr. Woody, “but those who have observed the trend of recent events will see that what is taking place is simply a repetition of what has occurred in the other cases I have cited.

“Progress of an industry depends upon increased sales, and this naturally resolves into a situation of fewer and larger units. And the competition that results affords the greatest opportunities for specialization and diversification. The automobile industry illustrates this point. Not until a few large concerns had entered the field did the automobile reach a high practical and commercial position. We are going to witness some such change and prosperity in the movie pictures industry. Big combines afford unlimited capital for improvements and progress based on effective experimentation.”

“Our luxurious motion picture theatres in all large cities have made possible better pictures. Control of these is not driving the smaller exhibitor out. It is giving him better pictures. The competition to fill these houses is stimulating individual efforts in production and increasing the reward.”

“Economy and efficiency are developing rapidly, but the view of the situation which regards the motion picture industry as swollen beyond natural size is not based on sound business facts or the natural evolution of industry. If we had taken any other view of the matter, Realart never would have been started.”

Colonial Gives Long Run to Pioneer’s Wrestling Pictures

OWELL, Mass., turned out in regiments to look at Pioneer’s Callin-Stecher wrestling pictures which from present indications seem to be booked at the Colonial Theatre for an indefinite run. The pictures are being shown under the direction of R. C. Paradis, sporting editor of the Lowell Courier-Citizen. The city of Lowell and the outlying suburbs were billed like a circus, special block stands, banners as well as the full line of lithographic paper are to be seen in all parts of that section.

The newspapers without exception gave the pictures an enthusiastic reception. Like reports have been received at the Pioneer office from other sections of the country. Ernest Holmes, with headquarters in Omaha, is now working Nebraska and Iowa with five prints which are touring through the territory as road shows.

The Masterpiece Attractions in Philadelphia, the S. & S. in Pittsburgh and Sidney Lust in Washington, as well as the Pioneer exchanges in New York, Buffalo, Cleveland and Detroit are all being flooded with requests for bookings. Each of these offices are working several prints.

11 YEARS OLD WITH THIS ISSUE

STILL FAR IN THE LEAD!

BE CONVINCED—READ THE BOOK

“What! The Necklace! I Just Left It at Uncle’s an Hour Ago!”

All in a day’s work with George Walsh in his Fox production, “A Manhattan Knight.”
The Parker

"A Tokio Siren."

"A Tokio Siren," the third production by Universal starring Tsuru Aoki, was begun recently with Norman Dawn directing. "A Tokio Siren" is a screen adaptation of Gwendolyn Macdonald's story "Tokio Siren," and its scenes are laid in Tokio and San Francisco. The cast supporting Miss Aoki includes Jack Livingston, Eugene Forde, Arthur Jasmin, Dolly Hill, Frederick Waring, Elinor Hancock, Goro Kino and Toyo Fujita.

Voluminous Bookings Prove

Blanche Sweet's Popularity

Concrete evidence of the return of Blanche Sweet to the foremost ranks of motion picture stars is to be found in the voluminous bookings on "Fighting Cressy." To meet the heavy demand for dates on "The Deadlier Sex," which will be her next release through Pathé. New York always furnishes a fair indication of what a star can be expected to accomplish throughout the country and has given its stamp of approval to Miss Sweet's "come-back."

Exhibitors who found "A Woman of Pleasure," her initial Pathé feature, a profitable venture, are now booking "Fighting Cressy" and are now prepared to play "The Deadlier Sex," which is rated as Miss Sweet's best Pathé offering. The ranks of this number of booking agents, who, quick to sense the box-office value of a star, have added Miss Sweet's attractions to the luminaries they depend upon to fill their houses.

Pathé officials are following Miss Sweet's "come-back" with particular interest, seeking vindication of their belief that she is one of the most popular players before the public today.

Wyoming Home Folks Plan to Honor Mrs. Charles Chaplin

Regardless of what honor and acclamation exhibitors throughout America are planning for Mrs. Charles Chaplin's initial release through the First National Exhibitors Circuit entitled "The Inferior Sex," there is a little spot called Laramie, Wyo, inhabited by exactly 4962 proud people who are preparing the gala event of the year as an accompaniment to the presentation of this picture.

E. B. Hearst, manager of the Empress Theatre of this city, is perhaps one of the most insistent and encouraging of Mrs. Chaplin's admirers. In letters to the First National Exhibitors Circuit, Mr. Hearst has applied for the earliest possible release on "The Inferior Sex," because the return of Mildred Harris, born and raised in his city, as the wife of the screen's most famous comedian, will mark the showing of this attraction.

Mrs. Charles Chaplin has signified her intention of making a brief visit home just about the time her initial First National attraction is scheduled to be shown there.

Two New Vitagraph Comedies

"Squawks and Squawks" has been selected as the title of Jimmy Aubrey's latest Vitagraph comedy. It was made under the working title of "Gas and Girls." He already has begun a new comedy.

The new Robert De Forest comedy will be called "Sauce and Senoritas," made under the working title of "A Spanish Romance." In this comedy Paty De Forest, who has been present from the screen for two years playing in musical comedy, is the leading woman, appearing as a Spanish senorita. Montgomery and Rock are now at work on another comedy called, at present, "As the Wind Blows."

Inter-Ocean Company Urges Stimulation of the Motion Picture Export Trade

At a time which has been termed "the most critical period in the history of the motion picture export business; when external conditions are particularly unsettled, necessitating the strictest vigilance in the disposition of motion picture films and motion picture accessory products in foreign territories at the present high rate of foreign exchange, the Inter-Ocean Film Corporation feels the urgent need for the transaction of a greater volume of export business than ever before," is an announcement just issued.

"This conclusion, which may appear drastic to many exporters of motion picture films, who have expressed the belief that the same policy to pursue is to wait the present foreign upheaval, a temporary reaction of the world war, has somewhat subsided, is the result of mature deliberation and an endless amount of research work on the part of Inter-Ocean officials," the statement continues.

"As an unswerving confidence in this plan of action, which, it is hoped, will bring conditions back to its pre-war basis, Inter-Ocean Film Corporation's plans for the coming year are bigger and wider in scope than at any other time in the history of the company. Contradictory rumors not-withstanding, Inter-Ocean Film Corporation's plans for the coming year embrace the wholesale acquisition of many stellar productions from the ranks of foreign independent producers in America, for exclusive distribution through the important film-renting agencies of the world.

Inactivity Would Be Fatal.

"Inter-Ocean Film Corporation maintains the belief that a period of inactivity in the export branch of the motion picture business would lead to fatal consequences. It cannot see its way clear to endorse the policy of 'watchful waiting' in the present crisis, but it heartily recommends the transportation of greater quantities of motion picture films and motion picture accessory products to foreign territories. It feels that such action will stimulate motion picture export trade in the future. "Reports from all over the world indicate that newly organized producing units are finding demand for their product at the rate of almost one a week. Increased motion picture production seems to be the watchword everywhere. At present the American product's supremacy in the world is unquestioned. If we are to maintain this supremacy, the logical thing to do is to export, export and export. We cannot place too much emphasis on this point."

Many First-Run Houses Book

"The Lone Wolf's Daughter"

The second big J. Parker Read, Jr.'s Louise Glaum production, "The Lone Wolf's Daughter," by Louis Joseph Vance, is enlarging its first run successes.

In Los Angeles, where a successful first run was held in Tally's Theatre, the Garick has booked this W. W. Hodkinson release for a week's engagement but a few blocks removed from the Tally. In Pasadena's Jensen's Theatre booked it for a week; in Baltimore the Bernard Depkin chain of theatres chose Grem's "The Lone Wolf's Daughter" for their opening at the Wilson Theatre.

In Los Angeles, the latest production released by the Newman Theatre, Kansas City, where Milton H. Field, manager of the Frank L. Newman enterprises, waged what is deemed to be the biggest advertising and exploitation campaign ever attempted in promoting a picture presentation in the Newman Theatre's houses. N. B. Monday the Liberty, Colorado Springs, Col., opened a week's run on the production.

Effective Campaign Books

Issued by Robertson-Cole

The Robertson-Cole Company is gratified by the manner in which showmen throughout the country employed the suggestions and aids contained in its campaign books. In accordance with its announced policy of closer co-operation with exhibitors, an illustrated booklet of at least sixteen pages is issued on each feature.

The campaign book on "Who's Your Servant," which is of the type issued on each production, is divided into advertising, exploitation, publicity and general service, and so arranged that the exhibitor can tell at a glance what will be practical for his particular needs.

In addition to samples of type ads, reproduction of slides, poster copy and lobby displays, there are many exploitation hints, such as tie-ups with merchants, gazetteer campaigns, etc. There are also four pages of advance stories, reviews and newspaper notices written by trained newspaper men, music cue sheets, a fictionized story of the picture, a who's who, catchy lines for ad space, illustrations in the picture, projectionist's cues for fading out, and other valuable suggestions for presenting the production.

The Marion Kohn Releases Ready.

Although his organization is barely two months old, Marion H. Kohn, head of the Marion K. Kohn Company, is reporting that his three short-subject producing units has each three prints ready for state rights. Grace Cunard, Polly Moran and "Singing Bill" are the three picture titles.

While Mr. Kohn will spend a good deal of his time in Los Angeles looking after his interests, I. Bernstein, production manager of the National studios, will be in charge of all production.
Requests So Heavy for “Empty Arms” Plan
Book Second Edition Had To Be Printed

S
o many requests for the Hundred Thousand Dollar Packet, as issued in connection with “Empty Arms,” starring Gail Kane and directed by Frank Reicher from Willard Kingsbridge story, were received by the producers, Lester Park and Edward Whiteside, that they found it imperative to have an additional five thousand copies printed.

The second edition is now being circulated among those exhibitors and State Rights buyers whose requests were received too late for them to receive a copy of the first edition.

From cover to cover the Hundred Thousand Dollar Packet is interesting, giving many highlights for the successful exploitation of “Empty Arms.”

The cover design, a symphony in black and gold, shows a huge packet, from the bursted ends of which pours a profusion of silver and paper money.

Page two is devoted to illustrations showing the line of lithographic paper prepared for the production. Reproduced in black and white are the twenty-four sheet, two kinds of six-sheets, two kinds of three-sheets, and kinds of one-sheets and the window card.

Page three, headed by the general caption, “A Summary for a Prelude,” is given to the various movements of clubs, movements and noted professionals interested in the subject of “Empty Arms” and to a summary of the banner issued in connection with the production.

Comments by Well-Known Women.

Page four gives the comments of famous women on the subject and reproductions of the slides. Page five contains reproductions of the lobby display, which is composed of eight 8x10 photographs, two 22x28 photographs, four 40x60 oil paintings and four 30x40 oil paintings.

Page six contains reproductions of the newspaper cuts. Pages seven and eight, nine, ten and eleven carry a series of illustrated advertising suggestions for local newspapers.

Page twelve furnishes information about the producing organization of Lester Park and Edward Whiteside, in addition to giving a number of biographical stories about the author, star, director, supporting cast, etc.

Page thirteen contains interviews with the star and the director. Page fourteen presents a lobby set which will attract.

Page fifteen is devoted to showing how one display on “Empty Arms” was made and suggestions for a post card which will bring results, and page sixteen is given up to Dr. Frank Crane and the editor titles this famous editor and author wrote especially for “Empty Arms.”

The plan book is printed in two colors on heavy, calendar stock, sixteen by eleven inches.

Page twenty-two is sealed in a specially manufactured tube which prevents damage to the copies while in transit.

F. I. L. M. Club Will Attend March Convention at Utica

The New York F. I. L. M. Club, at its last meeting, received an invitation to attend the annual convention of exhibitors to be held March 9 and 10 at Utica. He suggested that each exchange procure booths where the manager could meet personally many hundred exhibitors. The invitation was enthusiastically accepted, and President Chadwick delegated Lester Adler, Fred Salinger, Max Nathan, J. E. H. Bris, L. J. Schneir and Henry Siegel to co-operate with Mr. Cohen in making the convention a success.

E. M. Saunders, Metro general manager of branches, was a visitor at the meeting and gave an interesting history of the club during the two years he was its president. The new grievance committee, composed of H. H. Busbaum, Lester Adler, J. Bellman, S. Eckman, Jr., and Sam Zierler, submitted its first report, showing how three exhibitors have received substantial awards for claims that were in dispute.

First National Directors Meet in Special Session

Election of two new directors for First National Exhibitors’ Circuit, and adoption of plans recommended by the Exhibitors’ Defense Committee as essential measures for the protection of independent theatre owners affiliated by sub-franchises were the important features of a joint session of the directors of First National and of the theatre owners’ association, held at the Hotel Astor, New York, February 23-25.

Samuel Katz, of Balaban & Katz, owners of branches, was a visitor at the meeting and was elected director of First National Exhibitors’ Circuit to succeed Aaron J. Jones.

E. B. Johnson, general manager of Turner & Dabken, owners of the First National franchise in Northern California and Nevada, was elected a director to succeed T. L. Tally of Los Angeles, who recently disposed of his franchise for Southern California and Arizona to Gorce Brothers and Sol Lesser.

With the exception of Nathan Gordon, of Boston, J. G. Von Herberg, of Seattle, and Colonel Fred Levy, of Louisville, all directors of both organizations were in attendance.

Moreno Completes “Invisible Hand.”

Antonio Moreno kept right up to schedule in finishing his latest Vitagraph serial, “The Invisible Hand,” last week, and this despite the fact that William Bowman, his director, was off for the week, and the serial star directed two of the episodes himself as well as playing in them.

Before beginning another picture Mr. Moreno will have a few weeks’ vacation touring California in his automobile, and playing golf.

Exhibitors Compliment Pathe on Success of Dempsey Serial

Jack Dempsey has made his bow to the motion picture audiences as a promoter and has excellent reports are arriving at the office of the Pathe Serial sales manager.

One of the congratulatory telegrams is from the Gaiety Theatre, Cleveland, which has “Daredevil Jack” booked for a week’s run per episode. “Daredevil Jack” opened yesterday at the Gaiety Theatre filled to capacity on coldest day this winter. It is now 2 P. M. Monday and not a vacant seat in the house. Congratulations on this serial. Safety First.”

“Daredevil Jack’s” campaign managers announce their confidence that he will be elected a hit by an overwhelming majority. The Associated First National Pictures, Inc., also booking the serial for six-day runs, started “Daredevil Jack” off on February 16 and the management claims to have had as many visitors as they could possibly entertain in their theatre.

THE MOVING PICTURE WORLD March 6, 1920

“Allee Same Pup Hungry.”

Says Charley Wong, cook, to Harry Carey on the Universal star’s Western Ranch.

meeting was for the purpose of taking official action on matters of importance to First National Exhibitors and the newly organized Associated First National Pictures, Inc., no detailed explanation was given out.

Those present were: Robert Lieber, Indianapolis; John H. Kunsky, Detroit; Moe Mark, New York; Jay J. Allen, Toronto; A. H. Black, Los Molines; Jacob Fabian, Paterson; J. B. Clark, Pittsburgh; H. O. Schwalbe, Philadelphia; J. D. Williams, New York; Samuel Katz, Chicago and E. B. Johnson, San Francisco.

Pioneer Books “Lost City” Serial in Fox Theatres

In the face of a blizzard “The Lost City,” which Pioneer is handling in New York and Northern New Jersey opened up in four of the William Fox Houses in New York. The Academy of Music, of Boston, the Folly and the Jamaica Theatre.

Trailers were run for a week before the openings, while the lobbies of the four theatres were filled with animal cut outs depicting the scenes from the initial chapter of the serial. The house programs were a big factor in putting the attractions over.

Twenty-four sheet stands were also devoted to “The Lost City.” Despite the weather, reports of excellent business were received. “The Lost City” will play the entire Fox Circuit.

For News Shows Torpedo Plane

Using the latest fighting machine—a new torpedo plane—photographed in Fox News No. 39. The plane’s tests at Cleveland for the Navy bears a huge torpedo in the carriage and from Sydney, to prove an advance over the destroyer that must remain on the surface of the sea.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.
Richardson to Present Evils of Overspeeding in Paper at Picture Engineers’ Session

F. H. RICHARDSON, Moving Picture World’s projection authority, will present a paper on “The Various Effects of Overspeeding” at the Spring convention of the Society of Motion Picture Engineers to be held in Montreal in March.

This paper will be read with the idea of bringing up for discussion the evil effects of overspeeding motion picture projectors. When the images are doubled in size by speeding up the time of projection, the consequent monetary loss, the grotesque effects produced on the screen, the throwing out of harmony of the temporal relations, and the consequent lowering of the orchestral accomplishment are all taken up and elaborated upon.

It is felt that this discussion will mean the taking of a big step forward in checking the evils of overspeeding.

Paramount Films Break Records.

New attendance records were set up at both the Rialto and the Trianon, New York, on Washington’s Birthday, or rather on February 23, when the holiday was observed, the matrons of those houses.

At the Rialto, where William D. Taylor’s Paramount Arctraft production, “Huckleberry Finn,” is the attraction, the new record was 9,840 paid admissions. At the Rialto a still more achievement was recorded, for although the house is smaller than the Rivoi, no fewer than 10,060 paid during the day. To see Margaret Clark in “Easy to Get.”

Remodeling International Studios.

These are busy days at the International Studios, 127th street and Second Avenue, New York, where Cosmopolitan Productions are being made for Paramount Artcraft. Under the supervision of William Sistrom, studio manager, the plant, which was formerly Sulzer’s Harlem River Park, is being thoroughly rebuilt to conform to the needs of an up-to-date motion picture studio. The studio is large enough to permit six companies to work at once.

May Name Town After Little Mary.

There is a movement on foot among some of the prominent citizens of Grand Rapids, Wis., to have Little Mary, now changed to Pickford. There is much confusion between the Wisconsin town and Grand Rapids, Mich., that the Grand Rapids-ers of Wisconsin experience much trouble with mis-sent mail and the like.

Several names have been presented, but according to a local Grand Rapids paper Pickford is the favorite of the majority.

Fidelity Presents “Married Virgin.”

The Fidelity Pictures Company, a newly organized concern with offices at 117 East 46th street, New York, with William G. Smith and M. Lewis in charge, will distribute for street theaters in the United States and Canada, its first feature, a Maxwells production, entitled “The Married Virgin.” The cast includes Vera Sisson, Kathleen Kirkham, Evelyn Johnson and Rosario DiValentino. The production was directed by Joe Maxwell.

Claude Ezell Wins Promotion.

In recognition of his good work in behalf of Select, Claude Ezell has been appointed by Sam E. Morris, vice-president and general manager of Selznick Pictures, to the position of supervisor of the New Orleans district. Mr. Ezell is also manager of the Dallas district.

Demands of Union Operators in Chicago May Force Closing of Picture Theatres

FILM DOM in Chicago is in an uproar, and Local 110, I. A. T. S. E. M. P. O., is the cause. A short time ago Local 110 ordered that the row house, all other houses, place a union bill poster on its payroll, but his work to be confined to the posting of the third. The operators refused to do this, similar demands were made on other theaters and a meeting was called at the Hotel Morrison on Friday afternoon.

The union members of the A. A. A and the Film Association were present.

At the meeting Nate Ascher addressed the meeting and asked the co-operation of the exchanges to the demands of the union. Their request was agreed to and Dr. Atkinson was sent both organizations and appear before the union with full and complete authority to act, and, if it became necessary, he was empowered to say to the union that all picture theatres in Chicago and in that part of Cook County served by Chicago exchanges, would be closed until they would submit to the union’s demands.

But the demand for union bill posters at theatres was only a minor demand. The union also demanded an increase in the wages of all operators, in some cases nearly double what they were receiving formerly, also that the number of operators be doubled at many theaters. This demand was made through Dr. Atkinson, vice-president of the Allied Film Theatres Association, on Saturday, February 21.

Dr. Atkinson met the union on Saturday, February 21, but could not change the demand of its operator.

A meeting of all Chicago exhibitors and members of the Film Association was then called for Monday morning February 23, at Cohan’s Grand Opera House. At this meeting it was unanimously decided to provide each exhibitor in Chicago with a notice to be handed the operators on Monday, February 23, either at the matinee or evening presentation to the effect that one week from that date their services would be no longer required.

It is understood that the A. F. of L. is not in sympathy with the drastic action contemplated by Local 110, but a wire from Chicago President Samuel Gompers frankly stated that he was powerless in the matter.

Douglas Fairbanks’ Next “Big Four” Production Announced as “Mollycoddle”

“Mollycoddle” next picture will be called “Mollycoddle.” This is the announcement that came from Hiram Abramson, the Artcraft Corporation added to which information was the fact that this picture, the third that Mr. Fairbanks has done for the “Big Four,” would be completed before the middle of March, the date of release will be announced shortly.

While box-office records in every section of the country continue to be broken by the record crowds that have swarmed to the theaters showing “When the Clouds Roll By,” Doug’s second United Artists production, he is busy at work before the camera completing “Mollycoddle.”

Activities were seemingly at a standstill at the Fairbanks studio for some weeks imminent picture, giving him exceptional opportunities for his particular type of villainy. Charles Stevens, who has won much favor with Fairbanks in the past, the Indian Eagle Eye, “Bull” Montana and others familiar in previous supporting casts. will again surround the star in support of the story of “Mollycoddle.”

Goldwyn Executives Leave Culver City Studios for East; Spring Program Given

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, and Abra- ham Sisson, executive vice-president, left for Culver City Studios, Sunday, February 22, bound for New York.

During his brief stay on the Coast, Mr. Goldwyn has been in charge of the production activities of the company, which has started many new pictures, including that of the Eminent Authors and others selected as the Goldwyn stars, among them the adaptations of a number of popular stage plays, the motion picture rights to which were recently purchased.


Lehr’s trip East is the first he has made since November, 1918. Since then, as executive head of the Culver City plant, the Goldwyn vice-president has devoted his energies to producing pictures and studies to their present state of efficiency.

The purpose of Mr. Lehr’s visit East has not been announced.

Tedd Sampson in New York.

Teddy Sampson, star of Supreme Comedies made by the Southern California Producing Company for Robertson-Cole release, is spending several weeks in New York visiting his parents. This is Miss Sampson’s first visit in two years.
London Paper, Wax Enthusiastic Over Private Showing of “Broken Blossoms”

Advices just received from London by Sidney Cecil Smith Ltd., the American corporation controlling all foreign rights to D. W. Griffith’s film triumph, “Broken Blossoms,” assure the American owners that a private press showing in that city, a fortnight ago, it created a tremendous sensation.

Such conservative and powerful London papers as the Times and The Daily Mail proclaimed it the finest film offering ever presented by any producer in that country. The consensus of the London critical re- sumes show that they consider this latest work on this artistic success had been carefully estimated by the reviewers, who enthusiastically endorsed the local press comments indicating.

Acting upon the suggestion of the London Times, plans have been perfected in London to get around the usual delay of booklets and these special features for their press showing, and this offering will be put into one of the representative West End theatres and presented in time for the spring season in the British center.

It is planned to offer this feature co-operating with trade mediums like Bioscope, Cinema and the Kinematographic Weekly all highly praised the production and gave favorable reviews which declared that it opened a new vista of the art and sets Griffith further forward than all others in the film world.

Thomas Burke, whose Lighthouse Nights story, “The Child and the Child,” was the basis upon which Griffith built “Broken Blossoms,” has written an open letter to the press expressing his gratitude to Mr. Griffith for the beautiful treatment of the theme.

Immediately following the London presentation upon the same elaborate scale the picture was given here, Guy Crosswell Smith, Ltd., will present it in exactly the same manner in Paris at one of the leading theatres and then complete negotiations now pending for foreign showing in the principal art centers of Australia.

J. Parker Read, Jr., Announces Plans for Twelve Special Productions in 1920

That J. Parker Read, Jr., has entered the ranks of the important film producers to stay is proven by the plans of the young creator of the Louise Glaum and Hobart Bosworth series. He has just completed four serials for this year.

“In order to have Miss Glaum make only five production a year,” said Read, “and Hobart Bosworth will be busy on five other special pictures, this scheme to keep my stars plenty of time to express their abilities to their fullest extent and thereby offer the public the best both they and I have to give them.

“In addition to the ten Louise Glaum and Hobart Bosworth productions I expect to film in 1920 I have in preparation two stories of sensational character, my treatment of which I hope will prove unique.

“These specials I will make with all-star casts—or at least that is my present intention—and with the finest directors I can obtain at the helm of production. The public, so the exhibitors indicate, want special pictures.

“Miss Glaum’s and Mr. Bosworth’s stories will be subject to the most careful supervision during the coming year and I feel safe and very happy in saying that I am. I am confident that a like production of this order, based on actual knowledge of popular likes and dislikes, and backed by motion picture execution of the finest art, will compare most favorably with the finest product of the cinema mart.”

Announcement has been made of the signing of John H. Ince’s name to a directorial contract and of negotiations under way for another prominent figure in films to direct certain Reed productions.

Fine Cast for Grossman Feature.

Each member of the cast supporting Marguerite Marsh in the Grossman Pictures, Inc., feature, “Face to Face,” was selected because of his or her special fitness for the part to be portrayed. The leading man, Coit Albertson, has appeared in a number of stage and screen productions, also has been the recipient of $500 bills. Mr. Albertson and “Wits vs. Wits,” the latter being Grossman productions.

Joseph Marba, another architect of wide stage and screen fame, is cast in a very important role. Other principals are Frances White, Edna Holman, Richard Stewart and Wilbur Kendall.

Texas Guinan to Appear in a Feature.

As soon as Texas Guinan finishes her present contract with the Bulls-Eye Film Corporation, which calls for a series of two-reel westerns, she will be presented in a five-reel feature, to be produced by the same concern. Miss Guinan has two two-reelers already to her credit on her Bulls-Eye contract, with all territory sold. Jay Hunt, now handling Miss Guinan, will also direct her. Her latest Bulls-Eye is called “Letters of Fire” and will be ready for an eastern preview about March 1.

“Tarzan” Print on Way East.

The completed print of Numa Pictures Corporation’s production of “The Return of Tarzan,” was shipped from Los Angeles Saturday, February 21, to New York. Harry Revier, the director, recently arrived in New York, illness forcing him to leave a few days before the switchover and assembling was completed. George M. Merrick, who supervised the production, accompanied the print.

The trade experting that the trade showing will be announced shortly. Bids on the picture by releasing corporations are reported brisk.

National Forms a Studio Council.

Under a new ruling adopted by the National Film Corp. of America a studio council, composed of a member of the board of directors and all the unit directors, will hereafter pass on vital phases of production. The council is composed of J. Bernet, the head of the firm, and the following directors: William A. Seiter, Harry Edwards, Mark Goldfine, Ward Hayes, Robin Williamson, Paul Hurst, Jack Hoxie, Mickey Caldwell and Fred Baum.

McManus to Supervise “Bringing Up Father.”

After a trip over all the battlefields of the picture business and making what is said to be the first touring party officially permitted on all the old fighting ground, George McManus, the well-known comic artist, is preparing to return to the United States to supervise the screen debut of his “Mr. and Mrs. Jiggs,” the famous characters of his “Bringing Up Father” will be seen in a series of cartoons to be issued by International through Pathe Exchange, Inc.

Fred Young With R-C in K. C.

The Kansas City branch of Robertson-Comstock Distributing is now under the management of Fred W. Young, who has succeeded E. W. McAvoy. Mr. Young comes from Detroit, where he was manager of the Vitagraph exchange. Mr. McAvoy has accepted a position with the Fox Exchange in Kansas City.

Universe’s Sales Head on Tour.

E. H. Goldstein, general sales manager of the Universal, will make a flying tour of the country, stopping at all the principle exchanges and making the necessary changes as are necessary in the sales plans of the company. His first stop will be Chicago.
Sidelights and Reflections

Last week this department contained an article beginning: "Nothing has been heard lately from the scenario writers who are fond of rushing into print with the assertion that the motion picture has practically limit itself to original material." This week the following explanation has been received from two industrious workers in the field:

We'll be glad to tell you about them. Many have broken under the horrible strain of trying to make logical and plot-tight pictures out of the worthless junk producers buy on the child-like theory that whatever finds its way into the box office has to make good on the screen. Others, surviving these terrors, are abused by directors as if the screen were a kind of "furniture," as your pages recently credited one director with asserting. Yet, how many directors attempt such a vast adaptation of stories they are to produce? Fanny should so rely on the "cues."

Some of us are finding it very profitable to write an occasional adaptation, but specialize more in making our own copy by editing and titling picture productions of books and plays that have no releasing possibilities for similar reasons, absolve story mechanics and false situation. You might be surprised to know how many former scenario writers are doing this.

Those of us who are thus sitting tight and hanging on are some day going to take flash lightning, but only after we've had our very fat and juicy sums in payment for original stories and have stories of our own. And other stories don't return—and many believe it will not—I'll tell you what we are going to do. Now this is confidential, so hold this page close to you and don't let anyone in on it. We're going to start writing stories to send to producers with the warning that if they don't snap them up at our reasonable price, we'll sell them to some magazine and then they have to pay fifty times as much for them.

For experience whispers that they will do just this.

The following communication to the Moving Picture World explains itself:

Mr. Charles Ray has done me the great honor of asking me to direct him in his new productions, and before starting to work I want to thank you for your interest in the past. I appreciate what your publication has meant to us with the public and the exhibitors and your sincere criticisms have helped us more than I can say.

If possible, I want to set the public and the press right in regard to a rumor which seems to have spread by mistake. It is said that Mr. Ray means to change his style of work and to follow the Broadway type of new line. I am sure Mr. Ray appreciates too much what he owes to the public ever to think of making a change of any kind.

Both Mr. Ray and myself feel that we owe a great deal to Mr. Ince for the way in which Mr. Ray has been handled, and we hope to build on the wonderful foundation he has made.

Thanking you again for your cooperation and hoping you will be with us in the same way in the future, I am

Your very truly,

JEROME STORM.

A glance at the titles in the next column will reveal the pleasing fact that the murder-laden ladies are very much in evidence in this week's reviews, and that at least one of the pictures is a strong argument against divorce.

LATEST REVIEWS AND COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

IN THIS ISSUE.

Why Change Your Wife? (Paramount).
Easy to Get (Paramount).
His Wife's Money (Selznick).
Hit Meals (Burton King Pictures).
Mary Ellen Comes to Town (Paramount).
The Cobweb's Mystery (Samer, Howse)
In Walked Mary (Pathe).
Even As Eve (First National).
Faith (Fox).
Four Times Foiled (Chester).
Hoodeadoed (Paramount).
The Amateur Wife (Paramount).
Renoir Gad and Animale (W. F. Rolfe).
A Man There Was (Radiolaus).
Young Mrs. Winthrop (Paramount).

"Why Change Your Wife?"

Brilliant Comedy Satire Directed by Cecil B. DeMille and Released by Paramount.
Reviewed by M. A. Malaney.

CEcil B. DEIMILLE has hit the bullseye again. "Why Change Your Wife?" his latest, Paramount release, is totally different in character from "Male and Female." It is a comedy satire on married life. Nothing of a farcical nature is introduced. It is truth itself, with rare bits of sparkling drama, and it runs along smoothly and fast. The dialogue of the sub-titles is replete with homely philosophy. It is the story of a husband and his experiments with divorce, and of how all this affects the wife. The satire is a solid hit, and the result is a comedy that will appeal to practically everyone.

"Why Change Your Wife?" is about as near a 100 per cent, perfect picture as it is possible to make one. You can boost it without the slightest fear of disappointment.

Cost.
Robert Gordon ............. Thomas Meighan
Beth Gordon ............. Gloria Swanson
Sully Clark ............. Bebe Daniels
Lauren Kent ............. Karl Kodosoff
The Doctor ............. Clarence Geldart
Aunt Kate ............. Sylvia Ashton
Harriette ............. Maym Kelso
Butler ............. Lucien Littlefield
Meda ............. Edna Mae Cooper
A Woman Client ............. Jane Wolf
Story by William C. DeMille.
Scenario by Sada Cowan and Olga Prinilau.
Directed by William C. DeMille.
Length. Seven Reels.

The Story.

"Why Change Your Wife?" is the story of a husband and a wife who are deeply in love with each other, do not seem to get along owing to slightly opposition temperament. The husband, like his wife, likes such classics as "The Dying Poet." The husband likes to take his wife out to a cabaret, the wife likes to listen to Professor Sano-and-So give a musical on his violin. Gordon (Robert) is a bank teller, his wife (Mary) is a dress designer. They are both deeply in love, but Gordon, who is a very foolish fellow, goes out to meet a girl, has a good time, and goes home at one a.m. He tells Mary until his wife notices the odor of perfume on his clothes. Then a divorce. The husband buys a watch, but finds out that she is too "flashy" for him.

Gordon then takes things as they are and makes the best of it, but fate intervenes. He and his new wife are at a fashionable summer resort. Here they meet his first wife. Having once been a society girl, she lost her husband because she did not dress or act to suit him. But makes up her mind to show them that they are wrong. When the meeting takes place, she is beautiful in an elaborate bathing suit, and evidently enjoying herself.

The old spark of love returns, but that is all. Nothing can be done to fix things as they used to be, so they part. Later Gordon meets Beth, again, and while walking together he slips and injures himself. His first wife takes him home, and the doctor tells him that he cannot be moved until he is better.

With no notice he is notified by Wife No. 1. She hurries to Gordon's bed-side, in tears to take him home, and there ensues a bitter fight between the two women. When it is over Wife No. 2 makes up her mind to take her husband back to "flashy" and any more, saying: "The only good thing about marriage, anyway, is the alimony."

Program and Exploitation Catches:

Can You Tell What Wife Won't Remain Their Husband's Sweethearts? See "Why Change Your Wife?"
See the Main Side of a Modern Marriage in This Luxurious Drama on Married Life.
If Your Husband is Inattentive Tell Him to See "Why Change Your Wife?"
A Vital Picture Bearing on the Problem of Love After Marriage.

Exploitation Angles: Circass this if you desire to have the full campaign with teasers along the lines of the title and the divorce angle. Start this well in advance to get interest on the title, but do not have your regular campaign tone down to a more dignified appeal. Hook up with the success of "Male and Female" by telling that it is by the same producer; but do not make the mistake of trying to make people believe it is the same type of production. Emphasize upon the fact that it is something very different, that it is a discussion of social unrest and the over-readiness of men and women in society to change their partners. Geared to "Male and Female" to hook up with "Old Wives for New" and "Don't Change Your Husband."

"Easy to Get"

Paramount-Artcraft Picture Presenting Marguerite Clark in a Sparkling Comedy.
Reviewed by Louis Reeves Harrison.

IN mockery of man's egotism is "Easy to Get," a story with zip and no infirmity of purpose, a hot comedy, thoroughly modern in exhibiting the multiplicity of woman's moods. It is interpreted with a bright light, the star shining with a distinction all her own. Miss Clark is a delight to watch as her infatuated young bride, her eyes beaming with love, her mouth full of a story which is the internal fire of an entirely different emotion. The bride of four hours becomes aware for the first
time of man’s hollow vanity, his deeply embedded belief in his own superiority, and those eyes never reveal her wealth of affection. They burn with the pride and resentment working busily within her. It may be said without detriment to the story that Miss Clark’s expressive eyes and face constitute its leading attraction.

A light comedy, cleverly adapted and arranged and admirably directed, “Easy to Get” has a theme forever amusing. The skill of daring shown by the little bride in bringing her over-confident husband down a few pegs lead her into an interesting series of adventures. She emerges triumphant, though somewhat scarred, while he is, at least, temporarily cured. The Paramount-Artcraft comedy delighted a packed house at the Rialto, and it will undoubtedly please everyone forever now.

**Cast.**

Milly Morehouse. . . . Marguerite Clark
Bob Morehouse. . . . Harrison Ford
Dick Elliot. . . . Bob Osgood
Pauline Reid. . . . Helen Greene
Talbot Chase. . . . Herbert Barringto
Thaddeus Burr. . . . Kid Broad
Jim Tucker. . . . H. Van Busen
Marm Tucker. . . . Julia Hurley

**Scenario by Julia Crawford Ivers. Directed by Walter Edwards.**

**Length:** 116 Feet.

**The Story.**

"Easy to Get" boasts Bob Morehouse to his friend Dick Elliot, in referring to the conquest: Milly, his bride. She over-hears the men chatting about her in the smoking room of the train soon after starting out. The sight of her and information is awfully replaced by resentment. Burning with rage and wounded sensibility, she decides from when it shows up twenty miles from their destination.

With only one thought in mind, that of proving that he is easy as he imagines, Milly wends her way to the rustic bungalow of a society man where he fled from a man madly in love with her. She is given shelter and food, but she soon finds that her husband has her. She manages to get out of the house as he enters it, bribes the chauffeur of the car he has hired, goes to the country hotel where they intended to pass the honeymoon and registers under an assumed name. She can rest easily for a while, as he has arranged to frighten her in difficulties with a rustic sheriff.

She next tells her husband’s friend, Dick, who is pursuing her. He cannot get her, and she enlists his services to make another settlement with Bob.ურთ. They leave together and encounter an old woman driving a wagon. Milly is now determined to give her husband hell. She sends back word by Dick that she has been kidnapped by a gang of toughs who will not release her for less than $5,000. She is found, however, by Bob who feels it is better to make a joke and get the money, but Bob gets up angrily, and peace dawns on their honeymoon.

**Program and Exploitation Catches:*** What Would You Do If You Found in Your Pocket Two Hours, You Heard Your Husband Say “All Women Are ‘Easy to Get’”? Star: Marguerite Clark Does This Sparkling Comedy. As a Bride, She Said “I Do” — Then She Turned Sombre — See Why in “Easy to Get,” Starring Marguerite Clark.**

**It cost him a Honey-noon — Hours of Sleep — $5,000 and Many Other Things Because He Roasted That Woman Are ‘Easy to Get.”**

**Exploitation Angles:** Make all you can of Miss Clark’s expressive eyes and face; for, this should sell almost as well as Miss Clark herself. All snatches of the story in teaser form. Use the title for labels. Try not to get easy to get in to say “Easy to Get.”

**“Oh, It’s Terribly Easy.”**

Expects Marguerite Clarke in her Paramount, Easy to Get.”

Get.” You can make this a slogan in the form of “It’s Easy to Get” but not easy to get in unless you come early.

**“His Wife’s Money”**

Selznick Presents Eugene O’Brien in a Story of Manhood’s Revolt Against the Selfishness of Inherited Wealth.

**Reviewed by Louis Reeves Harrison.**

A PROPER theme is that of “His Wife’s Money” at a time when domestic relations are becoming more strained than ever on economic questions. The Selznick release offers a main viewpoint. It also shows up the all-too-common selfishness of married women well off in their own right. There are male creatures in our midst who do not hesitate to sacrifice personal honor and dignity of character in order to live on wealthy wives, but they are not objects of admiration, even when they are successful. The genuine American, as impersonated by Eugene O’Brien, cannot disregard his protective instincts and happily subject on “His Wife’s Money.” He is terribly poor. Although he Earned $12,000 a Year — That’s Eugene O’Brien in “His Wife’s Money.”

**Experimental feature according to his popularity with your patrons. Work hard on the theme of the story. This will win the time is short and sympathize with such situations in small towns or cities. Use striking catch phrases as “Are you living on your wife’s money? Do you believe in to your wife’s whim? “Is matrimony a balloon or a ball and chain? Start in at least a week ahead and get people talking.”

**“Wit Wins”**

A Story of Romance, Big Business and Revenge, Produced by Famous King Picture Corporation and Released by Hallmark.

**Reviewed by M. A. Maloney.**

WIT WINS” is a good story, logically worked out and containing an element of mystery that makes it a satisfactory production. It is that combination of society, romance, intrigue in big business that makes an entertaining per- sonality. It has been dug out with a feeling of having enjoyed a good show, however short of being a masterpiece the feature might have been. The story is one that is told logically, and probably not quite in the same manner. For most stories of big business generally leave nothing for the audience on the way they will turn out. Hence, the story of Wit Wins’ wonder- fully and makes it all the more interesting. 

Wit Wins’ concerns a financier, Wharton, by a tricky friend in the stock market. His name, Wharton, makes a resolution of revenge. The crooked friend, Lawton, becomes prosperous, although you and you know that Lawton is the one who ruined Wharton’s fortune at the end of the picture.

Ralph Barlow plays the part of Marion Wharton. She gives it just what it requires, a strong personality and clever thinking. She grasps the melodramatic atmosphere of the story perfectly. Hugh Thompson featured as her brother and
Eugene Strong is the young lover of E. J. Ratcliffe, who seems to be made to fit any business man's part, is right in his element. It was directed by Burton King. A satisfactory picture.

Marion Whitron ... Florence Billings
Her Brother ... Hugh Thompson
Mr. Whitton ... Joseph Smiley
Mr. Lawton ... E. J. Ratcliffe
Lawton, Jr. ... Eugene Strong
Watts, the servant ... Minor Nicholas

Story by Leander De Cordova.
Directed by Burton King.
Length, Five Reels.

The Story.

Wharton, a banker on the verge of ruin, makes a last desperate venture to pay his debts by giving a party. When the guests are gone he tells his daughter, Marion, that the ranch is ruined. She knows there is treachery behind her father's ruin and determines to get revenge. Down in Will Street, New London, a prosperous banker. He has a son, however, who is the opposite in character. Later Marion Wharton obtains a position in the office of Lawton as his secretary, and the younger Lawton is so attracted to her that he decides to go to work for his father.

Previous to the girl's engagement to work for Lawton a mysterious man calls on her, and played for confidential work. He and Marion are seen frequently in conversation, and seem to carry on a secret code. Shortly afterward things turn for Lawton. His operations become of a losing nature, and one day valuable stocks are stolen from his office. This points to the girl, but detectives are unable to fasten the theft upon her or to recover the stolen property.

Meantime, young Lawton has fallen madly in love with Miss Wharton and calls on her. On one occasion he is called away just in time to place the mysterious man. As the time passes Lawton, Jr., becomes wonder, misfortune, and his inability to stop the losses. He still thinks the missing stocks and bonds are in the possession of the girl, but no trace of them is ever found. In this his son takes a part, although at first he protests against being drawn into it because he really loves the girl. But all this is of no avail.

Finally when Lawton, Jr., finds himself practically in the same position as the mysterious man and tells the banker where he has deposited his money, the girl gets away, goes to the attorney's office and gives herself up. The banker, who walks in, and in him Lawton recognizes the man whom he ruined. He is the father of the girl and the most famous man is her brother. Everything is cleared up, the youthful lover forgives Miss Wharton for embracing her brother and repudiates the girl.

Program and Exploitation Catchlines:

The Most Unusual Mystery Drama of the Season.
A Woman Shows That She Can Outwit a Great Financier. Florence Billings in "Win Wins."
Her Father Failed—She Succeeds in Business—and in Love. Florence Billings in "Win Wins."

Exploitation Angles: Play this up as a business mystery story or even the backwoods "A romance of Wall Street—but with a new twist.

While offered as a stock production you get considerable from some of the players, including Mrs. Billings, Joe Smiley and E. J. Ratcliffe. If you can rent a story and notch up your job by a week, either wire up or merely on a pedestal. In most places you can probably get hold of one.

"Mary Ellen Comes to Town"
Paramount-Artcraft Picture Starring Dorothy Gish.

Reviewed by H. Clyde Levi.

This Paramount-Artcraft story, apparently written with the sole purpose of affording Dorothy Gish an opportunity to display her peculiar talents, serves its purpose admirably. Miss Gish makes excellent use of her features and feet to the amazement of her audiences, and the laughs average about one a minute throughout the running of the picture. The plot is melodramatic in form, with a strong vein of comedy.

Miss Gish's comedy is delightful, some of the funniest bits being her attempt to cry through a liberal application of grease paint and cold cream; her method of measuring her hair bed room, and her singing of "Sweet Adeline." If the latter effort amounts to anything like it looks, it must have been a "scream." Charles Garrard, as the villain; Ralph Graves, as the hero, and Rhea Haines, as the "vamp," make the best of the cast. The photography is good.

Mary Ellen ... Dorothy Gish
Mary Ellen's Mother ... Kate Bruce
Bob Fairaces ... Ralph Graves
Coca Fairaces ... John Leith
William Gurson, alias "Will the Weasel" ... Charles Garrard
"Beauty" Bender ... Raymond Cannon
"Hard" Harris ... Bert Aplin
Flossie Fleurette ... Rhea Haines

Story by Helen G. Smith.
Scenario by Wells Hastings.
Directed by Elmer Clifton.
Length, 4,704 Feet.

The Story.

"Mary Ellen Comes to Town" concerns a young stage-struck girl in a sleepy little southern town, who is the dispenser of the only modern soda fountain in the place. She spends most of her time day-dreaming, and never fails to go down to the depot to see the New York train go by. One day, after some haphazard talking, she even hesitates, a combination of a hot-box and a cow on the track brings the train to a stop. During the wait a famous article proceeds to take the air and Mary Ellen prevails upon her to give her a card to a theatrical agent. She then coaxes her for permission to go to New York to "make her fortune."

On the train with her is a young man recently returned from the army, who is the only person in town she has never met. She lands a job in a shabby cabaret, whose manager runs it merely as a blind to cover his criminal activities. He puts up a scheme to rob Mary Ellen's towneffuls, and fornicates with her, by staging a fake robbery implicating her, to help him work the badger game.

However, at the last moment, Mary Ellen, who has fallen in love with the proposed victim, refuses to go on with the game, and the tables are turned on the villain. The finale finds Mary Ellen, on her honeymoon trip, back in her home town, a wiser and happier girl.

Program and Exploitation Catchlines:

Handy Dorothy Dishes That Has a Punch and a Laugh in Every Scene.
Dorothy Gish Becomes Tired of Country Living She Visits New York and Endavors to Try Her Arts on the White Way.
She Tried to Take Up the Town Where She Lived and Couldn't—The Next Best Thing Was to Go to New York—See What Happens When She Lands in the Metropolis.

Exploitation Angles: Play up Miss Gish as strongly as you can afford, then hook in the girl who went on the stage angle. This will make more fight in the smaller towns, but will do almost as well in the cities. Also work the returned soldier angle. See what it will be worth in your community.

The Chamber Mystery

Sprightly Comedy Drama—Mostly Comedy—Produced by Schomer-Ross, Shows Claire Whitney and Earl Metcalfe in Leading Roles.

Reviewed by Mary Kelly.

ONTARY to what would be inferred from its title, "The Chamber Mystery" is a most enjoyable comedy, with more mirth than mystery, more farce than thrill. An obedient heroine with too much faith for her own happiness, who is always confiding in a pickle-liner, and a young doctor, whose ardor exceeds his discretion, thereby causing him to hide in his sweetheart's bouquet. All is well, however, as long as they keep the bedside covered, and the "mystery" is a mere slight episode. It is a clever comedy, and its type is one of the most in evidence today. The acting is excellent, and the jokes are numerous and clever, with a number of clever characterizations add to the Merriment.

Claire Whitney, as the enigmatical lady in distress, realizes the requirements of her role, and Earl Metcalfe gives a spirited sympathetic impersonation of the unlucky doctor. Other players are an ear-splitting Sam Edwards as the girl's dictatorial parent; Dorothy Walter, the competent cook; Howard Morgan, the much-married alderman; Ricca Metcalfe, a friend of the family; Stanton, the omniscient detective, and Camilla Dolberg as the worried, hurried mother, all contribute grandly into the picture's success. Director and producer had artists, who should be mentioned here, the attention upon the matters of characterization and plot-manipulation, rather than any elaborate overlay of sets or any particular effort toward perfecting the sub-titles.

Wall Street Dope: Parasols Go Up.
Especially Dorothy Gish's in her Paramount. "Mary Ellen Comes to Town."

The Story.

There is agitation in the West household. the young Dr. West having mysteriously disappeared. For eight full days he has not been seen, nor has any suspicious article or rubbers or gloves. His mother notifies the police, who assign the search to Detective Rhombus, a self-appointed tough.

In the meantime the cause of all this excitement is in the Parker apartment on the floor above, Whitney, who has come in the call of his sweetheart, Kittty. Kitty is in a desolate situation. Her father has decreed that she shall marry a husband. A prosperous dealer in pickles, who is just paying her a marriage present, and blame the doctor for poisoning her mind against Woolie. They order Dr. West to go home, and then they depart. Ear] Alderman Smigles, a notary public, to come and perform the wedding ceremony. West goes down to Woolie's bar, again to Kitty. They plan to elope, but before they can do so, a flashy Cal Parker returns, and Kitty, afraid for her lover's safety, hides him in her boudoir. Her father has left word for Smigles to come at six o'clock to
merry Ki tty to Wo oles. Determined that she should not escape, he locks her in her room, where the dog is sent to guard her. But he is compelled to spend most of the day. They manage to escape by starving from receiving food through the chimney by means of a hook-up from the cook, who, unaware of the doctor's presence, is unable to account for the disappearance of the young lady.

Later, when W o oles has reappeared, the detective arrives and in ferrets out what information he can. He concludes that it is the work of a man who is most likely to be acquainted with the young lady, and, accordingly, Parker and W o oles have their plan. The young lady is taken to a small place in the country and then sent away to a distant home, where she is safe. But Kitt y skillfully prevents them from entering her room. Parker and W o oles are taken to court, but they are not convicted. They are given a little money, and they go away. They have never been heard of since.

**Program and Exploitation Catches:**

"The Chamber Mystery"—the Story of How the Unaccountable Disappearance of a Young Doctor Leads to Suspicions of Murder and Ends in a Joke.

"The Chamber Mystery"—Shewing How a Girl and Her Sweetheart Were Put in Colored's Clothing and Made to Pretend to be A Negro and His Mammy. The Police Were Certain That The Victim's Body Was Concealed in the House. They Were Right.

**Exploitation Angles:**

Use the stars, remembering that M etcalfe was a strong favorite before her activities as a Negro. He mer-

**In Walked Mary**

Five Reel Pathe Release Features June Caprice in Engaging Little Story.

Reviewed by Robert C. McElravy.

**As** an enjoyable little story is pictured in this five-reel Pathe-Capellani release entitled "In Walked Mary." June Caprice, in the leading role of Mary Ann Hubbard, was never sweeter and more bewitching in her personal appeal. The plot is a light comedy of manners, that has a good undercurrent of humor running through it. One or two of the transitions are so abrupt as to miss a certain desirable dramatic effect, but in general the continuity is excellent.

Mary Ann Hubbard is a typical Southern girl, with Southern notions of hospitality. When her Negro mammy advised her to go to New York and cast herself upon the mercies of a young Northern gentleman who had befriended her mother, she was not daunted. But she went as to her reception. Even the fact that she makes an embarrassing appearance in the midst of a bachelor's party, much to the embarrassment of the host, was charming, her feeling that she has a welcome. And in the course of events she wins him. She also interrupts Dick's proposed matrimonial alliance with a denunciation of him and finds his heart turned to herself.

The scenes on the Southern estate at the beginning are quite realistic and picture the human nature of a Southern belle. The heroine's household effects Frances M. Grant plays a life-like role as the negro mammy. Thomas Carrigan and Stanley Walpole have their usual excellent part, and Vivienne Osborne does as well as the adventure.

**Even as Eve**


**THAT** nature can be so beautiful and human nature so ugly fills the spec-

**Faith**

Five Reel Fox Production Features Peggy Hyland in Simple, Heart-Interest Story.

Reviewed by Robert C. McElravy.

In this simple story, laid in Scotland, in 1920, Peggy Hyland plays the leading feminine role. She appears as the niece of a head-hardened, grasping old Scot, whose love of the girl is unselfish, who is unselfish in his love of the girl.

Edwin B. Tilton plays the part of MacGregor very well. J. Parks Jones is pleasing as the country lover, David Har-

But the chief character of the little tale is Adam Harden, the "faith healer." This
role is effectively portrayed by Winter Hall, who makes Adam a sweetly-smiling old man, always ready with a helpful word for suffering individuals. He possesses the healing touch, which in truth seems to be possessed by certain individuals, regardless of creed or medical pretense. Adam, who follows along somewhat in the lines of "The Miracle Man," is not in any sense a fakir, but simply a kindly, religious man who has a happy faculty in sick persons. It is he who, in the closing scenes, restores the heroine to health, when medical treatment has failed over the heart of MacGregor to her rightful lover.

The Scotch settings and characters are pleasing and many charming country scenes are pictured. As a whole the story is one that will appeal to the family circle and make friends in spite of the lack of dramatic pretense.

Peggy Laughlin ............ Peggy Hyland
David Harden ............... J. Parks Jones
George Kyle ............... Edward Hearn
Adam Harden ............... Winter Hall
Sir Kent MacGregor .......... Edwin B. Milton
Hag Harper ............... Mills Davenport
Sandy Burns .......... Frederick Herog
Story by J. Anthony Roach.
Directed by Howard Mitchell.
Length: Five Reels.

The Story.

A young doctor named George Kyle, in "Faith," lives in the city of Edinburgh. He has become impoverished through failure to get on as a physician, despite his good appearance. While Kyle is in a despondent mood, his housekeeper, Meg Harper, suggests a plan by which they may become rich. She induces him to pose as the missing nephew of the dead Lady Murrail, and commends him to the friendship of Sir Kent MacGregor, a stately old Scotswoman with a servant, Hugh.

Kyle goes to see MacGregor and finds him in a state of wrath over the love affair that has damaged his honor. He calls on Peggy Laughlin, and a young shepherd lad, David Harden. The latter is the son of an old faith healer. Adam Harden, goes about treating the sick. MacGregor accepts Kyle as the missing nephew of Lady Murrail and makes him welcome. Kyle at once becomes interested in Peggy, though she does not care for him, and proceeds to help MacGregor in his efforts to break the match between the girl and David.

David is finally put out of the house by MacGregor. Peggy escapes and flees to David but returns home on the advice of Adam Harden. Peggy succumbs to an illness on the eve of her forced marriage to Kyle, and sinks into a state of weakness, which thoroughly alarms MacGregor. The latter, relenting, sends for Adam. Peggy is restored to health and MacGregor gives her to David.

Program and Exploitation Catches:

Peggy Hyland in Simple Heart-Interesting Story.

Pleasing Love Story with Charming Country Scenes Depicting the Beautiful Scottish Scenery as the Background.

Story of a Girl Who Is Brought to Health by the "Faith Healer," and Wins the Heart of MacGregor to Her Rightful Lover.

Exploitation Angles: Capitalize Miss Hyland's name, and make your chief play on the faith healer. Don't try to get it confused with "The Miracle Man," but work the same angle, without reference, which will invite comparison.

"Four Times Foiled"
Chester Comedies Open Series with Mirth Provoker of Extraordinary Merit.

Reviewed by E. K. Hill.

In every clime where human beings have eyes to see and hearts to laugh "Four Times Foiled" will be hailed with genuine delight. Though it is not scored, but the extraordinary character of the cast will create expressions of amazement.

A toddling child, just getting its balance a foot; a dog of shaggy coat and remarkable "education"; a horse of dashing and fearless demeanor, and a chimpanzee so close to human that amazement crowds appreciation of his work almost into a state of disbeliefing what the eyes behold, constitute the leading "actors" in a cast that has three or four mere men and a woman to contrast their work with the skill of their animal "inferiors."

The child is a repeated victim of attempted "kidappings," but the dog, the horse and the chimpanzee combine their skill in cooperate in restoring that time and again foil the "villains." Katharine Hillaker's titles add greatly to the enjoyment of the subject and, of themselves, punctuate the progress of the comedy with many laughs.

It is for Mr. Chester to worry about following up this amazingly good start with subsequent "animal comedies"—but there is a smart trick cut out for this product by the merits of its initial offering in the new series. Suffice it now to say: "Foiled by Four" is a corker.

"Hoodoed"
Paramount-Carter De Haven Comedy Ridiculing Familiar Fetishes About Good and Bad Luck.

Reviewed by Louie Reeves Harrison.

A LOT of wholesome sanity emerges from the comedy "Hoodoed." Very pointedly, but amusingly, it shows how small a part old superstitions play in what happens adversely or for our benefit. In its motive this keen little Paramount-De Haven story rises superior to the average, holding up to scorn as it does the hidden emptiness of weakness and stupidity and it is timely.

Carter De Haven plays the role of a young business man on the edge of advancement and eager to take advantage of every token of good luck. He even consults a dream book and jumps over the bed ten times to overcome the evil influence of a bad dream. His wife is nearly distracted by his absurdities, but she tolerates them and suggests that he invite his employer to dine with them. His agitation only increases. He spills salt and throws a lot of it over his shoulder into the eyes of the house servant and thus loses a good cook on the day of the dinner.

He finds a horseshoe and hides it in a box near his entrance door, dropping it on a mirror as he does so. He also discovers a four-leaf clover to avert disaster. He is so nervous at the office that he soils his employer's trousers with ink and is given a long vacation. After he returns to the office he finds his wife has bought a black cat and makes a cushion of his coat picking up pins.

After these preparations, and after the dinner, he is offered the desired position of an executive officer with a good salary. This he now shows him is Friday the 13th. He suddenly decides to give up superstition. He throws the horseshoe out of the door. Carter Menefee, his employer, hits an insensible hit on the head by a horseshoe.

"Bird and Animal Life"
Eight-Reel Educational Photographic by W. L. Findlay Shows Interesting Educational Picture.

Reviewed by A. E. Chalmers.

EXHIBITORS that are looking for interesting pictures of bird and animal life will do well to see those taken in Oregon and vicinity by W. L. Finlay and recently brought to New York. Three years have been spent in the field getting these pictures and the results obtained well warrant the time spent. Mr. Finlay has taken considerable pains to inject the note of popular appeal in his pictures necessary for good entertainment. By throwing in bits of incidental interest, such as the subtiles he has arranged a series of intimate studies of wild animal and bird life that is both interesting and instructive.

In "Bird and Animal Life," the closing production, with beautiful scenic "shots" and unusually clear close-ups generously thrown in. Mr. Finlay has certainly succeeded in presenting the subject in a most interesting series of pictures that will go far towards arousing interest in bird and animal life and in awakening that wonderful feeling called wonderlust. (Eight reels.)

"A Man There Was"
Radiosoul Presents Victor Seastron in a Strong and Spirited Adaptation from Iben.

Reviewed by Louie Reeves Harrison.

SCRIBED to a dramatic poem by Iben, "A Man There Was" is a peculiar product of full-blooded activity all its own. There is in it an Iben unfamiliar, though it contains its belief that to live is to country, he has some effect which is bound to attract attention. Because he is a director who has the courage of his instincts there results in "A Man There Was."
a picture of high intensity and tender pathos, a drama of the soul.

Cast

Terje Viken ............ Victor Seastron
His Wife, Bertha ....... Augusta Faulk
My Lord, the Captain .... Augustus Seaton
My Lady, the Captain’s Wife, Edith Earsoff

Directed by Victor Seastron.

Length, Five Reels.

The Story.

“A man there was” by the name of Terje Viken, of Viking blood, for he loved the sea. One day, returning from a hazy voyage, he found his sweet wife spinning and rocking a cradle. From that moment the intrepid sailor was a business man. The romantic “newlywed” atmosphere of their lives has been dispelled by business absorption on the part of Douglas, the husband, and by a continued course of lavish revelry with Mrs. Dick Chetwynd on the part of Constance, the wife. The only happy elements in their home are provided by Baby Rose, their small daughter, and the elderly Mrs. Winthrop, who, seeing the drift of events, partially succeeds in bringing the young couple to a realization of their peril. In separation, they agree to re-make each other’s acquaintance by a quiet evening at home, for which Constance foresees a happy chance, and Douglas arranges his usual business evening. It is the eve of the baby’s birthday and both look forward to a tranquil evening at home. But Mrs. Delaney and a malicious neighbor whose vindictive ire has been aroused by the fashionable Mr. Vicken’s decision to engage a snare up an acquaintance with Douglas, and by trans-Site messages and Charles Gonzales’ persistence in detaining him at home on the important evening. Constance, from her domesticity, is suffering from aance divorce, by making the baby’s birthday an affair to be envied, and it is agreed to separate permanently. But the mother’s fervent prayers, seconded by disclosures of a discharged servant and the clever insight of Douglas’ lawyer—a family friend of the family for many years—bear fruit. In a joint interview in the lawyer’s office. During its course, the old man plays upon their recollections of lost love and happiness that both the erring young Winthrops come back to realities and achieve ultimate understanding.

“Young Mrs. Winthrop”

Emotional Role for Ethel Clayton in Paramount Adaptation of Howard Play

BY JANE MCCLOSKEY

YOU NG Mrs. Winthrop,” from the stage play of Bronson Howard, is the story of a domestic tragedy growing out of the baleful influence of a city’s rushing, incessant, time-activities, the lives of a happily started couple. Ethel Clayton in the title role plays a part which abounds in emotional opportunity, but which, to a degree, she has been too modest at the future. Her dramatic scenes are sincerely done, she does not pose, and her acting does not call or drag the public. She is her own attractive self, revelling in a lavish wardrobe and the chance to display it. Harrison Ford’s Douglas Winthrop is a delightful, dynamic character. He has just the properly convincing amount of youth, good looks and stage presence, and he does seem to be the embodiment of the character’s successful, sturdy, blindly intolerant and yet manly personality. Helen Dunbar makes a statuesque mother, while Van Buren is a most despicable as the lady villainess, and Charles Ogle scores a certain hit with his part of the kindly lawyer. The play has been adapted, the acting is forceful and in the last part there is sure amusement in the “psychology scene” in the lawyer’s office. It does not have a hurdy-gurdy introduction, as do so many other wise good features. The settings are in good taste, and especially noteworthy is the ball room view, with its varied and fantastic masquerades.

Quite passable amusement for Ethel Clayton’s staunch admirers.

Young Mrs. Winthrop .................. Ethel Clayton
Douglas Winthrop ...................... Harrison Ford
Constance ................................ Irene Ogle
Mrs. Dick Chetwynd .................... Winifred Greenwood
Mrs. Delaney ............................ Mabel Van Buren
Miss Spotiswood ...................... Charley Gesell
Baby Rose .............................. Dorothy Lasher

Story by Bronson Howard.

Directed by Nathro Barley.

Length, 4,797 feet.

The Story.

Young Mrs. Winthrop is the society-spoiled wife of a clever young business man. The romantic “newlywed” atmosphere of their lives has been dispelled by business absorption on the part of Douglas, the husband, and by a continued course of lavish revelry with Mrs. Dick Chetwynd on the part of Constance, the wife. The only happy elements in their home are provided by Baby Rose, their small daughter, and the elderly Mrs. Winthrop, who, seeing the drift of events, partially succeeds in bringing the young couple to a realization of their peril. In separation, they agree to re-make each other’s acquaintance by a quiet evening at home, for which Constance foresees a happy chance, and Douglas arranges his usual business evening. It is the eve of the baby’s birthday and both look forward to a tranquil evening at home. But Mrs. Delaney and a malicious neighbor whose vindictive ire has been aroused by the fashionable Mr. Vicken’s decision to engage a snare up an acquaintance with Douglas, and by trans-Site messages and Charles Gonzales’ persistence in detaining him at home on the important evening. Constance, from her domesticity, is suffering from aance divorce, by making the baby’s birthday an affair to be envied, and it is agreed to separate permanently. But the mother’s fervent prayers, seconded by disclosures of a discharged servant and the clever insight of Douglas’ lawyer—a family friend of the family for many years—bear fruit. In a joint interview in the lawyer’s office. During its course, the old man plays upon their recollections of lost love and happiness that both the erring young Winthrops come back to realities and achieve ultimate understanding.

“The Amateur Wife”

Irene Castle Starred in Fascinating Love Drama

Reviewed by Herbert Cary.

CHARMING gowns of the latest fashion, romance, high life, tragedy, and music fill in “The Amateur Wife,” Paramount Artcraft’s latest production. Miss Irene Castle, that favorite of the screen, who always fascinates the women, men, too, with her beauty, stunning dresses and clever acting has a vehicle in “The Amateur Wife” to display all her beauty, gowns, and talent.

While it is not a story to stir the soul, “Amateur Wife” is very good entertainment. From beginning to end it has a dash and spice that is alluring and fascinating. High flying patriotism, the murder of an actress, the story of the girl from the convent who comes into modern life and captures the hearts of men, finally that of her husband, is all very interesting and entertaining.

Arthur Rankin, nephew of Lionel Barrymore, plays the role of the young hot head, Billy Ferris, in an excellent manner. W. P. Carleton’s good work as Spotswood and Augusta Anderson portrays Dodo the dancing queen in striking fashion.

Lott, a maid .................... Mrs. Charles Dewey
Sara............................ Ellen Olson
Story by Nathro Barley.

Scenario by Jazie Murfyn.

Directed by Edward Dillon.

Length, 3,857 feet.

The Story.

A young French convent girl comes to America to live with her mother, a musical comedy actress. The girl’s plain clothes and innocent ways get on the mother’s nerves. Left alone the girl is befriended by Spotswood, an admirer, of her mother. The mother is killed by a jealous lover, Ferris, in a quarrel, and Spotswood marries the girl. She has become a lady of the world when her husband deserts her, but later they are brought together.

Program and Exploitation Catches: She Retired at Nine O’Clock Every Night and Was Bred in a Convent—Then She Came to New York—For the Remainder of This Appealing Love Story See Irene Castle in “The Amateur Wife.” She Might Have Come from a Convent But She Made Broadway Take Heart.

See Irene Castle as “The Amateur Wife”—a Snappy Picture of Love and Show Life.

Plastic Artist Engaged by bulls Eye.

R. A. Wolfe, A. E. F. artist and cartoonist, whose drawings have been published by the Rolcolin, has been engaged by Nat Spitzer at the West Coast studios of the Bulls-Eye Film Corporation to make a series of animated plastics, which will be added to a short reel, soon to be released by the Bulls-Eye on the states rights plan.

1907-1920

The Span of Superiority in Moving Picture Trade Publications

King of Kids.

On the river bank with Huck in Paramount- Artcrafts’ “Huckleberry Finn.”
Current Film Release Dates

Numbers following titles of pictures indicate on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.
The Strongest (All-Star). Vol. 43; P-1248.
Should a Husband Forgive* (All-Star). Vol. 43; P-1191.
White Meat (All-Star). Vol. 43; P-1046.
WILLIAM FARMAN SERIES.
Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farman—Six Parts). Vol. 43; P-295.
The Adventurer.

PEARL WHITE SERIES.
The White Moll.

TOM MIX SERIES.
The Feud. Vol. 42; P-1068.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.
The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shoot With Fire (William Russell). Vol. 43; P-1297.
Themes of the Flesh (Gladyse Brockwell). Vol. 43; P-116.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-734.
What Would You Do? (Madeline Traverse). Vol. 43; P-768.
Her Elephant Man (Shirley Mason). Vol. 43; P-811.
Til the Last Straw (Buck Jones). Vol. 43; P-1115.
The Heli Ship (Madaline Traverse). Vol. 43; P-1288.

Extraordinary Specials.
A Tale of Two Cities (William Farman).
Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Misérables (William Farman).

SUNSHINE COMEDIES.
Sheriff Neil's Comeback.
Her Naughty Wife.
Her Private Husband.
The Heart of a Stranger.
The Great Nickel Robbery.
A Light Weight Lover.
Training for a Hero.

MUTT AND JEFF.
I'm Ringing Tour Party.
Fishing.
Dead-End Jeff.
The Soot Violin.
The Mint Spy.
The Pawpawkins.
The Chemists.
Putting on the Dog.

FAMOUS PLAYERS-LASKY

January.
The 13th Commandment (Ethel Clayton)—L—4724 Ft. Vol. 43; P-446.
Too Much Johnson (Bryant Washburn)—L—431 Ft. Vol. 43; P-492.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)—L—4940. Vol. 42; P-654.
The Copperhead (Lionel Barrymore—Super Special)—L—6251 Ft. Vol. 43; P-735.

February.
Double Speed (Wallace Reid)—L—1144 Ft. Vol. 43; P-484.
All-of-a-Sudden Peggy (Marguerite Clark)—L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)—L—8822 Ft. Vol. 42; P-654.
On With the Dance (Mae Murray—Super Special)—L—1332 Ft. Vol. 43; P-1255.
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton)—L—5562 Ft. Vol. 43; P-1577.
Mary's Ankle (Douglas MacLean and Doris May)—L—4660 Ft. Vol. 43; P-1118.

GOLDWYN DISTRIBUTING

Almost a Husband (Wil Rogers). Vol. 42; P-1280.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1197.
Bonds of Love (Pauline Frederick). Vol. 42; P-1168.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Haunt of Quo (Tom Moore). Vol. 42; P-137.
Jubilo (Will Rogers). Vol. 42; P-1067.
The Flame of the Desert (Geraldine Farrar). Vol. 42; P-216.
The Chief of the Chieftains.
The Mysterious Serial of the Orient.
Toby's Row (Tom Moore). Vol. 42; P-1189.
Superintendent Harry Ford (With Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rick Beach Production).
The Piker Case (Pauline Frederick). Vol. 42; P-1168.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1256.
Dady (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 42; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 42; P-1257.
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1283.

HARRY PHOTOGRAFICS.
Taos Indians and Other Subjects.

FORD EDUCATIONAL.

"FLYING A" SPECIALS.
Evelyn in Style (Charlotte Walker). Vol. 42; P-824.
The Valley of Tomorrow (William Russell). Vol. 42; P-402.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margaret Fisher).

Huckleberry Finn (Super Special)—L—7186 Ft. Vol. 42; P-1290.
Young Mrs. Winthrop (Ethel Clayton).

March.
Alarm Clock Andy (Charles Ray)—L—1928 Ft. Vol. 42; P-1285.
His House in Order (Elise Ferguson) —L—945.
Jack Straw (Robert Warwick)—L—4676 Ft. Vol. 42; P-1197.
Mary Ellen Comes to Town (Dorothy Gish)—L—4706 Ft. Vol. 42; P-1197.
Exemplary Miss (Wallace Reid) —L—4230 Ft. Vol. 43; P-527.
A Dream Girl (Connecticut Production) L—4882 Ft.
My Lady's Garter (Tourneur Production)—L—4882 Ft.
Easy to Get (Marguerite Clark)—L—4110 Ft.

Comedies.
The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-636.
Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Rococco Arhuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Heartbreak (Mr. and Mrs. Carter de Haven—Two Reels).

Burt Holmes Traveling Pictures.
Jan. 25—From Blarney to Broadway. Vol. 43; P-636.
Feb. 1—Belgium Smiles Again. Vol. 43; P-636.
Feb. 8—Filling Ferocious Foremosts. Vol. 43; P-636.
Feb. 15—Years and Pictures. Vol. 43; P-636.
Feb. 22—Oriental College Boys and Co-eds. Vol. 43; P-636.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.
Feb. 1—Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

W. W. HODKINSON—GREAT AUTHORS PICTURES, INC.

The Sarebrusher (Hampton Production). Vol. 42; P-1197.

ZANE GREY PICTURES, INC.
The Desert of Wheat (Six Parts—Hampton Production). Vol. 43; P-1197.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf's Daughter (Louise Glaum—Seven Reels). Vol. 42; P-1019.

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 Films).

ROBERT BURTON PRODUCTIONS.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 43; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-1119.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1119.

JOSEPH LIGHTFOTHER PRODUCTIONS.
His Temporary Wife (Rubey de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of February 8.
No. 14 of The Black Secret (The Hidden Way).
No. 7 of the Adventures of Ruth (The Substitute Messenger).
Getting His Goat (Harry Pollard—One Reel).
His Royal Siness (Harold Lloyd—Mildred Davis).
Pathe Review No. 37.
Topics of the Day No. 41.
Pathe News No. 13.

Releases for Week of February 15.
Respectable by Proxy (Sylvia Bremer and Robert Gordon). Vol. 43; P-939.
No. 12 of The Secret Host.
No. 5 of The Adventures of Ruth (The Harem Girls).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelet).
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.
No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredale Jack (The Ball of Death).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.
Smoldering Embers (Frank Keenan). Vol. 43; P-1354.
No. 19 of The Adventures of Ruth (The Forced Check).
No. 8 of Daredale Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 42.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.
In Walked Mary (June Caprice). No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredale Jack (Gregory Hines).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 43.
Pathe News Nos. 20 and 21.
Current Film Release Dates

Numbers following titles of pictures indicate on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 42; P. 1115.

Supreme Comedies.
January—Hearts and Diamonds.
January—Her Nearly Husband.
January—Molle's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON

January—Saving Sages in South Seas.
January—Cruising in the Solomonis.
February—Domesticating Wild Men.
South Lone Pacific Troops.
Recruiting in the Solomonis.
The City of the Twenty-Three Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.
January—The Last Resort.
January—Planning a Feat.
February—Sheep O'Leavenworth.
Sons of Salasak.

METRO PICTURES CORP.

The Big Luck of Six Parts.
The Willow Tree (Viola Dana—Six Parts).
Stronger than Death (Nazimova—Seven Parts). Vol. 43: P. 827.
February—Old Lady (Emma Dunn).
February—Shore Act (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (Max Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Bert Lytell).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skyhawk (Bert Lytell).
April—Running Daylight (Mitchell Lewis).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten.
Suspense (Relicer—Ten—Twenty—Thirty).
The Screaming Shadow (Hien Wilson—Serial).
Chains of Evidence (Field Star).
High Speed (Glady's Hulette and Edward Earle). Vol. 43: P. 467.
Carmen of the Rockies (Anna Ream).
The Volved Marriage (Anna Lehr and Ralph Rolland).

TRIANGLE

Jan. 4.—The Clothoppper (Charles Ray).
A Lunch Room Romance (Mabel Normand—
Mabel Normand—Sennett—One Reel).
Jan. 18.—Mabel's Speed Cop (Mabel Normand—
Sennett—One Reel).
Jan. 25.—A Gamble in 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. 15.—His Day of Doom (One Reel).
Feb. 22.—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury).
No. 16 of The Great Radium Mystery (Over
the Catskills).
No. 5 of The Lion Man (In the Lion's Den).
Bundled Jemimahs (Lyons—Moran—One Reel).
News Magazine No. 57.
Brownie's Taking Ways (Century Wonder—
Two Reels).
International News No. 57.
New Screen Magazine No. 58.
Blind Chance (Western—Bob Burns and Peggy
O'Dare—Two Reels).

Releases for Week of February 2.

No. 10 of The Great Radium Mystery (The
Wheels of Destiny).
No. 6 of The Lion Man (In the House of
Horror).

Releases for Week of February 9.

Rouge and Riches (Marble Cox).
No. 18 of The Great Radium Mystery (Liquor
Flame—Two Reels).
No. 7 of The Lion Man (Flooded).
Elmo the Bear (Elmo Lincoln—Serial).
News Magazine No. 53.
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two
Reels).
International News No. 6.
New Screen Magazine No. 53.
Universal Current Events No. 6.
Killock's Yard (Bob Burns and Peggy
O'Dare—Two Reels).

Releases for Week of February 16.

No. 5 of The Lion Man (The Dungeon of De-
spair).
No. 8 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons—Moran—One
Reel).

Releases for Week of February 23.

The Prince of Avenue A (James Corbett).
No. 9 of The Lion 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 Jo-
sephine Hill—Two Reels).
No. 5, Hearst News.
No. 5, International News.
No. 54, New Screen Magazine.
No. 5, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora
Dawson).
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of
Death).
Officer, Call a Cop (Lyons—Moran—One Reel).
Man-Alive's An Act (Pitney).
The Story of the Jaguar—One Reel.
His Woman (Stuart—Women's War Relief—
Holly Arthur—Two Reels).
A Red Hot Fink (Hight—Warwick—Two
Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred
Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 56.
Universal Current Events No. 9.

Releases for Week of March 5.

The Second Bride (Mary MacLaren). Vol. 43: P.
No. 11 of The Lion Man (At the Mercy of
the Indians).
No. 8 of Elmo the Fearless (The Smuggler's
Cave).
Wives and Old Sweethearts (Lyons—Moran—
One Reel).
Runnin' Straight (Harry Griffith and Virginia
Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

VITAGRAPH

The Invincible Hand (Antonio Moreno—15 Epis-
odes SERIAL). Vol. 43: P. 772.
The Golden Shower (Gladys Leslie). Vol. 42: P.
The Tower of Jewels (Corinne Griffith). Vol. 43: P.
The Darkest Hour (Harry T. Morey). Vol. 43: P.
Death in a House (Corinne Griffith). Vol. 43: P.
When a Man Loves (Earle Williams). Vol. 43: P.
The Midnight Bride (Gladys Leslie). Vol. 43: P.
The New World (Womme Griffith).
Human Collateral (Corinne Griffith). Vol. 43: P.
The Birth of a Soul (Harry T. Morey). Vol. 43: P.
The Fortune Hunter (Earle Williams—Six Reels).
The Juggernaut (Anita Stewart).
Deadlock—Epico—Womme Griffith.
The Sporting Duchess (Alice Joyce—Seven
Reels).
The Head Waiter (Semon—Two Reels).

HIG V COMEDIES

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Nightshades (Montgomery and
Rock).
Malar and Muslim (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HEAVY V. NATURES

(The Trail of the Octopus).

FIRST NATL' EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42: P.
1013.
The Thin-Ended Bolt (Katherine MacDonald). Vol. 43: P.
465.
Current Film Release Dates

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Heart o' the Hills (Mary Pickford). Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). Vol. 43; P-174.
In Old Kentucky (Anita Stewart). Vol. 43; P-142.
A Daughter of Two Worlds (Norma Talmadge). Vol. 43; P-132.
The Inferior Sex (Mildred Harris Chaplin). Two Weeks (Constance Talmadge). Vol. 43; P-329.
The Turning Point (Katherine MacDonald). Vol. 43; P-140.
The River's End (Marshall Neilan Production). Vol. 43; P-140.
A Twilight Baby (Lehrman—Four Parts). Vol. 43; P-632.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES. Distinguished by Select Exchanges.
A Regular Girl (Elaine Janie). Vol. 42; P-454.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Ebrooked Melody (Eugene O'Brien). Vol. 43; P-157.
Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-452.
The Imp (Elaine Janie). Vol. 43; P-1120.
Postcards and Shadows (Olive Thomas). Vol. 43; P-119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
Her Wife's Money (Eugene O'Brien). The Woman Gave (Elaine Hammerstein).

SELECT PICTURES. Distributed by Select Exchanges.
The Undercurrent (Guy Emmor). Vol. 42; P-236.
A Scream in the Night (Special). Vol. 42; P-1193.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-460.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourner Reissue).

NATIONAL PICTURES. Distributed by Select Exchanges.
January—Just a Wife.
January—Blind Youth.

REPUBLIC PICTURES. Distributed Through Republic Exchanges.
Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Amazing Woman (Huth Clifford). Vol. 43; P-159.
Prisma Pictures (Nature Color Pictures).
Kidograms (News Reel).
February—Dad's Girl (Jackie Sanders).
February—The Gift Supreme.
February—The Only Way Trail (Edythe Sterne).
February—Mothers of Men.

REALART PICTURES

Special Features.
The Luck of the Irish (Dwan). Vol. 43; P-174.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chauard—Six Parts).

Super Productions.
Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-456.
Erstwhile Susan (Constance Blanche). Vol. 42; P-454.
The Fear of the Skirt (Alice Brady). Vol. 43; P-465.
Judy of Rogers' Harbor (Mary Miles Minter). Vol. 43; P-1120.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.
The Amazing Lover (Grace Darling).

SOL LESLIE.
Sky Eye. Vol. 43; P-258.

UNITED ARTISTS.
Broken Blossoms (Griffith).

PICKERING PRODUCTIONS.
When the Clouds Roll By (Douglas Fairbanks). Vol. 42; P-245.

GAYETY COMEDIES.

CHRISTIE FILM COMPANY.
All Jazzed Up.

H. M. SEGRE.
Kidnapping Caroline.

PARKER PRODUCTIONS.
Settled Out of Court. (Two Reels).

CHESTER OUTING PICTURES.
The Fifteen Million. Vol. 42; P-554.

CHALMERS FILM COMPANY.

COMMUNITY PRODUCTIONS.
No Coma in Acoma.

HARVEY FILM COMPANY.
The People in White.

HULL PICTURES.
The Simple Life.

MADGE STANFORD.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.
Silk Husbands and Calico Wives (House Pictures).

POWELL PRODUCTIONS.
Eyes of Youth (Clara Kimball Young).

PICKETING FILM CORPORATION.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.
(Two Reels Each).

PHILIPP FILM CORPORATION.
Faithful Unto Death. (Musical Film Comedies—Two Parts Each). The Midnight Girl.

LOUIS LOUIS.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
Tex. Executor of Mysteries. Vol. 43; P-1262.
Lighting Bryce (Series Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas). Vol. 43; P-1266.
Broken Bubbles (Hank Mann—Two Reels). Vol. 42; P-1266.

WARNER BROTHERS.
The Lost City (Juanta Hansen). Vol. 43; P-775.

ROMAYNE SUPER-FILM CO.
Reissue of Seven Street (Lillian Flasher—Serial).

HALL ROOM BOYS COMEDIES.
Dec. 30—The Millionaire Paulsen.

HICKS PRODUCTIONS.
Jan. 3—Wrong Mr. and Mrs. Reissue.

CORAL EYE FILM CORPORATION.
(Two Reel Comedies—Two Weeks, Featuring the Marlowe Brothers).

BILLY WEST COMEDIES.
Haunted Hearts.

GROUSE PICTURES INCORPORATED.
1,000,000 (Chaplin—Two Reels).

NATIONAL FILM CORPORATION.
The Kentucky Colonel (Joseph J. Dowling). The Confession (Henry Walton).

JAYS PICTURES, INC.
Love Without Question (Olive Tol—Seven Reels).

REPUBLIC PICTURES INCORPORATED.

REPUBLIC FILMS.
Relief of Billie Burke. (One Reel Each).

S. L. K. SERIAL CORPORATION.
The Fatal Fortune (Chaplin—Cal).

MADISON FILMS, INC.
Torchy (Johnny Hines).

D. W. GRIFFITH.
The Mother and the Law. (Twelve Parts).

THE CROWN PRODUCTIONS, INC.
The Fall of Babyon.

SUNBURST PICTURES, INC.
729 Seventh Avenue.

SILVER SCREEN PICTURES.
Your Wife and Mine.

STANDARD PRODUCTIONS.
Red Viper (Six Reels).

TRUCK PRODUCTIONS.
Johnny Dooley Comedies (Two Each Month).

MASTER FILMS, INC.
Torchy (Johnny Hines). (Torchy Comedies.)

W. W. PRODUCTIONS.
The Superman (Six Parts).

JACOB LILIK.
1476 Broadway.

ALGOOD FILM CORPORATION.
The Whirlwind (Charles Hutchinson—Serial).

C. P. PRICE & CO., INC.
The Log of U-35. Vol. 43; P-470.

ROBERT WARWICK RELEASERS.
Beat the Health Board to It and Cash In on a Real Germ-Free House

YE a before last was suffered an epidemic of infantile paralysis last season it was the influenza, which latter has chosen to play a return date with us during the present winter. And during these visitations the statistician finds a regularly percentage of the box office receipts that would have been his under normal conditions.

Not that the house was closed in each event but that people who habitually crowded into ventilated trolleys, engaged in bargain counter rushes in department store collars and whose homes were often the reverse of sanitary remained away from the shows while the scare prevailed.

And many children who were allowed to attend school, where their companions freely coughed and sneezed over them, were sternly bade to shun the movies.

Might As Well Face Fact.

We might as well face the fact that we are going to have epidemics from time to time and that it will be money in the exhibit's bank account to make his house the most sanitary establishment in town and then to first impress the fact upon everyone that people will be more afraid of eating meat from a marble trimmed butcher shop than attending his feature pictures.

We have already devoted considerable attention to the subject of ventilation and our readers appear to have been thoroughly impressed with the importance of frequent changes of atmosphere as a means of popularizing their houses. But after the Typhoid, St. Vrin or Monsoon has been installed, don't wait for the ideal air condition to slowly percolate into the consciousness of the public.

Put the first slide on the screen and capitalize to the utmost the amount that the said ventilating system cost.

Eliminate drafts as much as possible and if walls are painted, let the paint be one that may be thoroughly washed with disinfecting campaign. A slide something like the second will drive the point home.

If building a house, arrange for a vacuum cleaning system as part of the equipment. If this is not possible, one of the many excellent portable machines will do the trick. See sure and get a big husky machine such as is used in hotels and institutions and get the entire bunch of tricks in the way of accessories with it so that you can clean moldings, base of the piano, organ and radiators, clean the hangings and get into corners and have the machine's portrait taken and put it on your screen with a few words to the following effect:

An item that will add much to the comfort of patrons and cause them to feel more safe in having their children attend the shows is the installation of sanitary paper drinking cups. These may be arranged for free use or be retained from an automatic vending machine.

Solution of the Drinking Problem. These cups are the solution of the drinking problem for public places where concern of the thirsty and absolute sanitation must be combined. These may be obtained at a cost that will make their presence known and appreciated by the audience.

You have a lavatory of course. It cost money to equip it. Spend a little more and make it a big asset. Throw out the old fashioned soap dish and the linen towel and substitute liquid soap containers and individual paper towels so that it will be possible for the most fastidious patron to realize that he can have germ-proof cleanup on your premises.

And then get this slide on the screen.

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Do You Notice How Good The Air of This House Is? It's because our Ventilating System changes it completely every minutes. You don't use any second hand breath in the Theatre. Can this be said of any other building in town?

Howdy Folks! I'm the official dust catcher of this house. Can you imagine how clean everything is? That's because I'm on the job before each show.

---

Butcher shop than attending his feature pictures.

Lightning Coin Changer Co. Extending Its Field of Effort

The Lightning Coin Changer Company of Chicago has closed a deal with the Perkins Electric Company of Montreal, whereby the latter concern becomes the exclusive Canadian distributors of the Lightning coin changer.

The initial order of the Perkins Company was for two hundred and fifty machines which the factory is now adapting to handle Canadian coins. This is not the only agency recently established by the Lightning Coin Changer Company. It has arranged with the Universal Film Manufacturing Company for the distribution of its device in Cuba and is now negotiating with the same company for representation in South American countries.

The De Vry Projector Stimulates Interest

A BRISK demand for the De Vry Portable Projector in the Kansas City territory was announced by W. H. Bell, manager of the Film Corporation at Kansas City. A delayed shipment recently caused the office to be "sold out" for several days. Many commercial concerns as well as churches and schools are buying the machines, Mr. Bell said.

A large mercantile concern in Kansas City recently purchased six of the machines for its salesmen. Film was made showing...
the process used in making overalls sold by the company and this will be used by the salesmen in talking to the retail dealers.

Exhibitors Are Satisfied.

A large cracker manufacturing concern and loose-leaf ledger manufacturing concern also purchased machines for their salesmen.

Mr. Bell said that exhibitors are not complaining because the machines are being sold to churches and schools for educational purposes, as it has been proved to them that the machine merely stimulates interest and is not in the nature of competition.

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 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.

The Government Retained Them.

Moving Picture World:

What are the present whereabouts of the hundreds of moving picture projectors that the government, Red Cross, Y. M. C. A. and similar bodies must have had at the end of the war? Can you tell me whether or not any of the foregoing have these machines for sale now, or where they may be bought, if at all?

An advertiser in a certain mechanical magazine offers a light, 110 volt generator at a very moderate price. Would not this machine, or course, furnish ample light for the average moving picture projector?

What’s the best light for moving picture projector, where electricity is not to be had? What’s the lowest candle power safe to use at say, 35 feet?

JOHN T. PERRIN.

(1) As nearly as I can ascertain, the army and navy have retained and stored these machines for future use at army posts and aboard vessels of the navy.

The great work performed by pictures in the late war opened the eyes of the government to the fact that the screen was a mighty factor in upholding the morale of its forces and, from now on, projection

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
AMERICA'S FINEST LABORATORY
NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS
NEGATIVE DEVELOPING AND SAMPLE PRINTS A SPECIALTY
H. J. STREYCKMANN, Managing Director
PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 129TH STREET
Telephone: Morsemere 621-622

The AMERICAN PROJECTOSCOPE
The Perfect Portable Projector
Enables you to show motion pictures anywhere. Takes current from any electric light socket. Uses standard film.

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

In answering advertisements, please mention The Moving Picture World
material will rank high in military and naval equipment.

For a second hand machine, try Theatre Supply Company, 125 West Forty-fifth street, New York.

(2) If the outlay were suitable for picture work it would probably be advertised in our columns.

Why take chances when you know that Universal Motion Company, Oshkosh; General Electric Company, Schenectady, N. Y.; Westinghouse Electric and Mfg. Company, East Pittsburgh, Pa.; or Hallberg, 1604 Broadway, build generating plants for picture theatres?

(3) Acetylene gives a particularly good result when electricity is unobtainable.

Write Oscar F. Ostby, Small Tank Department, Prestolite Company, Inc., 30 East 42nd street, New York, who can advise you regarding outfits.

Some Question.

Moving Picture World.

I am considering embarking in the moving picture show business and would like to have you advise as to the following, if possible:

About how much should the monthly expense be on a show seating 500 people, aside from the rent of the building?

About how much would the monthly film rent amount to if the show only ran from about 7 to 11 p.m., and each show lasting about one and one-half hours, using one ordinary comic film, a dramatic film, and a film of world events, etc.

What would you advise in the way of equipment for such a show; or kindly give me the names of some books dealing with the above if possible.

Thanking you for your kind attention in the above, I remain,

L. J. FISCHER.

So far as an inquiry of this nature may be answered, you will find the answer on page 783 of the Moving Picture World of January 31.

The best possible guide to the purchase of equipment that is being done is to be found in our advertising pages. The concern that talks to our readers through our advertising columns must be reliable to be admitted to those columns and it must manufacture something mighty good to be able to keep selling it to the critical subscribers who look to our columns for the latest and best in the field of pictures.

Take No Chances.

Of course, there are a few good concerns who do not advertise with us, but the majority are with us, and you will take no chances by confining your purchase to our advertisers.

The Exhibitors' Library, consisting of "Modern Theatre Construction," price $3, will tell you how to plan and arrange your house; Richardson's Handbook, price $4, will tell you all about projection; Hallberg's "Motion Picture Electricity," price $2.50, will aid you in arranging your electrical equipment, and Sargent's "Picture Theatre Advertising," price $2, will show you how to fill your house with patrons.

The entire library costs but $11.50 delivered and it will smooth out a lot of bumps from your path.

The newsstand price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

"THE BIOSCOPE"

The Representative Weekly Journal of Motion Pictures

Of special interest to all who buy or sell films.

OFFICES:

85, SHAFTESBURY AVENUE
LONDON, W. I.

THE NEW PREMIER PATESCOPE FLICKERLESS "SAFETY STANDARD" MOTION PICTURE PROJECTOR

Dept. M.W. The Pathoscope Co. of America, Inc. Aeolian Hall New York
PERFECT PROJECTION

can be effected by employing in your machine the

Speer "Directo-Hold-Ark" Combination for Direct Current

and

Speer "Alterno" Noiseless Carbons for Alternating Current

Make your own investigation of the merits of SPEER CARBONS by purchasing a trial package from your dealer and trying them in your machine.

"The Carbons With a Guarantee"

SPEER CARBON COMPANY
ST. MARYS, PA.

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 1/4 H.P.

LUBRICATED BY OIL CUPS EXTRA LONG BEARINGS
In ordering, specify pulleys for 3/8" round or 1/4" flat belting.
P.O.B. San Francisco, $30.00. Weight, packed, 10 pounds.

HERE’S WHY
The Latest Invention in Screencraft

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
55c. per square foot, including stretching frame. P.O.B. San Francisco. Small sample mailed on request.

G. A. METCALFE
High Grade Theatre Equipment
381-39 BROADWAY NEW YORK CITY
117-119 GOLDEN GATE AVENUE SAN FRANCISCO

STOP! LOOK! LISTEN!
The PERFECTED AUTOMATIC TICKET REGISTER is supreme in its field because it "tops" all other machines as a Ticket Selling and Cash Accounting Device.

The 1920 Perfected Automatic Ticket Register

sells tickets faster, registers every ticket sold and gives you an exact check on your cash receipts. The register cannot be tampered with or turned back.

The Ticket Selling Register that is making good for other exhibitors day in and day out is the best and safest machine for you to buy. Write for further facts.

Note to Dealers: We want help in filling the nation-wide demand for AUTOMATIC TICKET REGISTERS and have a live proposition to offer you. Write for it at once.

Foreign Representatives
Trans-Regional Trading Corporation
New York  London  Paris
CLASSIFIED ADVERTISEMENTS

PER WORD FOR SITUATIONS WANTED
3c

AND HELP WANTED. MINIMUM, $0.50

PER WORD FOR ALL COMMERCIAL ADS. MINIMUM, $1.00

SITUATIONS WANTED.

LIVE WIRE publicity man wants position. Unlimited experience and can furnish best references. It may be worth your while to address Frank H. Burns, care M. P. World, New York City.

CAMERAMAN, with good camera, long experience, go anywhere; moderate salary. Photographer, 142 West 15th St., New York City.

PROJECTIONIST, twelve years experience, not afraid of work; must have first class equipment and top wages. F. C. Schivers, Lexington, Neb.

ORGANIST, new engaged by largest corporation on Pacific Coast, wishes to make change. Twelve years' picture experience; concerts that show box office results; composer, enormous repertoire, experienced on all makes of organs, including Wurlitzers. Any manager having large organ and able to pay real salary to first class man, write or wire Organist, Box 1451, Tacoma, Wash.

MANAGER, gilt-edge references, nine years in business; understands advertising and projection thoroughly. Only reliable companies answer. R. S. Deal, 416 34th St., Norfolk, Va.

BUSINESS OPPORTUNITIES.


CAMERAS, ETC., FOR SALE.

NEW 400-FOOT professional camera, automatic dissolve, $250; 200-foot walnut camera F. 3.5 lens, $85; second-hand, $60; tripod, $20. Ray, 325 Fifth Ave., New York City.

FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service. Write for sample. 400 S. MARY ST., Chicago, Ill.

A WINNING COMBINATION, Universal M. P. Cameras and De Vry projectors. The new Universal with Internal Shutter Dissolve is the equal of any camera made. Do not be deceived by high sounding names. Buy a Universal for genuine satisfaction. 200 ft. model with Internal Dissolve, $316.00. Base price $107.00. 200 ft. model without Dissolve, list $400.00. Price $367.00. 400 ft. model with Dissolve, list $729.00. Our price $617.00. 6-00 De Vry, the standard of the world in portable projectors, $230.00. Slightly used De Vry always on hand. The latest book, "Behind the Motion Picture Screen," the only complete book on the subject ever published, prepaid $3.67. Telegraphic and C. O. D. orders shipped the same day received. Complete bargains listed free. BASS CAMERA COMPANY, Charles Bass, Pres., 106 Dearborn St., Chicago, Ill.

CAMERAS, ETC., WANTED.

WANTED—Bell & Howell, Pathé or Debrée or other good make of camera. Address Baker, 6325 Gayford Ave., Cleveland, Ohio.

EQUIPMENT WANTED.

WANTED—Entire equipment for moving picture theatre, 500 chairs, 5 machines, screen and booth. Harry Wunderlich, 207 North 6th St., Lebanon, Pa.

EQUIPMENT FOR SALE.

2 POWERS 6A machines complete, hand drive, first class condition guaranteed, each $100. Webster Electric Co., 10 Ninth St., Washington, D. C.

TWO SIMPLEX PROJECTORS, motor drive, "S" lamphouse, nearly new, cheap at $255 each; guaranteed. Webster Electric Co., 719 Ninth St., Washington, D. C.

FILMS FOR SALE OR RENT.

FOR SALE—Million Dollar Mystery, 49 reels; "Girl From Frisco," 50 reels; "Social Pirates," 50 reels; "Italian Battle Front," 10 reels; "Griffith's Battle of Sexes," 5 reels; "Cleopatra," 8 reels; "Rip Van Winkle," 5 reels; also series of "Ham and Bud," "Sis Hopkins," Mary Pickford, single reel specials; other features and comedies, large selection. Guaranty Pictures Co., 145 West 45th St., N. Y. C.

MISCELLANEOUS.

COMPLETE INSTRUCTION in detail on leading makes of projection machines. Simple, everyday language. Tells how to get the job, tell the public, etc., and what you can refer to this book for information to advantage. The twelve-page index affords a quick guide for your trouble and greatly increases the efficiency and value of the "Richardson Motion Picture Hand- book." 700 pages, $4.00 Chalmers Publishing Company, 516 Fifth Ave., New York City.

Chalmers Publishing Company

516 Fifth Avenue, New York City

Wright & Callender Bldg.
Los Angeles, Calif.

A book with a real commercial value. All about theatre wiring, circuits and lamps, arc lamps, signs, hobby lamps, exit lights, auditorium ceiling and side lights; moving picture machine, stereopticon and spot lamps; lights for projection room, ticket booth and special purposes. Will save you money on your current repair and equipment bills. 200 pages, $2.50.

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 proposition. The reading of this book may be the means of saving you a few hundred dollars worth of mistakes and unneccessary expenditures. 270 pages, 83.

The very book that hustling wide-awake theatre 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. a great many useful and saving ideas that get them all coming to the box office to swell your receipts. 300 pages, $2.

Garrick Theatre Building
Chicago, Ill.
The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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.
RALTO THEATRE BLDG.
ST. LOUIS, MISSOURI
Announcing

the enlarged organization and
increased capitalization of

The Argus Enterprises, Inc.

Capital $500,000.

and the consolidation with it of the
following corporations and divisions

The Argus Lamp and Appliance Company
The Argus Theatre Supply Division
The Argus Motion Picture Company
The Argus Film Laboratories Division
The Argus Enterprises Company
The De Vry Portable Projector Company

The increased capitalization and enlarged
organization under the direction and manage-
ment of one corporation will insure greater
operating efficiency, better service to the
trade and more rapid and effective improve-
ment in the industry as it is affected by the
varied activities of the Argus organization

The Argus Enterprises, Inc.

Cleveland

New York Boston Chicago Los Angeles
and at the VATICAN in ROME the Simplex renders the same splendid service which prompts its installation in the world's finest edifices.
Practical Proofs of Power’s Leadership

We have recently advertised

That Fox’s Splendid Studio—
The Magnificent Palace Theatre of Cincinnati
The Beautiful Palads of Copenhagen—
The Royal Family of Spain—
And the Big T. & D. House, Oakland, Cal.

Are Among the Prominent Purchasers of Power’s Projectors.

The Trade Accepts These Big Things As a Matter of Course—

“Power’s Did It—Why Not?
That’s What You Expect of Power’s.”

NICHOLAS POWER COMPANY
INcorporated
EDWARD EARL, President
NINETY GOLD ST. NEW YORK, N.Y.
MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

A SIMPLE HUMAN STORY THAT WILL APPEAL TO ALL CLASSES OF PICTURE GOERS, PRODUCED WITH THE ORIGINAL NEW YORK STAGE CAST

OLD LADY 31

By RACHEL CROTHERS Starring EMMA DUNN

Adapted from LEE KUGEL'S Stage Success by JUNE MATHIS
Directed by JOHN E. INCE

Maxwell Karger METRO Director General

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, 1909, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company.
A PERFECT DRESS IS ONE THAT ATTRACTIVELY SUGGESTS THE LOVELY LINES OF A SEDUCTIVE FIGURE UNDERNEATH IT.

FOR the film it exploits the RITCHEY poster performs a very similar service. It is designed and executed by men who have a sound and comprehensive knowledge of crowd psychology. Therefore it invariably suggests that the photo-play it advertises is one that must be seen. Because of the consummate artistry of its rendition it does more than suggest. It absolutely convinces! Having done that, perforce it sells the maximum number of admissions.

And that is a test that every exhibitor can apply to RITCHEY posters, he doesn’t have to take our word for it. He can count the box-office receipts!

The essential function of the RITCHEY poster is to sell the maximum number of tickets. It does that, not sometime, but all the time, and it does it because every phase of its execution is in the hands of the greatest poster advertising experts in the world!

Their concentrated efforts, under absolutely incomparable direction, have resulted in making the RITCHEY trade mark as valuable as the sterling stamp is on silver!

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

TELEPHONE, CHELSEA 8388
SIMPLEX SELLS ON MERIT ALONE

Wherever Motion Picture Machines are discussed the supremacy of the Simplex is conceded.

That's why a perusal of the ever growing list of Simplex users is like calling the roll of the leaders in all branches of the Motion Picture Industry.

These results have only been obtained after convincing the trade that our policy of building the finest projector and selling it on merit alone was to be an established one.

Realizing that when building our Simplex product we put a generous 100 per cent value into it our trade does not expect us to depart from our established policy of selling through our distributing forces at a figure that not only insures machine valuation but service as well.
Power's Projectors Always Reliable

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
AUDIENCES the world over have clamored to see "His House in Order" on the stage. They have watched it, thrilled by its depth and beauty, and they have remembered it as a great experience.

On the screen, with Elsie Ferguson in her most appealing and poignant role, the play is more real, more stirring. Pinero's greatest play has found a worthy interpreter. It is Elsie Ferguson's greatest picture.

ADOLPH ZUKOR Presents
Elsie Ferguson
"His House in Order"
By SIR ARTHUR PINERO
DIRECTION and SCENARIO by HUGH FORD
A Paramount Artcraft Picture

A Great Actress in a Great Play
IT'S A REAL MONEY CHEST!

YOU don't have to go hunting for gold. Here it is! "Treasure Island" is packed full of dollars for every exhibitor.

The most famous of all adventure stories, marvellously produced, with the old wild thrill of romance.

Get your share of the treasure!

A Paramount Aircraft Picture
Is Your Home Town Any Good?

YOU KNOW IT IS!

Well, here's a home town picture that'll get every booster in the place.

Your newspapers, merchants and Chamber of Commerce will back it because it hammers home the big idea:

"Stay at home. The home town's best!"

Does that mean money in your town? With Dorothy Gish? You know it does!

You can exploit it to the limit. The picture's worth it.

Directed by Elmer Clifton
Story by Helen O. Smith
Scenario by Welts Hastings

The New Art Film Company
Presents

DOROTHY GISH

in

"Mary Ellen Comes to Town"

A Paramount Arclight Picture
Maurice Tourneur
presents
JACQUES FUTRELLE'S FAMOUS NOVEL
"MY LADY'S GARTER"
A Paramount Artcraft Picture

From the Knee of a Countess
to the Hands of a Crook

UNDER the eyes of a dozen guards the garter—England's most priceless treasure—stolen from the British Museum. Who had it? That is the start of the most thrilling and absorbing story Jacques Futrelle ever wrote.

First published in the Saturday Evening Post, it was one of the biggest successes that magazine ever had. In book form it was a tremendous seller.

NOW in the hands of Maurice Tourneur, who has given new life to so many masterpieces, "My Lady's Garter" is far more thrilling, more absorbing, than in the book.

With a wonderful cast, headed by Sylvia Bremer and Wyndham Standing, it means money to every exhibitor in the country.
Wallace Reid
in
"Excuse, My Dust"

A Paramount Picture

Faster! Faster!

Burning the white road, tearing through fences, dashing past thundering locomotives, racing with death—risking all—

For what? For honor—love and a child's life!

And the hearts of your audience will beat faster, their pulses will throb with the throbbing engine, and tears of joy will spring into their eyes when Wallie wins safely home!

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

PARAMOUNT CORPORATION

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR PRES. JESSE L. LASKY V.P. CECIL B. DE MILLE FIVE CENT BOX OFFICE NEW YORK CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO
WHICH?

He can have one or the other, but not both. He had started out after the fortune—and he could have annexed this very easily. Then when he practically had it within his grasp, he wasn't sure that it was worth it.

"The Fortune Hunter" is life in the living—the crying need that all of us feel for the things that we want most and seldom get.

It's a picture that palpitates with drama and bristles with humor. It's the unusual—the Leap Year Picture.

From the Famous Play
By WINCHELL SMITH

Directed by TOM TERRISS
A WHALE of a "hit"!
A galloping gold-rush!
Land-office business!
—Sweeping the board!
Never in all serial history was there anything
to equal the rush—never, in our recollection,
was any serial offering snapped up with such
speed as the Full House Five.

HERE'S a reason!
Common business sense was all that
was needed to realize that here in the
Full House Five is something positively un-
paralleled in value—an unprecedented oppor-
tunity to throw the old-fashioned, haphazard,
hand-to-mouth serial booking method into
the discard and make sure of your straight
year solid success.

THE Full House Five! Look at this list
—five sure-fire big headliners—five
of the greatest super-serials Universal
or anyone else, ever produced to make the
fans gasp—designed on the only plan that
can keep your people coming week after
week and month after month. If ever or
never you played a serial here's something
you owe it to yourself to investigate today.
Do it NOW, at

Your Universal Exchange

KATHLEEN O'CONNOR
in
"THE LION MAN"

ELMO LINCOLN
in
"ELMO THE FEARLESS"

ART ACORD
in
"THE MOON RIDERS"

EDDIE POLO
in
"THE VANISHING DAGGER"

MARIE WALCAMP
in
"THE DRAGON'S NET"
It grips like its own Devilmen!

Here's the sort of stuff that grips 'em hard—right at the very spot your experience tells you you've got to grip 'em—at the start. With the first flash of the very first episode you're going to forget old h. c. of l.—the income tax 'n everythin' in the gripping tug of the story and the rousing rush of these dashing devilmen—these mysterious, marvelous moonriders. See the first chapter, and, like millions of fans, you'll want to see more: you'll hock it as sure as nature made little apples—it's the kind of super-serial that grips you right through.

Mark well this April release—don't set this M. P. World down without deciding to grab "The Moonriders"—it's one of the wonderful Full House Five—the greatest sure-fire super-serials ever made. Make it your Full House Five. Do it NOW.

Your
UNIVERSAL Exchange

The April release of your "FULL HOUSE FIVE" It will make the kids shiver

UNIVERSAL
Half the fun in life is other people's troubles. Lyons & Moran put those funny troubles in dress clothes.

LYONS & MORAN
STAR COMEDIES

Recent Releases
The Sweet Dry and Dry
Bungled Bungalows
Ain't Nature Wonderful

Coming
One Every Week
Non-Skid Love
Old Clothes for New
The Latest in Paste
Officer, Call a Cop
Wives and Old Sweethearts
Stop That Shimmie
Oiling Uncle

UNIVERSAL

CENTURY LION ROARS

Looney Lions and Monkey Business
Frisky Lions and Wicked Husbands
Howling Lions and Circus Queens
A Lion Special
Lonesome Husbands and Loose Lions
A Lion in the House
Daring Lions and Dizzy Lovers
African Lion and American Beauties
Weak Hearts and Wild Lions
Naughty Lions and Wild Men
Loose Lions and Fast Lovers

Directed by FRED C. FISHBACK
Lions trained by CHARLES GAY

Released thru

UNIVERSAL
The Sultan of Turkey once remarked that it was known to all grown men that one of two horses could always run faster than the other—so why all the excitement about horse races?

The same is true of News Reels. There can be but one "best." There always is one "best." One that gives your theatre more scoops and more beats and more subjects in the course of a week than any other Service. Once you know which News Service this is, there is no longer need for argument. Competition, so far as you are concerned, is deader than the Sultan of Turkey's horse-race.

Here are the facts as to the BIG THREE:

BETWEEN May 1st and December 1st, 1919, a period of eight months, the Big Three, the Service that gives you the cream of the news three times a week, gave you no less than 31 separate and distinct scoops. Seven of these were in May—five were in June—four were in July—two were in August—five were in September—three were in October—three in November, and two in December. This makes an average of four absolutely exclusive pictures a month and proves that you can depend on the Big Three for just this kind of news service month in and month out.

NEXT to scooping your competitor comes "beating him to it," and just as a sample the Big Three offers the fact that on April 23rd it released a picture of the Government's Aviation Orientator that was sixty-two days ahead of all competitors. Previous to that, on March 26th, it released a picture of Great Britain's Airship R-33, that was sixty days ahead.
We beat all competitors in Number of Subjects shown

FROM May 1st, 1919, to December 31st, a period of eight months, our nearest competitor released sixty-nine issues, at the rate of two a week. These sixty-nine issues contained, in all, 546 subjects—a pretty fair record as news-gathering and news-picturing goes—except for the following fact:

IN the same eight months International released 106 issues, containing 917 subjects, or seventy per cent. more than its competitor. In other words, if you were showing the Big Three you had nearly two chances to one of showing a big news picture ahead of your competitor, leaving out the fact that the Big Three would probably beat its competitor anyway.

We beat all competitors in the Dates of Mutual Subjects

AS stated above, our nearest competitor issued in eight months 546 subjects. Of these International was ahead on 129 in the date of showing—in other words, was ahead to the extent of twenty-three per cent. in the dates of showings of mutual subjects. Now compare this with our competitor's showing on mutual subjects, as given in the next column.

IN the same period of eight months, International issued 917 subjects. Of these, our nearest competitor was ahead in only 4 2/10%—in other words, International was nearly six times as enterprising as its nearest competitor in showing your people the news while it's news, the pictures they want to see.

Now that you know the truth Book the News Service that proves you're an Up-to-Date Showman

Produced by INTERNATIONAL RELEASED THRU UNIVERSAL

INTERNATIONAL NEWS - UNIVERSAL CURRENT EVENTS - HEARST NEWS
He catches ’em alive!

Major Jack ALLEN
"King of the Desert and Jungle"
and HIS FAMOUS
Wild Animal HUNT PICTURES

Already released
"Trailing the Leopard"
"Bear Trapping"
"Lion Trapping"

Coming
"The Story of the Jaguar"
"The Story of the Lion"
"Tiger Land"

Brownie
The CENTURY WONDER DOG

"Brownie's Doggone Tricks"
"A Lucky Dog's Day"
"Brownie's Busy Day"
"Good Little Brownie"
"Brownie's Taking Ways"

YOUR NEAREST
UNIVERSAL EXCHANGE
Information is valuable. Our announcement in next week's trade papers is of value to every factor in the industry.

J. C. Quimby
PIONEER'S SPRING OFFERINGS

EMILY STEVENS
in
"The Place of Honeymoons"
with
MONTAGUE LOVE
A SUSPICIOUS PICTURIZATION OF HAROLD MACGRATH'S GREAT INTERNATIONAL ROMANCE

MARY ANDERSON
in
"Bubbles"
(That's for Joy)
A SPARKLING EFFERVESCENT JEM OF THE JOYOUSNESS OF YOUTH
DATING OPTIMISM, GOOD WILL AND OVERFLOWING WITH FUN AND MIRTH

MARIE DORO
in
"Midnight Frolics"
with
GODFREY TEARLE
AN ASTOUNDING PRESENTATION OF THE ALLUREMENT OF ADVENTURE AND THE COMPPELLING FORCE OF HEREDITARY INFLUENCES

JOSE COLLINS
in
"Nobody's Child"
(Based on the Whirlpool)
with
GODFREY TEARLE
A TALE OF A YOUNG WOMAN'S RISE TO FAME ON THE OPERATIC STAGE. ONLY TO FIND THAT IN HER CLIMB SHE HAD LOST LOVE AND THE GREATER THINGS OF LIFE

Mr. SHELDON LEWIS
in
"Dr. Jekyll and Mr. Hyde"
A BRILLIANT AMERICAN VERSION OF ROBERT LOUIS STEVENSON'S IMMORTAL MORALITY MASTERPIECE

GRACE DAVISON
in
"The Hidden Code"
THE GREAT AMERICAN ARABIAN NOMADS
A STORY OF A THOUSAND AND ONE THRILLS,
HEART LEAPS AND DARE DEVIL STUNT!

SEVERAL OTHER BIG PRODUCTIONS BASED ON FAMOUS PLAYS WITH CELEBRATED STARS NOW IN PREPARATION

PIONEER COOPERATIVE DISTRIBUTION SYSTEM

PIONEER FILM CORP.
130 West 46th St.
New York City

PIONEER FILM CORP.
145 Franklin St.
Buffalo, N.Y.

M & R EXCHANGE
230 S. Olive St.
Los Angeles, Calif.

GREATERS STARS PRODUCTIONS

M & R EXCHANGE
107 Golden Gate Ave.
San Francisco, Calif.

CRITERION FILM SERVICE

PIONEER FILM CORP.
33 Elizabeth St.
Detroit, Mich.

EQUITY DISTRIBUTING CO

M & R EXCHANGE

KODAK EXCHANGE

PIONEER FILM CORP.

STERLING FILM LTD.

KODAK EXCHANGE

169 W. 46th St., New York City

PIONEER FILM CORPORATION
130 West 46th St.
New York City
“Charming!” “Captivating!” “Beautiful!”
So will critics and public declare in trying to describe

ALICE BRADY

direction of Kenneth Webb, scenario by Clara Beranger, in the picture version of the stage success,

"THE FEAR MARKET"

By AMELIE RIVES (Princess Troubetzkoy)

It's a stirring story of a girl’s hunt for blackmailers which leads to her own father’s door. But it is more than drama—it presents a new and more bewitching Alice Brady, surrounded by magnificent sets and truly regally gowned.

REAL ART PICTURES CORPORATION
We Thank You!

The things that really count in this world are those you can't buy—things there isn't money enough on earth to buy. Hence Realart finds more satisfaction in these few voluntary lines from THE EXHIBITORS HERALD of January 3, 1920, than could be squeezed from realms of inspired publicity:

"'What kind of pictures will they make?' is the natural exhibitorial question when a new producing company is launched. 'What kind of ad. service will they give?' is a question once unvoiced that is coming to be of more and more importance....It may now be recorded.....that the press material provided with Realart Pictures is altogether in keeping with the announced policy of that organization....Add that the material is at once artistic and practical, that its appeal is directed to no single class, that the exhibitor of high and low estate can use it with equal facility, and the quality of Realart advertising material is established."

But Realart's service men don't claim all the credit! There's something, you know, in having pictures to work with that are themselves an inspiration to unusual endeavor.

REALART PICTURES CORPORATION
469 Fifth Avenue
New York City
Sensational as a novel and stage production, this stirring story that won for its author knighthood, is doubly striking and dramatic on the screen.

It gives BERT LYTELL the finest part of his brilliant career.

Deft and magnetic in his characterization, he reaches new heights as the screen's greatest interpreter of male roles.

Sir GILBERT PARKER'S Masterpiece

The RIGHT of WAY

Starring BERT LYTELL

Adapted by JUNE MATHIS
Directed by JACK DILLON
MAXWELL KARGER Director General

BOOK THIS GREAT PICTURE AND TAKE ADVANTAGE OF ITS ENORMOUS ADVERTISING VALUES

METRO
Robert Brunton presents

J. Warren Kerrigan

and his own company in

$30,000

By H.B. Daniel Directed by Ernest C. Warde

MOTION PICTURE NEWS: "$30,000" will be a delight to the admirers of J. Warren Kerrigan. He is a favorite and his pictures are followed with keen interest.

MOVING PICTURE WORLD: "$30,000" has plenty of action and the majority will be pleased by the mystery incidents.

EXHIBITORS TRADE REVIEW: If you want to enjoy "$30,000" keep your eyes glued tight to the screen every moment of the time. It's a mystery-comedy-drama.

W.W. Hodkinson Corporation

527 Fifth Avenue, New York City
Distributing through FAMIE Exchange, Incorporated
Benjamin B. Hampton presents

The SAGEBRUSHER

The photoplay of the novel by
EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

With an all-star cast.
ROY STEWART
MARGUERITE De LA MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

Here is a remarkable test of the popularity and the greatness of a picture:

Since the first trade showing or pre-release of "The Sagebrusher" no exhibitor has ever failed to give it enthusiastic approval and not one exhibitor voice has ever been raised to say: "I don't like this picture."

Everyone has said: "It's a great heart story and a wonderfully acted production."

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchange, Inc., and

The Welcomed Messenger

BRINGS CAPITAL
SUPER SHORT SUBJECTS

SUPER FEATURE—
SUPER BUSINESS—
SUPER PROFIT—

JOIN THE SUPER SUCCESS CIRCLE
IT IS EVER WIDENING

Capital Film Co.
Executive Consumers.
Offices Bldg.
Chicago
UNITED ARTISTS CORPORATION
ANNOUNCES THE RELEASE OF
MACK SENNETT'S
Big New Five-Reel Comedy Sensation
"DOWN ON THE FARM"

"The best comedy Mack Sennett has ever made" is the word that comes out of the West from the critics who have watched this masterpiece of mirth in the making. Mack Sennett's special productions have made marvelous box-office history. "Down on the Farm," his latest creation, has all the elements that make for sensational business—a bumper crop of fun, thrills and furious farce, seasoned with that greatest of all appeals—heart interest.

Here is a picture that will give the exploitation genius the chance of his entire career as a showman. "Down on the Farm" will get them all—the masses and the classes.

Now Booking!

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFITH
“Pollyanna” is the best known, most-talked-about little lady in the world today. Just a tender little wisp of a girl, but her “glad” message is reaching out wherever human hearts are beating.

Just announce “Pollyanna” to your audience—and see what fame and popularity really mean. You’ll be glad then, too.
Doris Keane
in
Romance

brings to the screen an exquisite creation.

The drama-world of two continents knows that Doris Keane is "Romance"—and "Romance" is Doris Keane.

The play, especially written for Miss Keane by Edward Sheldon, played a year in New York, a whole season in Chicago, a special engagement in Boston and three and a half years in London. And always the artistry, the charm, the rare beauty of Miss Keane made "Romance" a vivid memory-haunting creation.

Of all the plays of recent years, none has been more sought after for screen presentation than "Romance." United Artists Corporation, is to bring it to motion picture audiences, with Doris Keane herself in the role that has made her beloved the world over.

Directed by Chet Wilsey
THE LOST CITY

Greatest of All Serials

Can Be Booked Thru the Following Exchanges:

NEW YORK
PIONEER FILM CO., 130 West 46th Street, New York

NORTHERN NEW JERSEY
DISTRICT OF COLUMBIA
EASTERN PENNSYLVANIA

MARYLAND
DELAWARE
SOUTHERN NEW JERSEY
METRO FILM CO., 1321 Vine Street, Philadelphia, Pa.

WESTERN PENNSYLVANIA
HATCH FILM CO., 412 Ferry Street, Pittsburgh, Pa.

WEST VIRGINIA
NEW ENGLAND STATES
ARROW FILM CO., Boston, Mass.

OHIO
CLEVELAND EXCHANGE

MICHIGAN
DETROIT EXCHANGE

KENTUCKY
CINCINNATI EXCHANGE

H. CHARNAS, PRES., STANDARD FILM SERVICE CO.
CLEVELAND, OHIO

GEORGIA

NORTH CAROLINA

SOUTH CAROLINA

ALABAMA

FIRST NATIONAL EXHIBITORS CIRCUIT, Richmond, Va.

FLORIDA

SOUTH CAROLINA

VIRGINIA

TENNESSEE
FIRST NATIONAL EXHIBITORS CIRCUIT, Louisville, Ky.

ILLINOIS

CELEBRATED PLAYERS FILM CORP., Chicago, Ill.

INDIANA

MINNESOTA

NORTH DAKOTA

SOUTH DAKOTA

WISCONSIN

FEATURE FILM CO., Minneapolis, Minn.

KANSAS

CRESCEINT FILM CO., Kansas City

WESTERN MISSOURI

EASTERN MISSOURI
UNITED FILM SERVICE CO., St. Louis

CANADIAN RIGHTS: CROWN FEATURES, Toronto, Can.

WARNER BROS., 220 West 42d Street, New York
Lewis J. Selznick presents

**EUGENE O'BRIEN**
in *May Tully and Du Vernet Rabbell's*
"**HIS WIFE'S MONEY**"
RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

**ELAINE HAMMERSTEIN**
in *Frank Dazeu and Leighton Osmun's*
"**THE WOMAN GAME**"
Scenario by G. Marion Burton
Direction—William P.S. Earle

**OWEN MOORE**
in *Lewis Allen Browne's*
"**SOONER OR LATER**"
Scenario by R. Cecil Smith
Direction—Wesley Ruggles

**ELSIE JANIS**
in *Elsie Janis and Edmund Goulding's*
"**THE IMP**"
Direction—Robert Ellis

Distributed by Select
Selznick Pictures

Levis J. Selznick presents

Olive Thomas in "Youthful Folly"

Story by Olive Thomas
Directed by Alan Crosland
Distributed by Select
Introducing
SELZNICK NEWS REEL

THROUGHOUT his many years in the general business of making and distributing motion pictures, Lewis J. Selznick has been tabulating information of value against the day when his cherished SELZNICK NEWS would be born.

Sunday, April 4, the first issue of SELZNICK NEWS will be offered to exhibitors.

It will represent the fruits of years of experience and months of active, painstaking organization.

SELZNICK NEWS will be issued twice a week—Sundays and Thursdays.

SELZNICK NEWS will be available for every theatre in the United States and Canada, supplied through Select exchanges.

Remember the Date—Sunday, April 4
"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction—Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick President

Distributed by Select
REPUBLIC Has Acquired
and WILL DISTRIBUTE IMMEDIATELY
That Smashing Big Serial
the Trade Is Talking About

Charles Hutchison
IN
"THE WHIRLWIND"

Written and Directed by Jos. A. Golden
Produced by Allgood Pictures Corp.

We Wanted a Serial
We Looked at Many
We Selected This One Because
It Is The Best Yet Produced
We Predict For It a
Whirlwind Success

15 POWERFUL EPISODES

EXECUTIVE OFFICES
120 W 46th St., New York

EXCHANGES EVERYWHERE

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
BRITON N. BUSCH, President
COMEDYART PRODUCTIONS

The Time is Up!

What are you going to do about it? We are aiming straight at you Mr. Exhibitor. We’ve only one subject to talk about—

"Comedyart" Pictures

From time to time in these pages we have endeavored to convince you that you must not overlook “Comedyart” Pictures, that wonderful combination of comedy, scenic art, and “Memories,” a triumvirate triumphant.

Sales have started with a tremendous rush. The releasing date is almost at hand. Now then—are you going to adopt the “waiting policy” or are you going to be among those on the ground floor?

Preparation is Half the Battle and “Comedyart” is the Forerunner of Preparedness

Mr. Exhibitor you must act now. The opportunity is yours to grasp, to hold and to profit thereby. You have our stamped addressed postcard so your reply is prepaid. Therefore it costs you nothing to find out. Will you write us today?

Special Pictures Corporation
H. W. Hellman Building
Los Angeles, California
Consider These Facts

"COMEDYART" Pictures are 2000 feet in length, a combination that establishes a perfect balance for your feature. There is nothing like "Comedyart." It is supreme, powerful, convincing.

What is "Comedyart"

It has three component parts—1400 feet of comedy, 400 feet of scenic art and 200 feet of "memories."

The Comedies
Variety is the fundamental principle of the comedies. Something different, absorbing—always with a punch. "Sameness" is forgotten, unknown in "Comedyart."

The Scenic Art
Incomparable inspiring beauty marks each foot of Scenic Art. Who can resist the impelling force of Nature? Who can resist the feast of unmatched artistry of color in Scenic Art?

Memories
The heritage of the masses, rich and poor alike, is the "memory" of the yesterdays. It is a little short subject, at once appealing, refreshing, invigorating. Acknowledged to be a super-idea that is in advance of the times.

—Will You Act Now?

Special Pictures Corporation
H. W. Hellman Building
Los Angeles, California
CHARLIE CHAPLIN
Marie Dressler and Mabel Normand in
"TILLIE'S PUNCTURED ROMANCE"

STATE RIGHTS NOW SELLING
Tower Film Corporation
71 West 23rd St. New York
This is the hat she wore. You could find better ones in an ash can, but it was the best she had.

This is the suitcase she carried to New York. It held mighty little and that little of little value.

This is the gown she wore. She had no other. It was worth about $1.69, but money can't buy a heart so brave as that which beat beneath it.

This is the card that took her to New York. He was almost a total stranger but she went to him and told him she needed a protector and he was IT.
Like a picture of the wide, open places, of lakes, rivers, mountains, forests, canoes, campfires and all the rest? Like a picture where the tenseness of a great situation is relieved the next moment by a hearty laugh? A picture that has class and finish in every foot of the film? Get this; you can't go wrong!.........
Leonce Perret presents
Dolores Cassinelli in Tarnished Reputations

Produced by La Jeunesse Corporation
Directed by Alice Blache

The scandal mongers, said the village was too small to hold both her and them. ?? ?? ?? ?? ??
Not one of them remembered this; Let him who is without sin cast the first stone!

Pathé Distributors
On the day of release it is our belief that there were more bookings on the Dempsey serial than any serial ever made at a corresponding time. Exhibitors recognized the superlative value of a name on every tongue in every civilized country in the world; and having seen the first episodes saw clearly the surpassing excellence in story, production, and acting of this epochal serial. The word is being passed along; "Daredevil Jack" is pulling the crowds.
MRS. DREW has created a new style of comedy, one that is true to life; one that reaches the heart. Her comedies may be seen by the whole family; never is there anything to offend; always there is the quiet humor of the brighter side of life.

John Cumberland is the star; the public remembers him in "Twin Beds," "Baby Mine," "Fair and Warmer," "Up in Mabel's Room" and "Parlor, Bedroom and Bath."

The production is of the very best. The comedies in every way are adapted to the most particular audiences in the best class of houses.

The first Mrs. Sidney Drew Comedy is "The Charming Mrs. Chase," from the well known "After Thirty" story by Julian Street. The second is "The Stimulating Mrs. Barton," also by Mr. Street.
Watch for the Explosion!

"DUDS" means something more than you think it does—not clothes, but a surprise that explodes just when you think it safest!...

It's a story of nights on the waterfront, of New York wharf-rats, gem-smugglers and international thieves and its big scenes just lift them out of their seats!

Book "Duds" and watch the enthusiasm explode in your audiences!

SAMUEL GOLDWYN PRESENTS
TOM MOORE IN
DUDS
BY HENRY C. ROWLAND
DIRECTED BY TOM MILLS

GOLDFYN PICTURES CORPORATION
“It Cost Me Two Trips to Jail and $10,000, But It Was Worth It.”
—Will Rogers in “The Strange Boarder.”

WILL ROGERS demonstrates once more his right to be called the most human figure on the screen.

This is important for you to know—now! Your prompt acceptance of this fact means money in your pockets. You can't go wrong on Will Rogers. Start going right by booking “The Strange Boarder,” his finest picture to date.

SAMUEL GOLDWYN PRESENTS
WILL ROGERS IN
THE STRANGE BOARDER
BY WILL PAYNE
DIRECTED BY CLARENCE BADGER

GOLDFWYN PICTURES CORPORATION
PARTNERS

SAMUEL GOLDWYN AND REX BEACH PRESENT

LEROY SCOTT'S

FAMOUS STORY

PARTNERS OF THE NIGHT

DIRECTED BY PAUL SCARDON

YOUR TOWN has a police force, and we hope it has no "higher up" ring to exact tribute from the underworld.

But these things do happen in great cities—and Leroy Scott chose a particularly exciting instance as a theme for his amazing picture, "Partners of the Night."

When the New York Strand played this picture, it made the audiences sit up and applaud. The story's a money-maker. Make a partner out of "Partners of the Night" and your profits will justify your business judgement.

GOLDWYN PICTURES CORPORATION
A MARVELOUS
$5,000,000 COULD NOT BUY

ARNSTEIN, IN HIDING NEAR BY, OFFERS
HALTS SURRENDER OF
FRIENDS OFFER TO PRODUCE ARNSTEIN
ANNOUNCING
THE PLOT OF

BENNY LEONARD
THE MASTERMIND of Roy L. McCordel
Evolved the GREAT BOND THEFT PLOT of "THE EVIL EYE"

WHO IS THE
MASTERMIND
RESPONSIBLE FOR THE
$5,000,000 BOND THEFT PLOT FILTERING THE NEWSPAPERS?

ARNSTEIN OFFERS TO SURRENDER IF BAIL IS REDUCED

ARNSTEIN'S WIFE IS SUMMONED IN CASE
U.S. COURT GRANTS BANK SEARCH FOR ARNSTEIN FUNDS
Fannie Brice Called for Examination, and Food Are Withd

ARNSTEIN SEEN BY LAWYER, WHO AS TO TESTIFY

ARNSTEIN'S WIFE GETS CHECK SIGNED BY ARNSTEIN
Fannie Brice Finds ARNSTEIN's Check Bad

MISS BRICE ON RACK IN INQUIRY
BON THEFT FUGITIVE and Actress Wife

ARNSTEIN IN HIDING HERESY
ARNSTEIN'S WIFE IN COURT

ARNSTEIN'S WIFE'S WITNESS IS BOND THEFT PLAINTIFF

NANCY BRICE TAMPED IN CRIME, TOOK $5,000 CASH GIVE UP CONFESSION

CASH IN ON THIS TREMENDOUS
PRESENTED BY A. SCHEER'S ENTERPRISES, INC.
Short Stuff

HERE'S ONE A WEEK FOR FIFTEEN WEEKS

"THE FIGHT ON THE DEADWOOD TRAIL"
"THE WAR BONNET"
"DEFYING THE CHIEF"
"COMING OF LONE WOLF"
"RAID OF THE RED MARAUDERS"
"THE INDIAN AGENT"
"KIDNAPPED BY INDIANS"
"INDIAN UPRISING IN SANTÉ FE"
"REDSKINS AND RENEGADES"
"CALL OF THE TRIBE"
"THE NEW MEDICINE MAN"
"GREY EAGLE'S REVENGE"
"THE BATTLE OF FORT LARAMIE"
"A PRIEST OF THE WILDNESS"
"THE NAVAJO BLANKET"

THE REAL INDIAN PRINCESS MONA DARKFEATHER APPEARING IN ALL PRICEFILMS INDIAN DRAMAS

THEM dearness of single-reel subjects in the state right field makes these zip! bang! westerns full of the sort of action that makes your blood tingle; the biggest buy on the open market today.

They aren't just westerns or just fillers, but pictures that sell to both exhibitors and public for real money.

IF YOUR TERRITORY IS STILL OPEN YOUR POCKET BOOK WILL URGE YOU TO WIRE

THEY BOOK AS A SERIES OF 15—ONE A WEEK
for State Right Buyers

INDIAN DRAMAS
WITH 2,000 FEET
OF PUNCH AND
STORY CROWDED
INTO 1000 FEET
OF ACTION FILMS
WITH REAL INDIANS
IN EVERY PICTURE

When such companies as The Alexander Film Corp., 130 W. 46th St., New York City, buy the rights for New York City and Northern New Jersey, and the Crescent Film Company, 315 Gloyd Bldg., Kansas City, Mo., purchase these productions for Western Missouri and Kansas, there's something big back of them. There's a money earning power back of them that has never before been equalled in single reel subjects.

And the reason is that they are not only knock-out pictures but have a line of advertising with them that helps put them over in a big way. There is a complete line of lithos, photographs, slides and electros on each subject.

ARRANGE NOW FOR YOUR TERRITORY

C. B. Price Co., Inc.
Times Bldg., New York City
Telephone Bryant 799
NOW READY

JOSEPH J. DOWLING
"The Miracle Man"

AND AN
ALL ARTIST CAST

Francis McDonald
Elinor Field
Lloyd Bacon
Frederic Vroom
Cora Drew
Fred Kohler
Jill Woodward
Ed Brady
Thelma Salter
Gordon Griffith
and others

Masterfully Directed
by WM. A. SEITER

Adapted by
L.V. JEFFERSON

-FILM BUYERS-
Exhibitors are already clamoring for this picture

See, wire or write JOE BRANDT 1600 Broadway N.Y.

THE NATIONAL FILM CORPORATION

Harry M. Rubey
Pres.

Studios
Hollywood, Cal.
Wanted!

Hulu Hulu Dancers
Hawaiian Singers and
Hawaiian Musicians

Get in touch with any of the following

First National Exchanges:

First Nat. Exhibitors' Circuit, 146 Marietta Street, Atlanta, Georgia
First Nat. Exhibitors' Exchange, 35 Piedmont Street, Boston, Massachusetts
First National Exchange, 215 Franklin Street, Buffalo, N. Y.
First Nat. Exhibitors' Exchange, 110 South State Street, Chicago, Illinois
First Nat. Exhibitors' Exchange, 492 Sloan Building, Cleveland, Ohio
First Nat. Exhibitors' Exchange, Old Mill Theatre Building, Dallas, Texas
First Nat. Exhibitors' Exchange, 1732 Welton Street, Denver, Colorado
A. H. Blank Enterprises, 326 Iowa Building, Des Moines, Iowa
First National Film Exchange, 63 East Elizabeth Street, Detroit, Michigan
The H. Lieber Company, 24 West Washington Street, Indianapolis Indiana
A. H. Blank Enterprises, 317 Gloyd Building, Kansas City, Missouri
Richards & Flynn, 12th Street Theatre, Kansas City, Missouri
First Nat. Exhibitors' Exchange, 833 South Broadway, Los Angeles, California
First Nat. Exhibitors' Exchange, National Theatre Building, Louisville, Kentucky
First Nat. Exhibitors' Exchange, 402 Toy Building, Milwaukee, Wisconsin
First Nat. Exhibitors' Exchange, 409 Loeb Arcade Building, Minneapolis, Minnesota
First Nat. Exhibitors' Exchange, 126 Meadow Street, New Haven, Connecticut

First Nat. Exchange of N. J., 729 Seventh Avenue, New York, N. Y.
First Nat. Exhibitors' Exchange, 1401 Tulane Avenue, New Orleans, Louisiana
First Nat. Exchange of N. Y., 729 Seventh Avenue, New York, N. Y.
First Nat. Exhibitors' Exchange, 127 South Hudson Street, Oklahoma City, Oklahoma
A. H. Blank Enterprises, 314 South Thirteenth Street, Omaha, Nebraska
Dominion Amusement Company, Imperial Theatre, Ottawa, Canada
First National Film Exchange, 1339 Vine Street, Philadelphia, Pennsylvania
First National Exhibitors' Exchange, 414 Perry Street, Pittsburgh, Pennsylvania
First National Exhibitors' Exchange, 904 East Broad Street, Richmond, Virginia
Grand Central Film Company, New Grand Central Theatre, St. Louis, Missouri
First National Exhibitors' Circuit, 60 Exchange Place, Salt Lake City, Utah

Turner & Dahnken, 134 Golden Gate Avenue, San Francisco, California
First National Exhibitors' Exchange, 2023 Third Avenue, Seattle, Washington
Regal Films, Ltd., Temple Building, Toronto, Canada
Allen Brothers, Allen Theatre Building, Toronto, Canada
First National Exhibitors' Circuit, Ltd., 1318 Standard Bank Building, Vancouver, B. C.
First National Exhibitors' Exchange, 916 G Street, N. W., Washington, D. C.

We have a big South Sea Island picture
to be road showed and presented in big towns with appropriate atmosphere and music and require a number of performers.

The First National Exhibitors' Circuit, Inc.
There's a little Devil in every one of us!

And that is why this picture is as fascinating as SIN. Peppy, lively, naughty, nice.

Joseph M. Schenck

presents

Constance Talmadge

in

"In Search of a Sinner"

By Charlotte Thompson

A John Emerson-Anita Loos Production

Directed by David Kirkland

Photographed by Oliver Marsh

Tech. Director, Willard Reineck

A First National Attraction

Knoc

Every Sinner Will Be There
Do you want to be good—or Live?

“Romeo and Juliet, —they LIVED!”

“Cupid and Psyche, —they LIVED!”

“WHY can’t We Live?”

(and they do!)

And How They Will LAUGH!
Katherine MacDonald

The American Beauty
is presented in a new series of pictures that sets
a new high standard in production quality.

Here's the first three:

"THE TURNING POINT"
The Picture Beautiful
By Robert W. Chambers

"THE GUEST OF HERCULES"
Adventures at Monte Carlo
By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"
Love and Romance
By Mrs. Bailey Reynolds

Produced by the
Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager

By arrangement with Attractions Distributing Corporation
B. P. Fineman, President
Tremendous Box Office Value In This Series

KATHERINE MacDONALD, the star, has a rare beauty and a magnetic quality that attracts both men and women.

Her specially designed Paris gowns and wonderful millinery creations are a delight to all women. A great matinee attraction.

Her stories are all thrilling dramas of love, romance and adventure taken from "best sellers" and stage successes.

Her pictures are all produced with the lavishness that an adequate financial backing can guarantee, being perfect in scenery, settings, photography, lightings—artistic in every detail.

Her casts, directors and technical staff are chosen for their artistry, without regard to expense.

Watch the Big Crowds At First Run Houses

A "First National" Attraction
EXHIBITORS

Independent Exchanges!
You simply can't afford to miss this picture

March 1st, 1920

Sam Zierler, Eng.,
Commonwealth Film Corp.,
1600 Broadway,
New York City.

My dear Mr. Zierler:

It gives me great pleasure
to tell you that we have had a marked success
with "The Sacred Flame" featuring Miss Stevens.

Yours very truly,

ADELPHE & SYMPHONY THEATRES

March 1st, 1920

My dear Mr. Zierler:

I want to state that "The
Sacred Flame" featuring Miss Stevens proved to
be a winner of the first magnitude.

I have had patron after pa-
tron come and compliment me for booking this pic-
ture, and without a doubt, any exhibitor playing
"The Sacred Flame" can be assured of a certain
prestige for their house which can be derived only
from playing productions of this quality.

 Yours for success,

ELIAS MAYER

M & S CIRCUIT OF THEATRES

March 2nd, 1920

Commonwealth Film Corporation,
1600 Broadway
New York.

Gentlemen:

I have only one thing to say regarding
"The Sacred Flame"- featuring Miss Stevens-and that is I am sorry
and it deserved every bit of praise it received.

Schirmer has done himself proud on this admirable
production. People are getting tired of blood
and thunder dramas. They want human interest stories
such as "The Sacred Flame." Give us more like it.

Yours,

THE K. & S. ROEBLING THEATRE

Did You

get a copy of the wonderful advertising and
publicity exploitation campaign book on
"The Sacred Flame" prepared by one of the
greatest experts in the trade. It's worth
thousands of dollars to exhibitors. WRITE
OR WIRE and we will send you YOUR COPY
free. You've never seen its equal for money
making ideas, plans, advertising and ex-
ploration.
“Winner of the first magnitude”
says Elias Mayer of “M & S” Circuit of Theatres. “I have had patron after patron come and compliment me for booking this picture and without a doubt any Exhibitor playing ‘The Sacred Flame’ can be assured of a certain prestige for his house which can be derived only from playing productions of this class.”

“More pictures of this type is what we want”
says Mr. A. J. Wolf, Vice President of the Adelphi and Symphony theatres of Brooklyn, New York. “Gives me pleasure to tell you of the marked success with ‘The Sacred Flame’ for it is a production which will please the most critical audience.”

“Sorry we didn’t book it for five days instead of three”
says David Schaefer, Manager of the Roebling Theatre of Brooklyn. People are getting tired of the blood and thunder dramas. Give us more genuine human interest stories such as “The Sacred Flame.” Thus three exhibitors out of hundreds have written us, and so will hundreds more write and wire us before this production has run its course.

INDEPENDENT EXCHANGES AND STATE RIGHTS BUYERS HAVE THE SEASON’S BIGGEST OPPORTUNITY TO CLEAN UP A SMALL FORTUNE WITH THIS SMASHING BIG WINNER—

EMILY STEVENS
IN
“THE SACRED FLAME”

6 WONDERFUL ACTS 6

WRITTEN and DIRECTED BY
ABRAHAM S. SCHOMER
Monarch of the Human Interest Photo Drama

No Independent Exchange Manager who really wants great big sure fire box office productions can for one single moment afford to overlook this tremendous drama of the moment. It makes a walking 24 sheet out of every person who attends. THAT’S WHY EXHIBITORS EVERYWHERE ARE BOOKING IT FOR A RUN OF FROM 2 days to a FULL WEEK. DO you want a production that’s getting the trade the money like wild fire and that gets bookings of from two days to a week? If you do communicate by letter, phone or wire with.

Schomer-Ross Productions, Inc.
126 W. 46th Street, New York
E. S. MANHEIMER, Gen. Mgr.
A. E. COBB, State Rights Sales Mgr.
Never a maid like her!

Never a story like the tale of her love and her mating.

Humor there is—and pathos—and wild, thrilling adventure

that pulls an audience out of it's seats—

The next BIG

First National Special
GAUMONT presents

VIVIAN MARTIN

IN

"HUSBANDS AND WIVES"

FROM THE FAMOUS NOVEL "MAKING HER HIS WIFE"

BY CORRA HARRIS

"The first thing every wife should learn is to OBEY her husband."

"The first thing every husband DOES learn is that she WON'T"

AVAILABLE THROUGH THE BEST INDEPENDENT EXCHANGES
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A Screen version of the Internationally famous melodrama of the same name by Will C. Murphy

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featuring

Franklyn Farnum and Mary Anderson

Scenario by

William E. Wing

Directed by

Leon de La Mothe

Have been acquired from Canyon Pictures Corp.

by

DONALD CAMPBELL

130 West 46th Street

New York

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The Moving Picture World
THE PAPER OF FEATURES

"Alas, Poor Movie, We Knew You Well!" .......................... 1761

So read one of the many humorous signs in Fort Worth theatres on Sunday, February 22, as Texas Sabbath law of two years' standing was put into effect for first time. An exclusive Phil. Fox yarn.

Watch the Independents! ............................................. 1783

Convention of independent exchange men in Chicago, called by Capital Film Company, develops an organization for mutual benefit. A big step in this field which has grown stronger every day. Keep track of the activities of these independent operators through C. S. Sewell's thorough state right department.

"No Production to Cost Less Than $200,000" ........................ 1765

One of the items in the big expansion plans which Marcus Loew has for Metro. Looks like heavy doings in a production way.

"You're Attempting to Kill a Fly with a Trip-Hammer" ............ 1771

"When you try to remedy the movie situation with a commission," says Mayor Creamer of Lynn, Mass., at the censorship hearing in Boston, where in spite of charges of lobbying, the anti-censorship cause progresses.

Howdy, Mr. Busy Exchangeman! ..................................... 1794

Seen that little note about you and your office on our new Exchange page? We call it "Among Busy Exchangemen," and we're sure proud of it. One of our many features.

The Road Divides—NOW ............................................. 1763

Says J. D. Williams, First National's chief, as he touches off the harpoon gun in the direction of the producer-exhibitor.

The Sign of the Fasces ............................................. 1769

Fred Quimby, general manager of Associated Exhibitors, analyzes power of his organization. Read his story.

The Bible to Be Put Into Pictures ................................ 1781

Historical Film Corporation, reorganized under laws of Arizona, plans to film great stories and incidents of the Bible.

Producers Must Take Public Into Their Confidence .................. 1773

Says Abraham Lehr, vice-president of Goldwyn, who believes the public is growing more and more critical.

Glimpses of Eastman's National Academy of Motion Pictures ....... 1772

The great Rochester institution as visualized by the architect, and an exclusive story to Moving Picture World therewith.

ADVERTISING INDEX
MANUFACTURERS OF MOVING PICTURES
Associated Exhibitors, Inc. ........................................... 1771
Cinema-Film, Inc. ................................................... 1794
E. F. Pine ............................................................ 1796-97
Judah Film Co. ......................................................... 1775
Famous Players-Lasky Corp. ........................................ 1797
Lithographing, Inc. .................................................... 1798
First National Exhibitors' Circuit, Inc. .......................... 1779
Ganymed Co. .......................................................... 1776
Goldwyn Pictures Corp. ............................................. 1780
Hallmark Pictures Corp. ............................................ 1793
Hodkinson, W. W., Corp. ............................................ 1796
Metro Pictures Corp. .................................................. 1773
National Film Corp. .................................................. 1778
National Screen Service ............................................. 1751
Pathé Exchange, Inc. ................................................. 1775
Pioneer Film Co. ..................................................... 1774
Selbert Pictures Corp. ................................................ 1774
Sewell's Film Co. ...................................................... 1793
Selig Pictures Corp. .................................................. 1775
Special Pictures Corp. ................................................ 1790
Supreme Pictures, Inc. ............................................... 1780
Tower Film Corp. ...................................................... 1780
United Artists Corp. .................................................. 1774
Universal Film Mfg. Co. ............................................. 1780
Vitraux Mfg. Co. ...................................................... 1780
Warner Bros. ................................................................ 1782
Winterberg Film Mfg. ................................................. 1780
1920

ELECTRICAL & MECHANICAL EQUIPMENT
Announcement Supply Co. ............................................. 1850
Auto-槐 T. & C. R. Co. .............................................. 1850
Bell Bros. & Co. ....................................................... 1849
General Machine Co. .................................................. 1841
Herter Bros. & Co. ..................................................... 1850
Lucas Theatre Supply Co. ............................................. 1845
Mental Co. .............................................................. 1841
National Film Tools Register Co. ................................... 1841
Monsoon Coastal System .............................................. 1845
National Copyright Co. ............................................... 1840
Pony Mfg. Co. .......................................................... 1845
Porty, B. F. .............................................................. 1845
Berkline Mfg. ........................................................... 1845
Keeson-Cent. E. F. .................................................... 1841
Thompson Mfg. ......................................................... 1845
Universal Motor Co. ................................................... 1841
Westinghouse Lamp Co. .............................................. 1845

LENSES MANUFACTURERS
Gundlach-Manhattan Opt. Co. ........................................ 1854

LOBBY DISPLAYS
Newman Mfg. Co. ....................................................... 1850

MANUFACTURERS OF INDUSTRIAL PICTURES
Cromwell Film Lab. ..................................................... 1852
Empire City Film Lab. ................................................ 1853
Failsafe Films, Ltd. .................................................... 1844
Eastman Mfg. Mfg. Co. .............................................. 1850
National Theatre Supply Co. ......................................... 1845
Standard M. F. Co. ..................................................... 1840

MANUFACTURERS OF RAW STOCK
Exabel Mfg. Co. ......................................................... 1784
Eastman Kodak Co. ..................................................... 1854

MOVING PICTURE CAMERAS
Bell & Howell ........................................................... 1852

MUSIC & MUSICAL INSTRUMENTS
American Photoplayer Co. .......................................... 1850

PROJECTION MACHINE MANUFACTURERS
American Projection Co. ............................................. 1848
Be-Vu Corp. ............................................................ 1855
Palisades Co. ........................................................... 1853
Pioneer, Mfg. Co. ...................................................... 1845
Prairie Mfg. Co. ......................................................... 1846

PROJECTION SCREEN MANUFACTURERS
Gunter, H. C. ........................................................... 1850
Gold King Screen Co. ................................................ 1856
Minot Cine Screen Co. ............................................... 1856

THEATRICAL ARCHITECTS
Carl Boller & Bros ..................................................... 1855

MISCELLANEOUS
Arnold, T. G. .......................................................... 1850
Bisagno, The ........................................................... 1850
Cinema, Inc. ............................................................ 1848

Classified Page ........................................................ 1854

Equitable & M. F. World ............................................. 1848
La Cienega Photograph Co. .......................................... 1840
National Theatre Supply Co. ....................................... 1844

Bliss & Litho, Corp. .................................................... 1880
Williamson, A. F. ..................................................... 1880

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BEATRIZ MICHELENA
AND HER OWN COMPANY

in The Flame of Hellgate

Photoplay by EARLE SNELL
Directed by GEORGE E. MIDDLETON

ROBERTSON-COLE

AN EXCEPTIONALLY STRONG MELODRAMA OF THE TYPE THAT MICHELENA HAS MADE FAMOUS
All Set for Utica

In the 1919 convention of the Motion Picture Exhibitors of the State of New York 281 votes were counted on one of the motions submitted to the body. That figure indicated the largest convention ever held in the history of the industry. This year the officers of the organization believe the number of exhibitors assembling at Utica on March 9 and 10 will be in excess of that showing.

From Rochester it is reported twenty-seven out of the twenty-nine motion picture shownmen in the municipality will attend. From the Borough of the Bronx, in the northern part of New York City, a dozen exhibitors have made reservations. Reports coming into New York from the interior of the state indicate that the managers of houses large and small are planning to get into Utica for the two big days.

There will be an election of officers as one of the incidents. There will be discussion of the hampering measures already introduced into the New York legislature and of others threatened. Among these are the attacks on the existing Sunday law, put on the statute books last year; a law that heartened the friends of liberalism in every state in the Union.

If you are a New York exhibitor go to Utica and lend your influence to the state organization.

Public Indifferent as to "Ending"

A new experiment at Loew's Stillman in Cleveland to determine whether the public preferred a "happy ending" or the more sombre one called for by an adherence to the author's script resulted in no decision. In Metro's "The Right of Way" the producer had prepared two interpretations of the story's finale. For a certain number of days the Stillman's management showed the "happy" finish and for an even number of performances the play as the author conceived it. A careful watch kept on the comments of those leaving the house indicated that the author's idea of the fitness of things had as many partisans as did the alternative suggested by the producer.

The experiment may be useful as tending to weaken the exhibitor's belief that he must "send 'em away smiling." If a book or a play containing an unpleasant finish is by the public at large declared to be big and strong in spite of that factor it is a safe conclusion the author has logic on his side. The business of the screen as of the stage is to portray life—and life contains tragedies. Let us have the truth, whether its color be gray or golden.

Sunday Opening Gaining

Two recent decisions in Indiana courts contained encouragement for motion picture men, and both of the cases had to do with Sunday opening. A jury in Marion exonerated Dolly Spurr and her brother Howard of the charge of desecrating the Sabbath. The action was based on the opening of their theatres last October 12.

In Kokomo City Court Judge Wills declared obsolete the law under which managers of local theatres had been tried for desecration of the Sabbath. Judge Wills in his decision pointed out he was not attempting to pass on the legality of operating motion picture shows on Sundays at all hours or in all communities, but was confining himself solely to the situation in Kokomo. His suggestion that pictures to a certain extent are engaged in the distribution of local, state and national news is novel and, even better, has a basis in fact. Practically the whole town was on the side of the theatre men.

Not the least important of the witnesses for the defense were the manufacturers who testified as to the difficulty encountered in holding skilled labor in the city owing to the absence of proper Sunday recreation.

In New Jersey on March 8 there will be a hearing on the proposed moderation of the blue laws to the extent of permitting the opening of the motion pictures of the state on Sunday afternoons and evenings. Dr. Hesper is representing the exhibitors and he is receiving aid from sources outside of the picture industry. One of these agencies is the Motion Picture Bureau of the Philadelphia Chamber of Commerce.

Mr. Lehr's Philosophy

Back in New York from a sixteen months' stay on the Coast Abraham Lehr talks entertainingly of his "philosophy of the screen," as that philosophy has been developed in close contact with the workers in the studios. Not in the slightest degree does Mr. Lehr minimize the importance of the author; in fact, he accentuates it. But he does illuminate the statement by insisting that every one, whether in major or minor position, who contributes to the animation of the dominating idea is entitled to be ranked as a co-author. In this category he places an assistant carpenter who may construct a set that happens to catch just the atmosphere needed to give life and reality to a certain situation.

Mr. Lehr, is particularly happy in his expression when he says "one of the really hopeful indications of the day is the opening up of the studio doors and windows to let in the sunlight and fresh air of inspiration. If the change can be expressed in a single word I would say the motion picture business has become 'receptive.'"

There have been directors in the past—there still may be some of them at large and active—who insisted a player was in a measure an automaton taken under his supervision for the sole purpose of doing what he was told to do when and as he was instructed to do it; that there should be no advance information as to the plot; that there should be no opportunity for a display of initiative. At the studio with which Mr. Lehr is associated it is plain there is not room for men of this sort. "No individual is allowed to feel that he is just a cog in the wheel," he says. "He is part of the creative brain power that goes into a picture."

One of the stimulating impressions gained from a perusal of Mr. Lehr's remarks is his conviction that the advance in photoplay making is not confined to a part of the industry but extends all through it, that there really is an "opening of a new era in production."

A new aid to those many exhibitors who bank strongly on the opinions of reviewers the Moving Picture World has undertaken to collate from the five journals exclusively devoted to motion pictures brief extracts which in its judgment best indicate the verdict of the writers. It will be our aim to seek out the spirit of the reviews and set these forth for the benefit of our readers. We believe the department will fill a requirement of busy shownmen.
Some Short and Snappy Stuff

Proposed Tax Bill Would Bear Heavily on Film Industry

The repeal of the existing excess profits tax and the substitution therefor of a general merchandise tax, together with the institution of a stamp tax on all bank checks, drafts and other similar negotiable paper, previously proposed, is contemplated in a bill just introduced, by the House of Representatives, Washington, D. C., by Congressman Ernest R. Ackerman, of New Jersey. Under this latter proposal, Mr. Ackerman estimates that the government would collect approximately $2,000,000,000 and can, therefore, "get along without legislation that stunts industry and discourages capital at a time when a maximum amount of production in all lines is necessary."

General Merchandise Tax.

The Ackerman bill provides that on and after the date next following the fiat levied a tax of 25 cents on each $100, or fractional part thereof, of sales, of orders, of bills of lading, or, in general, of all articles of merchandise sold for cash, or for consideration representing the equal cash value. The tax would be paid quarterly by the vendor. Any person failing to make a proper return shall be deemed a miscreant and subject to an additional tax of 50 per cent of the amount that should have been paid under the tax law.

Another bill introduced by Mr. Ackerman contemplates the assessment of a tax of 1 cent on each 100 matches sold at retail. That is, 500,000,000 cartons in which the matches are contained. It is estimated that $12,000,000 in revenue would be derived from such a tax.

Incorporations in New York

Show a Surprising Slump

Compared to a few months ago, when concerns were incorporating at the rate of a dozen or more each week in New York State for the purpose of engaging in the motion picture business, the past week has witnessed a decided slump in the field of incorporations.

Among those, however, that have filed the necessary papers of incorporation during the last week are:


In addition, two motion picture theatres filed papers of incorporation. These being the Kingsway Theatre, of Brooklyn, capitalized at $400,000, with Max Barr, Adolph Barr and John Manhattan, managers; and McKenna's Plaza Theatre, Bayside, L. I., $50,000, with J. F. and Z. C. McKenna and J. C. McKnight as directors.

Ruth Clifford.


Mayflower Attorney Denies Tucker Won Point in Suit

Published statements attributed to George Loane Tucker's attorney that the decision of Justice Platzek in the Tucker-Mayflower suit was a victory for Mr. Tucker have been vigorously denied by Alfred Beeckman, attorney for the Mayflower Photoplay Corporation.

Mr. Beeckman said the decision did not give Mr. Tucker the right to produce motion pictures as he saw fit until the trial of the case, as was claimed in the statement credited to Mr. Tucker's attorney, but that the effect of Justice Platzek's ruling was to deny the application for an injunction against Mr. Tucker and that Mayflower Photoplay Corporation and Famous Players-Lasky Corporation.

In this injunction Mr. Tucker asked that Mayflower and Famous Players be enjoined from showing "The Miracle Man" prior to the final trial, which will probably take place in April. He also asked that Mayflower be prevented from cutting the negative of "Ladies Must Live," Mr. Tucker's second picture under his Mayflower contract; also that Mayflower be prohibited from stating that he is in that company's employ.

"Under Justice Platzek's ruling," said Mr. Beeckman, "we still have the privilege of applying for an injunction against Mr. Tucker to restrain him from directing pictures for himself or for others upon the ground that it violates his contract with Mayflower. That phase of the litigation has in no sense been passed upon and is still open for determination should we decide to bring it to the attention of the court at any time before the trial."
Americanization Committee Outlines Production Plans

A LETTER to all motion picture producing companies and to the stars and directors associated with them has been written by Secretary of the Interior Franklin D. Roosevelt, chairman of the Motion Picture Committee on Americanism, which also includes Adolph Zukor, in charge of productions; Lewis J. Selznick, in charge of distribution; Harry C. Granville, in charge of exhibition, and President William W. Brady, of the National Association of the Motion Picture Industry.

The letter promises a financial return on Americanization pictures to the amount of the negative and prints’ costs. The campaign plan is to promote the production of fifty-one one-reel or two-reel subjects on original American themes, similar to the Liberty Loan stories which were so generally praised. The films will be released at the rate of one a week for one year, to the number of 100 copies of each. Therefore, 2,500 prints of interesting and absorbing American stories will be in circulation within six months.

Under the plans of the committee no profit from the use of film or distribution is to be taken. It is agreed that the producer may select such distributing channels for his product as he desires, but the division of rentals is to be 50 per cent to the producer, to cover the cost of production; 35 per cent, to the distributor, and 15 per cent, to the expense fund of the committee in charge.

All films will be placed on their merits in competition with each other. It will be the distributing company to distribute each picture to give it proper advertising.

Mastercraft Company Charges Manipulation of Its Funds

CHARGING that its affairs were exploited, the Mastercraft Photoplay Corporation of Medford, Mass., has brought a suit in the Superior Court at Boston against Raymond L. Cleveland, his wife and his father, William A. Cleveland. The suit charges that Mastercraft was mismanaged for the benefit of the Filmland City Operating Company, a company promoted by the Cleveland family.

A receiver is asked for the Filmland company and an injunction is requested, restraining banks having deposits of the Mastercraft corporation from paying any of these funds to the Cleveland family.

Asking that the bill of sale transferring the assets of Mastercraft to Filmland be destroyed, the bill seeks to have the court determine the amount of losses to the plaintiff corporation through alleged manipulations by the Celendav family and by certain banks that should be found to be involved. The bill, filed by Attorney Samuel L. Bailen, names the Massachusetts Trust Company, of Boston; the Third National Bank, of Salem; the National Trust Company, of New Haven, and the First National Bank, of Hartford, as known depositories of Mastercraft funds.

Saenger Amusement Company Holds Business Convention

MOTION PICTURE interest in and near New Orleans for this month centered in the annual managers’ convention of the Saenger Amusement Company. It was held in New Orleans at the Saenger office building for four days, commencing February 16. Some seventy-five theatre managers with department heads of the administration offices of the Saenger company were in attendance.

The convention practically all of a business nature, the managers being assigned regular periods for studying the various lines and angles of the motion picture business under the Saenger department heads.

The general sessions were directly in charge of E. V. Richards, general manager; President Julian Saenger, Maurice Barr, manager of the Liberty Theatre, New Orleans; G. J. Dureau, in charge of the booking Amalgamated, and E. M. Clark, special representative.

The general sessions were directed by John S. Urban, manager of the New Orleans railways, and Charles Rosen, prominent New Orleans attorney.

Mr. Rosen lauded the part played by the motion picture industry without which the work that it is doing at the present time.

"The motion picture," he said, "is the greatest stabilizer in the United States in these days of political and social radicalism that is threatening the world."

Quebec Exhibitors Launch Their Own Film Exchange

THE exhibitors in the Province of Quebec have decided to open their own film exchange. They came to the conclusion that it was necessary in order to protect their interests, on account of so many manufacturers, producers and distributors opening up theatres in direct opposition to them, they have explained.

They have taken out a dominion charter, the title of the company being The Amalgamated Exhibitors Group. It is now being offered for sale at a par value of $100 a share, preferred stock bearing 7 per cent. interest. One share of common stock is given to each subscriber as a bonus with every share of preferred stock subscribed for.

There are now over 50 per cent. of the theatres in Montreal which are the shareholders in the company, and a considerable number throughout the province.

It is the intention of the Group to open up a chain of exchanges throughout Canada which will be managed by competent film exchange managers.

"The Amalgamated Exhibitors Circuit is an exhibitors’ organization, as it will be owned and controlled exclusively by theatre owners and managers," said Harry Polos, of the Midway Theatre, Montreal, who is president.

Joseph Stern Plans to Erect 3,300-House in Newark

NEWARK, N. J., awaits with interest the erection of what will be its largest motion picture theatre. It will be located on Ferry Street between Polk and Merchant, near Wilson, and will seat 3,300 people, 2,300 of whom will sit in orchestra seats. The owner will be Joseph Stern, proprietor of more than half a dozen motion picture theatres in Newark and its suburbs, and the cost will be $350,000. It will be named the Capitol Theatre, and will have a $20,000 organ and a ten-piece orchestra.

Mr. Stern owns the City Theatre, Roseville; Plaza, Springfield and Fairmont avenues; Bellevue, at Belleville and Bloomfield avenues; Grand and Casino, Kearny, and Lincoln and Empire, in Bloomfield.

Mr. Stern is president of the Essex County Exhibitors League and chairman of the legislative committee of the Motion Picture Exhibitors League of New Jersey. He began in business ten years ago and has grown up with the industry in Newark.

Ground for the Capitol Theatre will be broken within a month.

Mary Pickford Gets Divorce from Owen Moore in Nevada

MARY PICKFORD was awarded a divorce from Owen Moore on March 2, at Minden, a small town near Carson City, Nev., on grounds of desertion. She had been staying at the Campbell ranch at Genoa, near there, since February 15. Moore was not in court, being represented by attorney. Miss Pickford's mother, Mrs. Smith, accompanied her.

The actress said that Mr. Moore had deserted her on several occasions and had only returned in response to her solicitations, but that about a year ago he left her and refused to return. She said she was looking for a quiet place to live and intended to remain near Minden for a long time and to make the state her permanent home. She wept freely while testifying.

Mr. Moore arrived at Virginia City a few days before the court action, saying he intended to take snow pictures for a coming production. He drove over to Minden for hotel accommodations and was served with the papers while at luncheon.

Harry Bugie Leaves Film Business

Harry A. Bugie, until recently exchange manager for Pathé in Atlanta, has left film work to become associated with Cincinnati headquarters of Dwyer Broker and Co., and is now actively engaged in his new work. While he is "out of films," Mr. Bugie is not entirely disassociated with the business, as Dwyer Brothers & Co. specialize in seats and accessories for moving picture theatres.

New Foundland Theatre Owner Killed

M. B. Hicks, owner of the Bonavista Theatre, Bonavista, Newfoundland, was instantly killed by the accidental discharge of his shotgun when he went partridge shooting. His body was not found until searchers had been hunting for him for more than twenty-four hours.

Mr. Hicks's loss will be keenly felt in the community where entertainment means so much to the people, who appreciate such courage and enterprise as displayed by their fellow townsman and benefactor.
To the Bank! To the Bank! To the Bank, Bank, Bank!
An exploitation stunt on "His Wife's Money" in the press book:
"Nothing is more attractive to the human eye than a mass of real money, gold or cur-
cency. Your local banker will grant you the loan of a vast quantity of one dollar bills".

"Easy to Get!" having been titled by Paramount may we soon expect to see "Hard to Please?"

Some Titles Based
On Current Topics
"Investigations."
"Half a Per Cent."
"Cash and Carry."
"Personal Liberty."
"Beating the Amendment."
"Lust for Lucre."
"Bullets for Bolsheviks."

"What Do Men Want?" (Paramount).
From the wall of the saloonists they want the Constitution to be declared unconstitutional.

"A Joyous Life" (Hodkinson). He who wins a victory over his income tax blank.

"It goes without saying" is an expression often found in publicity.
Some advertisers alwaysblue-pencil the expression; for if it "goes without" what's the use of saying it?

Freddie Schader, lamping a closer headline, "Daybreak in Red Pus Heavy Load on Florida's Moore," is still wondering where she gets it since Amendment No. 18 came into effect.

Deep Stuff.—There was lively demand for the "one best cel-
lar" when members of the Associated Motion Picture Adver-
sisers held their annual meeting under the Continental Hotel.

Admitting that big men of business are big men, none of them are big enough to warrant a publicist typewriting their name in CAPITAL LETTERS in publicity matter.

In These Days a Man's 
Cellar Is His Castle.
Mrs. George K. Spoor, wife of the president of the Eassany Film Company, has again proved that she is a heroine by foiling an intruder who was attempt-
ing to loot the cellars of the Spoor mansion—Motion Picture News.

Years may bring a change in the personal appearance of film magistrates, but their cuts in tradepapers always look the same.

At a Kelly Game.—"If you haven't any real funny" said Louis Reid to The Rambler, "I'll print it on the Mirror's front page if you'll submit it."

H. T. Snowden, who press-agents for Robertson-Cole cites their title, "The Brand of Lopez" and would add to the series Rico, Admiration, Corona-
relation, Preferential and other big-time brands he has heard about.

"The City of Masks" should have been pre-released for the New Orleans Mardi Gras.

"Enn Stunt."—Ralph Ruffner, speaking of the island where David Wark Griffith made some of the exteriors for the "Idol Dancer," says:
"It's some country. When the girls want to change clothes they go out and pull up a handful of grass."

When they are warm and want a palm leaf fan, adds Chi-coc, "it's all off!"

Some printer is sure to give automobile makers a shock when he misprints its "The L. Her Six."

On the Hill—Willard King Bradley, who created "Empty Arms," is of the opinion that our recent reference to "Empty Bottles" bore some relationship to "Arms and the Man."

Film Prudes.—Speaking of "Arms and the Man," some folks find fault with screen comedies that feature legs and the wom-

POEM
(From A. M. P. A.* Bulletin.)

When Walterkayhill
Puts ink on his quill
He wills all of the cult
He scours the 'publicity'
(Officially called publicity)
With Hilligh, goshawful result.
Oh, how shall we cope
With this line of dope
This hillbilly, hill-bent-for-elect-

He's a movie, this Hilli,
When he should be a "still"—
A filament that's past all correction.

DITTO

By Injured Innocence.
Says Walterkayhill
(One a movable "still")
He explores more the cause than effect.
But with careless "publicity" (Why call it publicity?)
What more can press agents expect.

The safe way to cope
With the "publicitases" dope
And keep the "big bosses" good-

IT is to run it in quotes (Thus make readers the goats)
Under foil-point caption: "It's ru-
PUNN.

OUR OWN SCHOOL OF PUFFILICITY.

We shall not let the Columbia University School of Journal-
ism get too far in it the estabishment of a school of publicity. Dorothy Richardson has been named as head school-
mistress at Columbia's department of instruction.

Wall Street.
If the trade papers give you any real news about the organization—news that couldn't possibly be kept out of the trade-
papers—roll off a few sides for or against "big money" coming into the game.
Editors are getting sick of the stuff in due time; but they are still printing it and you may be able to vam some space.

This is a subject nobody knows very much about, and it has both the open and side meanings BOTH sides. As meat goes in one end and sausage comes out the other—grind it. Editors are getting sick of the stuff in due time; but they still print it and you may be able to snare considerable space.

Don't bother with that stuff. The boss won't give you any to bother about—they don't bother. Despite the fact that there is enough REAL NEWS in a fil organzation to give the scrap book two or three pages out of the tradepapers every week—nobody ever sends NEWS to be printed.

When you were a newspaper man yourself you knew that NEWS was desirable, printable and sought after. But now that you are in the "publicity" game, forget all you know about the newspaper business.
(Tobe discontinued).

The Joshings of Jesse (T. Gholberg)

Condemn not thy neighbor's wares, for at least part of thine own house is made of his. Honor thy stars and Directors and thy days shall be miserable on the earth.
Shun thine own shadow, for he who walks in the light of his own greatness blinds the vision of the multitude.
Rarity not thy wares, for the lie is usually stamped on the face of the pitiful toad. Still not betray the staller becomes the staller.

Glory Be to
WALL STREET.
Building and Loan Lenders to Aid Needy Exhibitors.—Tradepaper Headline.

Harvey B. Gaul is musical critic of the Pittsburgh Post. It takes nerve to write that line of stuff.

RAMBLERS ROUND FILMTOWN
WITH WALTER H. KILL

THE MOVING PICTURE WORLD
March 13, 1920

1760

"NOT A MOVING PICTURE."

Film Statistics.
writes Statistician Smith C. McGregor, of Stamford, N. Y.: "Recently I suggested 'Nubian Hockey' as being the correct scien-

tific term for the pastime previously referred to as:
"African Golf"
"Mississippi Marbles"
"Leaping Dominoes" and
"Ethiopian Pool."
Later researches seem to establish that the following terms, though somewhat obsolete, are correct, viz.:
"Carolina Cricket!"
"Sudanese Soccer."

When Milligan, although dis-

claiming foreknowledge of the art, declares for "Cuban Cubes" in our urge for higher education.

1920—Then and Now—1920.
Rex (Beach).
Lux (Soap).
Imp (Films).
Edison (Phonographs).

Emma Dunn rebuked a Metro publicist (Jack Meador now speaking) who wished to base a story upon the figures that the added ages of the cast of "Our Lady 21" approached the 2,900 mark.
Which is not much—outside of Germany.

Viola Dana, starring in Metro's "Dangerous Men," (Meador again speaking) comments on the film title thus:
"It's just like leap-year."

"What Is Said By the Reviewers" is a new department in Moving Picture World.
The "working title," here, in the office, is "Loxensus"—more briefly referred to as "Con."

Lee Ferguson has discovered a "missing letter" contest in headline writing.
One of the tradepapers captions a story "ZaSu Pitts Has a Bu—Schedule Ahead."
In the line referred to there is room for only one letter. "M" is barred.

When the James Gordon Bennettt Home for newspaper men is established "Wall Street" may build a home for publicists.
We suggest Dak, Idaho, as the location.

*Associated Motion Picture Advertisers.
2,200 Houses Now Playing Percentage Declares Zukor Just Before Sailing
Happy That Famous Players Has Demonstrated Reliability in Production—Will Keep on Making Only Big Pictures, With Long List of Artists to Draw From—
 to Visit English Studio and Plan Increased Foreign Activity.

By ADOLPH ZUKOR
President Famous Players-Lasky Corporation

ments for the showing of all our product. They have confidence that we can supply them with the productions they need to consolidate their staff, and that a permanent franchise for showing Paramount Arctaf is a guarantee of big profits as long as that franchise exists.

More successful conversions have been made to long run houses, dedicated entirely to the showing of our best pictures at higher picture prices. In New York, we have started two big productions, "Huckaby's Valentine," directed by George Melford; "The Copperhead," directed by Lionel Barrymore, George Fitzmaurice's "On With the Show," and "A Tale of Two Cities," produced by Huckleberry Finn," and scores of the same quality.

We have demonstrated that the public wants big pictures, and that the crowds will come to see a great attraction, a great story, superbly produced, adequately acted and properly produced. Jesse L. Lasky, in charge of production, has organized a producing force whose activities extend beyond the world. It is a solid unit which has won for us affiliation with exhibitors, greatest creative artists the world has ever known. A huge corps of directors, actors, stage directors and designers are combining their talent and are producing a never-ending stream of pictures of the type we have named.

Will Make Only Big Pictures.

This production department is of a size capable of turning out 200 feature pictures a year, made on the ordinary production schedule, but will make only half that number. It will be operated by no limit, and each director will be asked to use all the time he believes is necessary for making each production perfect one.

Realizing that there is profit for the exhibitor and for ourselves only in big pictures, we shall make nothing but big pictures. We have the dollars, the personnel and the financial means to carry out our plans.

Our distributing department has obtained the widest possible distribution for our product, and from now on it is dedicating its time to perpetuate that market by creating a permanent organization.

Already thousands of important exhibitors have effected permanent arrange-
THE MOVING PICTURE WORLD
March 13, 1920

completed or are working on a large number of big productions which will be released in the future.

Syd Chaplin Completes Comedy.

Sydney Chaplin has nearly completed the first great comedy for Paramount-Artcraft, or as Millard Sheets is expected to be one of the comedy sensations of screen history. Lois Weber is completing the first of a series of big special productions for Paramount Pictures. William S. Hart is now producing his own pictures and has built up a splendid organization that is making the finest productions known today, devoting many months to each of his pictures, the first of which is "The Toll Gate.


Short Subiects Still on List.

Purchase also has been made of Harley Manners "Peg O' My Heart;" Augustus Thomas play, "The Witching Hour;" Edward Knoblauch's play, "The Shulamite;" Booth Tarkington's best known book, "The Conquest of Canaan;" "A Celebrated Case," one of the best known plays in the English language, and the pictures rights to the original book and play, "Aphrodite," as written by Pierre Louv and Pierre Fron- dise; "The Violets of Spring," by Marie Corelli's "The Sorrows of Satan;" Peter B. Kyne's famous book, "Cappy Ricks;" Dullaurier's "Peter Ibbetson;" "David B. O'Kane, MD;" "The Deserter," by Howard; "The Crimson Alibi;" "The Charm School," and "The Great Day," the immense Drury Lane melodrama. Besides these productions, of course, we will continue to release the Paramount-Mack Sennett Comedies, the Paramount-Mack Sennett Comedies, the Paramount-Mac Sennett Comedies, the Paramount-Mac Sennett Comedies, the Paramount Magazine and the Paramount-Burton Holmes travel pictures.

The Moving Picture World
March 13, 1920

DeMille Heads Directors.

Directors who will create pictures for Paramount include Cecil B. DeMille, William De Mille, George Fitzmaurice, William T. Taylor, G. B. Wexler, Hugh Ford, Harley Krue, Tom Forman, John Rob- ertson, Charles Maigne, Walter Edwards, Joseph habenberg, Donald Crisp, Elmer Clifton, Sam Wood, Lambert Hilyer, James Cruze and others whose names are to be announced in the near future.

The cleverest and most resourceful of all the trained writers for the screen will translate the dramatic situations of these plays and novels into terms of motion pictures. Scenarios who will write for Paramount pictures will include Ouida Bergere, who has just been placed under a long-term contract; Eve Unsell, who is now in London; Clara Beranger, Walter Woods, Elmer Harris, Sada Cowan, Olga Printzlau, Jeanie Macpherson, Salisbury Field, the well-known dramatist; Luther Reed, Beulah Marie Dix, Marion Fair, Eugene Mangus Ingleton, Julia Crawford Ivers, Kathryn Stuart, Tom Forman and others.

Seven Studios for Workshops.

Seven big studios will furnish the workshops of these stars and directors—all of whom have been given the workshop of the F. P. L. director when he seeks the correct location for a certain scene. Operations of the new $25,000,000 Famous Players-Lasky Corporation studio in Long Island are nearing completion, and the actual staging of pictures will he under way there May 1. In addition to this new studio, which will be the most complete and up-to-date institution of its kind in the world and will have a ground area of 140,000 square-feet, we shall continue to use, of course, the Famous Lasky studios in Hollywood, known all over the world as the birthplace of motion pictures as we know them today.

Paramount Pictures will be made in the Famous Players-Lasky studio at Fifty-sixth street, Manhattan; at the Amsterdam Opera House, in Forty-fourth street, and at the Yonkers studio in Yonkers. In addition we are using the Morisco studio in Los Angeles. Then, of course, there are the Mack Sennett studios.

Will Produce Soon in London.

I am looking forward with great pleasure to visiting our newest studio in London-

where the Famous Players-Lasky British Producers, Ltd., will have its producing headquarters. Labor difficulties have delayed the opening of this new studio, which is situated at Islington, London, and is under the management of Milton E. Hoffman. Production work will begin this spring in the London studios, with Marie Corelli's famous story, "The Sorrows of Satan."

Many thousands of dollars have been expended making up the improvements, and when completed, I am informed, the studio will compare favorably with the company's New York and Los Angeles studios.

An interesting development in connection with this studio is the establishment in Paris of a fashion bureau which will keep the studio informed of the latest Parisian fashions for all the feminine stars and players in Paramount pictures.

Large Supply of Dramatic Material.

No outline of Famous Players-Lasky's plans can be complete without mention of this company's interests in the production of a wide range of dramatic presentation of a controlling interests in Charles Frohman, Inc, which was founded by that master of the stage, the late Mr. Frohman. Famous Players-Lasky Corporation has insured for itself an invariable supply of dramatic material, not only for production on its own books, but for other pictures as well.

Through Charles Frohman, Inc., we own Sir James M. Barrie's play, "Dear Brutus," in which William Gillette is scoring a big success this season; Arnold Bennett's play, "Sacred and Profane Love," which marked Elsie Ferguson's return to the spoken drama. A new play introduced for the screen with Miss Ferguson in the role she has created; Lee Atkin's play, "Declasse," in which Ethel Barrymore is achieving the triumph of her career, and the Otis Skinner play, "Pietro."

In association with John Williams we own Elmer Rice's play, "For the Defense," in which Richard Bennett stars, and the Brieux play, "The Letter of the Law," which with Lionel Barrymore as the star, is creating a large demand in the Criterion Theatre. In association with John Williams we also have contracted for Anne Crawford Flexner's play, "All Souls' Eve," and a play called "The T, 0. V. (That book, "Blood and Sand." Besides these plays we own Edwin Milton Royle's newest play, "The Aftermath."

Wide Foreign Distribution Planned.

All of these plays will furnish material for motion pictures, and because of the increased value which these productions will have through advertising and through the fact that their dramatic attractions are already established, they will make exceedingly good motion picture properties.

While I was arranging for this trip abroad, I looked up the foreign office of our foreign department has for the expansion of the already-world-wide distributing activities of the Famous Players-Lasky Corporation. We have already established in all the leading countries of the world, either through our own branch offices, subsidiaries, or through agencies, and arrangements are being perfected for the opening of Asia Minor, India and other territories to Paramount pictures during the coming months.

Fine Prospects for Foreign Business.

The prospects for the foreign business of the Famous Players-Lasky Corporation were never better. Contracts signed to date and those in the process of being worked out give every assurance that the next few months will be a record breaker in the foreign field. Reports received from our various offices and agencies indicate a greatly increased demand for Paramount-Artcraft productions.

Foreword
Mr. and Mrs. Charles De Haven in their Paramount comedy, "Teasing the Soil."
THE MOVING PICTURE WORLD

Industry Dividing Into Two Factions
Declares Manager of First National

No Middle Road, No Impartial Zone, for Exhibitors and Producers, He Says

BY J. D. WILLIAMS.

Figure it out in simple terms. You want a theatre market. Without it your work has no value and no chance to repay your costs or return a profit. Unless there is an immediate showdown that will compel producer-distributors to get out and stay out of exhibiting the result and its complete domination of your talent and genius is obvious.

Will Continue to Get Theatres.

These producer-distributors will continue to invest the profits they are making from present-day independent exhibitors and buy, lease or build more theatres. Every time they open a theatre controlled by them they take their own film service away from a competing independent exhibitor who has supported them for years in that particular neighborhood locality and book it for their own screen.

In a year, perhaps two years, such a combination would have a national chain of houses, and be in excellent position through control of a goodly part of the theatre market, to dictate to you what you could and could not do as stars and as producers. You would be limited in the amount of money you could spend for a production. You would be allowed to produce only certain stars. Your income would be fixed for you. Your talent would have no value beyond what the directors of such a combine saw fit to give it. And if you don't like the terms you can get out of the business.

Calls for Mutual Support.

Certain stars and producers have foreseen this condition, and they have become independent, determined to market their pictures in the manner that do not seek to exploit them to acquire a monopoly in the two most important branches of the business. They are helping, wonderfully, in the fight to keep the theatre independent.

Situation Menacing and Disastrous.

How much longer are you, as an exhibitor, going to tolerate and support a plan which has for its goal the determination to drive you from the business, if it can? How much longer are you going to patronize a system that is making you its tool only until its competitive machine is completed and ready to be put in motion across the street or next door to your theatre? Are you going to sit back and wait, doubting and lacking in brain action until you are suddenly notified that your film booking has just bought a neighboring theatre and wants the service for its own screen? Or are you going to throw your strength into a demand for absolute theatre independence, using the greatest weapon you have to drive the invaders from a branch of the business which has been and which by every right and creed of success they should remain exclusively your field?

The time has come for a real showdown, not only from exhibitors, but from independent stars and producers and those who want to be independent. The situation is as menacing and disastrous for one as the other. With the major danger, if it can be apportioned, leading to the stars and producers.

Claire Anderson
Appearing with Jack Mayo in Universal's "The Girl in Number 29."

and free from producer-distributor dictation. As producers they are not trying to usurp the exhibitor's place. They are devoting all their energies to making the best product of which they are capable, and with the knowledge that the independent exhibitor channels through which their product reaches the public are pledged not to invade the independent producer are shrewdly content to preserve and intensify the "great divide" between the two.

Says Trap Is Being Laid.

Present conditions which everyone recognizes, but which few have analyzed, prompt this statement of prophecy, and its accuracy and certainty of fulfillment can be proved. Visit any moment the trend of events and activities in the theatre field, and study the trap that is being laid for the unwary exhibitors and the stars and producers who are looking for a career. Here we have the proposition of profits derived by producer-distributor concerns from hundreds of thousands of dollars in rentals from independent exhibitors who are being invested in theatres to be controlled by the producer-distributors and for the sole purpose of giving the biggest bang to the very men from whom they are obtaining an existence in their originally chosen branch of the industry.

The menace is real, and its future is not placed in the hands of those who contemplate, from the viewpoint of the independent exhibitor and independent producer, but there is a sure result that it is in them to prevent. Call for a showdown, in full, collectively.

The moment you learn, as an exhibitor, that a producer-exhibitor whose replies you are showing is planning its own theatre in opposition to you or any other exhibitor, complete your present contract and refuse to renew, making it very plain why you refuse. There is enough good independently made film available to make such a move practicable. You will find hearty support and co-operation awaiting you from those independent producers. It is a matter so big and so important that it deserves the concentrated action of every exhibitor's league and association in the country.

Official notice should be served on every producer-distributor concern operating or acquiring theatres to rent to independent exhibitors to independent exhibitors, and to function in the future only as producer-distributors, or lose the patronage of every independent exhibitor who has the vision to refuse to contribute his rentals to sources that use the profits on them for creating opposition. Give the free-agent stars and producers your support. They deserve it for the exceptional quality of their work. Check a list of the real hit successes of the last two years, and you will find that 80 per cent of them were made by independent producers. And they are not trying to acquire theatres of their own to compete with you. They are helping you to preserve your independence, and you, in turn, must see yourselves that you are reinvested in bigger and better pictures and not in theatres.

Hensberry Back on Lasky Lot.

Joseph Hensberry is back on the Lasky lot at Hollywood again and has been given the direction of Robert Warwick in the star's latest Paramount Aircraft vehicle, which is the picturization of "The Man in a Blanket's," the stage production in which Charles Hawtrey, the noted English actor, was starred for several seasons. Bebe Daniels is Warwick's leading woman.
CHARLES H. MILES, proprietor of the Orpheum, Mystic and Regent theatres of Detroit, and his general manager, T. F. Eiland, were in New York on March 2 for a few days. Mr. Miles has just closed negotiations to again take over the Miles Theatre, of Detroit, which he originally built. He announces that he has made all arrangements to build a 5,000-seat house in one of the leading sections of Detroit.

Charles Gilby, directing Pearl White in the "Tiger's Cub" for the Fox company, brought his company back to New York on March 1 after completing the exteriors at Fort Henry, N. Y. . . .

Charles J. Giegich, who was coast publicity director at the Vitagraph studio, at Hollywood, for two years, returned to New York on Thursday, February 26, to accept a position with Robertson-Cole, as special publicity director for Georges Carpentier, who is to be featured in a serial to be produced for Robertson-Cole. Mr. Giegich was formerly with the V. L. S. E. and in his early career was with the Morning Telegraph.

Edgar Oswald Brooks, serial sales manager for Pathe, has purchased a home at Colonial Heights, New York. He is a near neighbor of Lewis Inerarity, secretary of Pathe Exchange.

J. Stuart Blackton has returned from White Sulphur Springs, Va., where he was taking exteriors for his new feature, "The Soul Spinners." . . .

William Gueringer, assistant general sales manager of the Saenger Amusement Company, New Orleans, will open a New York office about March 10 in the Goodrich Building, Fifty-seventh street and Broadway.

Frank V. Bruner, serial publicity manager for Pathe, has left the Park Hospital, New York, after a successful operation for appendicitis.

A. G. Skidmore, owner of the Elite Theatre, Seabrook, Conn., has sold it to Louis Auger, manager of the Bostwick, of the same city.

The Schomer-Ross production, "The Hidden Light," is in process of editing, to be released about April 10. This will be the second of the Schomer-Ross features.

C. B. Price Company, Inc., Times Building, New York, has purchased the world rights to a comedy drama entitled, "His Pajama Girl," starring Billie Rhodes, produced by the Southern California Producing Company. It will be sold on the state rights basis. It will be aided by an exceptionally attractive line of advertising. Those who have seen the stage showings say it is one of the most marketable pictures offered for consideration.

Neil M. Birk, general auditor of the United Pictures Producing Corporation, left on March 3 for a trip to Philadelphia, Washington, Atlanta and New Orleans branches, spending three days to a week at each.

Jeff Dolan, after fifteen months as sales manager with Robertson-Cole's New York exchange, has resigned. He has not determined his future business affiliations.

Ben Wilson leaves for the Coast March 9 to produce a serial to be released as a Ben Wilson production.

. . .

J. P. Kilfeather, a cigar manufacturer, is behind the erection of a new film exchange building at New Haven, Conn. Plans have already been drawn for its construction.

W. R. Howard, of the Universal, assistant to Tarkington Baker, came to New York last week on a sad errand, to bring the body of his cousin, who died in California. Mr. Howard returned to the Coast on Tuesday, March 2.

T. E. Larson, of the T. E. Larson Attractions of Tulsa, Okla., arrived in New York on Monday, March 1, to remain for a week at the Astor Hotel.

More Keys to Adventure

Ed. Rosenbaum, of Los Angeles, has embarked in business for himself under the moniker, Ed. Rosenbaum, Jr., Company, in the Security Building. He has been on the West Coast for fourteen months as publicity director for the Fox Film Corporation and business manager for Tom Mix. He recently exploited the Anita Stewart production, "In Old Kentucky." In his new enterprise he is handling plays, players and publicity.

Sam Applebaum has been employed by Robertson-Cole to handle the company's Connecticut territory, replacing L. George Ross.

William Bernstein, brother of Jule Bernstein, is traveling up for New York for the Commonwealth Film Corporation.

The Motion Picture Directors Association ballot, scheduled for March 20, has been postponed until Saturday evening, April 10. This was made necessary on account of a ball to be given on March 20 by the Theatre Mechanics Association, which would claim a number of persons who might otherwise want to attend the M. P. D. A.'s ball.

Tracy Matthews, Southern Kinograms cameraman, has "discovered" Annie Oakley, of Buffalo Bill days, and is conducting a school of marksmanship for women at the Holmestown, N. C. Among her pupils was Mrs. Martin G. Brumbaugh, wife of the former Governor of Pennsylvania.

Louis F. Blumenthal, of Jersey City, is building a house seating 2,000 at Central and Sherman avenues, Jersey City, to be called "The Central."

Joseph Stern, of Newark, N. J., who owns seven theatres in New Jersey, is building a 3,500-seat house on Perry street, Newark.

The Palace Theatre of Bristol, Conn., has been sold to a local corporation.

Morris Kashin, former manager of the Broadway and Symphony theatres, New York, now owns the Holman Theatre, Montreal, owned by the Universal Company. Mr. Kashin's ability as a manager and his many original ideas and innovations will prove beneficial to the Holman.

James Shelly Hamilton, associate editor of Romance Magazine, has been engaged by George B. Seitz, to do scenario writing for "Velvet," a serial being produced for Pathe at the Seitz studio.

Besson & Sabo, owners of the Temple Square Theatre, Clinton avenue, Newark, N. J., are contemplating buying the Dittmas Theatre, at Perth Amboy, N. J.

Tod Browning, director of "The Virgin of Stamboul," a Universal feature, arrived in New York February 28 after five months' work on the production. He brought a copy of the picture with him, and it is being highly praised.

Gene Mullin, Eastern editor for Goldwyn productions, wishes to deny that he is going to the Coast in March. Mr. Mullin's duties will keep him in New York for some time.

W. C. Patterson, of the Criterion Theatre, Atlanta, Ga., one of the most progressive exhibitors of the South, and E. C. Hulsey, of Dallas, Tex., a First National franchise holder, were stopping at the Hotel Astor, New York, week of February 23.

Byron Park, of the Photoplay Libraries, returns to New York on March 12 after finishing his itinerary of the state rights centers for "Empty Arms."

Lewis Allen Browne, who wrote "The Land of Opportunity" for Lewis J. Selznick, has sold the picture rights to his stage play, "100 Per Cent Girl."

Rumor has it that a combination of theatrical interests will soon start building in New England. Present plans call for large theatres in both Stamford and Norwalk, Conn.

Dave Rodgers, United Pictures Production Corporation, Southern division manager, (Continued on page 1766)
Marcus Loew Plans Great Increase in Film Production for Metro Corporation

That the Metro Film Corporation will enlarge and increase the number and quality of its output to an enormous extent by bringing its future production those big ideas which have marked his career as a showman, is indicated in an interview with Marcus Loew, whose corporation now owns 100 per cent of the Metro Film Corporation.

The infusion of unlimited capital and the ability to enlarge the Metro company will result in production of nothing but the finest and costliest features, produced on an enormous scale; the building of a $2,000,000 studio on Long Island, and the increase in the number of features a year to such an extent that between fifty and seventy five pictures will be released during the coming season.

The main facts brought out in the interview with Mr. Loew indicate that the day of the small picture, in his opinion, is over; that only big pictures with big production will be made, and that he will bring to producing pictures that same daring and ability to execute on an enormous scale which makes Loew one of the biggest individual theatre owners and exhibitors in the world. The plans revealed in the interview are merely preliminary, for Metro will advance steadily as a producing organization.

I purchased Metro and determined to make pictures primarily to protect our own interests," said Mr. Loew. "We now have millions of dollars tied up in theatre properties and we must have the finest entertainment in the world to offer our people. For too long we have not absolutely to assure ourselves of a supply of such entertainment in the form of the best pictures. If we make some of them ourselves, and spend thousands to secure the very best, we know we can secure what we want.

To Build Big Eastern Plant.

"We will soon start work on the biggest studio ever built in the East. It will be on Long Island, and will allow twelve companies to work at one time. It will cost close to $2,000,000. We are getting our Sixty-first street studio ready for immediate production of the first few months of the big East Coast studios. While in Los Angeles we purchased a ranch of fifty-nine acres, giving us plenty of room for production and the building of enormous sets and scenes.

"The day of the small picture is done. The public now is so discriminating that no longer will it be satisfied with merely an ordinary picture; it demands an exciting, without a big production. I believe firmly in lavish production. I believe that every dollar spent on a picture, however, of course, will come back through rentals. Offer the public a weak story, but a monster production, and the public will not complain. Offer a great story and a great production and you have something worth while.

"All the pictures being made now by Metro are of this type. I saw completed parts of several productions while I was in Los Angeles, and they were wonderful. I never remember to have seen so many good stories. The increase of great pictures together, "Old Lady 31" is almost finished and is a great story as well as a fine production, Bert Lytell's "Jimmie," great story, great production, and "Shore Acres," starring Alice Lake, is a great thing I ever saw. May Allison's picture, "The Cheater," is another big picture. Each of these pictures cost at least $200,000. I don't believe we will ever make a picture for less than this amount, and many will run over.

"We will make between fifty and seventy-five pictures during the coming year. About $15,000,000 will be spent on production, but it will be spent advisedly, by men who know, and every dollar's worth of value will show in the picture. We won't spend anything that will not show. A few years ago we could make a picture for $30,000 or $40,000, and now it is not done. Formerly six companies could work in a certain space, now only two can work. Everything else is on the same massive scale."

Mr. Loew then discussed the value of a star, and stated that a star is necessary, although a bad story and a bad picture can injure a star. He plans a happy combination of a star surrounded by a magnificent production and a great story. Talking about the value of stage plays and books, he said that the price of even mediocre stage plays, or even failures, have risen to such an extent that he feels he doesn't want to pay the price, and prefers good original stories. Metro has engaged Bayard Veiller for a term of years to write for the screen.

"We paid $75,000 for 'Polly With a Past;" said Mr. Loew, "but it's worth it because the play was a big success and Ina Claire will appear in the screen version." All the Ibanez novels, secured by Metro, will be made in the East. Other stars will be distributed between the East and West Coast studios, and sent from one to the other as conditions dictate.

Mr. Loew plans to work the two organizations, Loew and Metro, into a cohesive whole.

"Metro is a separate organization and will go on without Marcus Loew. I know of some men who handle its affairs agree with us absolutely, and have been working along those lines before we had anything to do with Metro. They will continue to remain in charge. It has always been my theory that we should advance our people from the ranks, for long service with the organization makes for loyalty, and loyalty is what we are after."

Building Forty Theatres.

Loew discussed briefly the extent of the theatre building operations of his company.

"We are building forty theatres now," said Mr. Loew, "and have bought ground for many more. Theatres now under construction will open rapidly during the coming few months. It has taken a long time to plan for this, and some of the houses now going up have been schemes of mine for four or five years. We are building theatres which in some cases are the most marvelous ever dreamed of. Millions will be spent, but the public will get what it wants and the money will come back again.

"We are building one in Newark and in St. Louis, three in Los Angeles, three in San Francisco, two in Memphis, also in Toronto, Ottawa, Windsor, Buffalo, Indianapolis, New York, Brooklyn and other cities. The present day tendency of the American public is toward amusements and plenty of it. Whereas a few years ago theatre-going was a luxury and an event to look forward to, today it is a vital necessity in every life."

Resolutions Express Regret

Over Death of Major Pullman

On Tuesday, February 24, the Motion Picture Exhibitors' Association of the District of Columbia met at the Metropolitan Theatre Building and adopted the following resolution, which will be engrossed and delivered to the family of the late Major Raymond Pullman and to the District of Columbia Police Department:

Whereas the Motion Picture Exhibitors Association has heard of the death of Raymond Pullman, major and superintendent of police in the District of Columbia,

And whereas, the association feels that in his untimely and sudden death the nation and District of Columbia has lost the services of an upright citizen, and a capable and energetic official, whose efforts for the good of our country and of this community have always been characterized by the highest sense of honor and sincerity,

And whereas, this association has, in his death, lost a friend whose unselfish advice and sympathetic counsel have oft assisted their deliberations,

Be it therefore resolved, that the Motion Picture Exhibitors Association of the District of Columbia extends to the family of Major Pullman their entire sympathy in the hour of their bereavement and that the officers of the association are instructed to transmit to them an engrossed copy of these resolutions, and to inscribe the same upon the minutes of the association.

And be it further resolved, that a copy of these resolutions be passed to the district commissioners, with the request that the same be filed among the archives of the police department.

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.
In Personal Touch
(Continued from page 1764)
ager, will leave Atlanta, after a long visit, and journey to Kansas City and St. Louis for a spell.

R. H. Cochrane, vice-president of the Universal, has been confined to his home for some time by sickness. He was back to work March 31.

Hop Hadley, publicity director of Hallmark, made himself familiar to New Yorkers at Kew Gardens, L. L. Idle took part in an amateur minstrel show, as endman. After much coaxing, he went on and did so well the townspeople told the L. M. F. that there was real talent and advised him to follow it up as a profession.

Leo Dennison, formerly with Fox, has been appointed salesman in the Cleveland office of the United Pictures Producing Corporation. G. W. Davidson is with the Minneapolis exchange. L. Earle Wells at the Philadelphia office, and W. T. Kinnebrew has been made manager of the Atlanta exchange.

Park and Whiteside, producers of "Empty Arms," have purchased another one of Willard King Bridgely's photoplays called "The Scarlet Dragon," directed by Frank Reicher. Thurston Hall, Gail Kain, J. Herbert Frank, Ted Lewis and his jazz band and Mlle. Dazie are in the cast.

Sam Zierler, general manager of the Commonwealth Film Corporation, and R. W. Barremore, United Pictures Productions Corporation's publicity director, will attend the New York State Exhibitor's convention at Utica, N. Y., on March 9 and 10.

Ben Grimm was tendered a luncheon at Keene's Chop Shop, New York, on February 28 by the publicity department of the Selznick Pictures. Mr. Grimm resigned as advertising manager of the Select to assume charge of the advertising department of the Associated Pictures.

Peggy Shanor, playing a leading role in the Reeves and Grey serial, "The Mystery Mind," has been very ill, but despite her precarious condition, due to tonsilitis, she accompanied the rest of the principals to Jacksonville on location, Monday, March 1.

Milton Caplon, president of the Varieties Pictures Corporation, of Washington, and Edwin Sherwood, general manager of the same concern, came to New York on Wednesday, March 2. They were in town buying pictures and negotiating for six new features for the Southern territory.

L. J. Bamberger, contract manager of the United Pictures Production Corporation, announces the appointment to his staff of Charles McGovern, formerly of Fox and originally with Mr. Bamberger at the V. L. S. E.

Agnes Egan Cobb, general sales manager of Selznick Pictures, will tour all the state rights exchange centers during the month of April.

Charles M. Steele, auditor of the Republic distributors, is back at his desk after being at home for more than a week with the "flu." Joseph L. Kelley, in the Fulton Theatre Building, is doing personal publicity for players in addition to his work for Gerald Bacon.

THE MOVING PICTURE WORLD
March 13, 1920

Republicans See in John J. McInerney Future New York Lieutenant-Governor

A ROOM to make John J. McInerney the next lieutenant-governor of New York State seems destined to meet with success. If it does, it will be because the powers that be in politics have at last awakened to the mighty part which the motion picture screen may have to do with future elections. A candidate with a clean record, a successful man who can command the support of the picture fans, and, who—something not to be overlooked—has the confidence and goodwill of the distributors who own the screens, is about what the Republican doposters are said to have in mind when they began to mention Mr. McInerney.

Mr. McInerney is a Republican, a former Assemblyman and prominent as an attorney throughout the state. Of late years he has been closely connected with the motion picture industry and the automobile industry in the capacity of legal counsel. His friends in these industries, in view of the fact that many think he is just naturally heading for the gubernatorial legal prairie, have made him famous and wealthy. He is generally considered the New York State Motion Picture Exhibitors League and attorney for the Theft Bureau of the National Association of the Motion Picture Industry, as well as holding many other commissions from the industry.

Utica Exhibitor Convention Promises to Break Records

THE preparations have been completed and next Tuesday, March 9, at Utica, N. Y., the curtain will rise on what may be the biggest convention of exhibitors ever held anywhere in the Empire State. Treasurer W. H. Linton, who has thrown his whole heart and soul into the work of preparation, is somewhat tired but extremely happy. According to Mr. Linton, the two biggest hotels in Utica are practically reserved for the delegates to the convention and the hotel lobby is filling every other hotel in the city.

At least more than half a dozen stars of national reputation have been secured. SMiler cyclones will be announced at the convention.

The banquet promises to be an affair of considerable importance. Senator George F. Thompson and Assemblyman Charles D. Donohue, who are the sponsors of the Sunday opening bill in the last session of the legislature, has signaled their intention of attending. It is hoped the governor can attend. Among others speakers whose presence is probable are Speaker Thaddeus C. Strong, Senators James J. Walker, the Lieutent-Governor, and Mayor Dunn, of Schenectady. The toasting will be State Senator James J. Walker. The toastmaster will be State Senator James J. Walker. James J. Walker, of Binghamton, will represent the State Senate. One of the engrossing topics that will be discussed will be the question of Americanization work.

Business Program Devised

A complete program has been mapped out for the convention, and according to State President Sydney S. Cohen, it will be a business convention from start to finish. The demands for booths continued during the week, and it is anticipated that the concerns which were published in last week's issue as having hired space: Fox Film Corporation, Realea Pictures, Metro Pictures Corporation, Pathe Exchange and Vitagraph.

James J. O'Connor, mayor of Utica, will open the convention with an address of welcome.

Rochester Wants Next Convention

Rochester is to make a determined bid for the next session of the state league. A delegation from the Kodak City, thirty strong, will at least make a strong effort to stampede the Utica convention on March 9 and 10 to vote to have the next annual gathering in Rochester.

The delegation from Rochester will include William A. Callihan, vice-president of the state body; Alger H. Saunders, state organizer; John J. McInerney, general counsel for the state body; Erwin J. A. Huber, managing editor and manager of the Picture News; the representative group of exhibitors. George Blair, sales manager of the Motion Picture Film Division of the Eastman Company, is expected to make the trip and may add the invitation of his company to that of the Chamber of Commerce and the city to the convention.

John J. McInerney.
Absolute Business Inactivity Prevails
as Fort Worth Enforces Sunday Closing

People Rage at Threatened Prosecution of Theatres Under Texas Blue Laws and Flock to Dallas for Amusements—Sunday Papers May Be Discontinued and Church Choir Leaders Forced to Sing Without Salary

The unpopular and generally disregarded Texas state law which forbids the operation of moving picture theatres on Sundays was made effective for the first time in two years at Fort Worth on Sunday, February 22. Although business organizations such as the Fort Worth Advertising League had gone on record as opposed to Sunday closing, the demands of an organization known as the Law Enforcement League caused the county officials to serve notice that proprietors of moving picture shows operating on Sunday would be prosecuted. At the request of citizens wishing to see all the Blue Laws enforced without discrimination absolute business inactivity was effected in Fort Worth during the day.

Theatres, garages, drug stores, building operations, gasoline stations, shoe-shining parlors, cigar stands, cold drink establishments and other places of business which had formerly operated on Sunday were shut tight. Complaint was universal.

No Medicines for the Sick.

Sick people were unable to secure drugs from the drug stores, automobiles stalled in the streets through lack of gas, garage doors were locked and the owners of stored cars were unable to secure them until after Sunday midnight. The restaurants were the only places of business operating, and it is understood that the Restaurant Men's Association will close their eating places on the Sundays to come unless the rigor of the Blue Laws affecting picture shows is relaxed.

It has been announced that moving picture shows would be kept open on Sunday and the matter contested in the courts, but at the last moment the proprietors changed their minds. Groups of indignant theatregoers found signs on the ticket windows of the shows, such as: "Hush! Don't Make Any Noise. Fort Worth Is Dead.""Alas, Poor Movie, We Knew You Well."

"We Fought for Liberty and Get This." "Closed in Sympathy with the Law Enforcement League."

The picture shows and theatres were open in Dallas, thirty miles away, and Fort Worth amusement seekers by the thousand thronged interurban cars and made the pilgrimage to the sister city. Under the interpretation of the Texas Blue Laws, complaints are to be filed against salaried choir leaders in various churches who may sing on Sunday unless they give their services free. The question as to the legality of printing Sunday newspapers is also to be investigated. Since the theatres have been closed through an agitation directed particularly against them, those interested in the matter say that they are determined that every Blue Law on the statute book shall be enforced. Music in the hotels during meal times on Sundays is also to be suppressed.

Proprietors of Fort Worth theatres estimated that $15,000 in cash, which would have been spent in their city on Sunday for amusements, went out of town. Dallas theatre owners for the present are reaping a harvest but expect a similar campaign in their home city.

The state law of Texas forbids the operation of any business on a Sunday. When the army camps were located in many Texas cities, the military authorities asked the civil authorities to permit the moving picture shows to open so that the men might have wholesome amusement. Now that demobilization has been effected, the Sunday closing law is being evoked.

Five to One for Sunday Opening.

Dallas is in a peculiar position as to the closing of theatres on Sunday. Four years ago the citizens of the town voted for Sunday amusement at a ratio of about five to one. Fifteen thousand votes were cast. This vote is claimed to legalize Sunday amusements in Dallas under a section of the state constitution which allows cities of over 100,000 people in Texas some small degree of home rule. Opponents of Sunday shows claim that no such measure can be effective in opposition to a well founded state law. A warm contest is expected in Dallas should the already discussed move for Sunday closing come to a head.

Other large cities in Texas, with the exception of Austin, the state capital, permit Sunday amusements. Texas towns being inland, and for the most part in a flat and geographically uninteresting country, have few outdoor recreational advantages. The working people are almost wholly dependent for their Sunday amusement on the moving picture show. Any movement to close the theatres is a vastly unpopular one in the larger cities.

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June Caprice in "In Walked Mary," Her Newest Pathe Photoplay.
IMPOSING LINE-UP OF OFFICERS, DIRECTORS AND MEMBERS OF ASSOCIATED EXHIBITORS, INC.

As indicated by the numbers under the photographs they are: (3) Messmore Kendall, president; (1) Edward Bowes, vice-president; (2) James Q. Clemmer, second vice-president; (4) Messmore Kendall, third vice-president; (5) J. H. Ruden, Minneapolis; (6) Rev. G. P. Uptmor, Denver; (7) H. S. Cohen, Council Bluffs, Ia.; (8) H. B. Franklin, Buffalo; (9) Samuel Harris, San Francisco; (10) F. C. Quimby, general manager. The directors are: (11) H. B. Franklin, Buffalo; (12) J. H. Ruden, Minneapolis; (13) Samuel Harris, San Francisco; (14) H. B. Franklin, Buffalo; (15) F. C. Quimby, general manager; (16) J. H. Ruden, Minneapolis; (17) Samuel Harris, San Francisco; (18) H. B. Franklin, Buffalo; (19) F. C. Quimby, general manager; (20) J. H. Ruden, Minneapolis; (21) Samuel Harris, San Francisco; (22) H. B. Franklin, Buffalo; (23) F. C. Quimby, general manager; (24) J. H. Ruden, Minneapolis; (25) Samuel Harris, San Francisco; (26) H. B. Franklin, Buffalo; (27) F. C. Quimby, general manager; (28) J. H. Ruden, Minneapolis; (29) Samuel Harris, San Francisco; (30) H. B. Franklin, Buffalo; (31) F. C. Quimby, general manager; (32) J. H. Ruden, Minneapolis; (33) Samuel Harris, San Francisco; (34) H. B. Franklin, Buffalo; (35) F. C. Quimby, general manager; (36) J. H. Ruden, Minneapolis; (37) Samuel Harris, San Francisco; (38) H. B. Franklin, Buffalo; (39) F. C. Quimby, general manager; (40) J. H. Ruden, Minneapolis.
Associated Exhibitors’ Power Is Shown in Analysis by General Manager Quimby

The national power and deep and far-reaching hold of the Associated Exhibitors, Inc., are set forth by Fred C. Quimby, general manager, in a careful analysis which emphasizes the first announcement of the powerful combination of interests and shows that the new factor in the motion picture industry, with its 250 first-run theatres and the assurance of 800 smaller houses, came into being as an active, operating giant of strength, sinewed by unlimited capital and directed by shrewd minds in exhibition, distribution and finance.

The men back of it have dealt and are dealing with a public of millions of theatre-goers and while being practical men they are nevertheless moved by a fine idealism in seeking the perfect thing and perfect conditions for the handling of it.

First Insight of the "Idea."

All this is made impressively apparent in the statement of Mr. Quimby, in his capacity as director of exchanges for Pathé, and an authority on exhibition, exploitation and selling. First insight of the "idea" back of the newly formed exhibitors' combination and explains how the new organization, in the very beginning, has profited by previous mistakes of previous organizations so that it is absolutely lacking in any element of experiment.

Messmore Kendall, its president and also president of the Colonial Theatre Corporation, New York, who is associated with large capital, with Edwin Bowes, of New York, vice-president, submitted the financial scheme to the most astute minds in finance; James Q. Clemmer, of Seattle, second vice-president and Harry Crandall, of Washington, the three big exhibitors studied the problem from the angle of the showman's interest, and Mr. Quimby gave his intimate experience to the adjustment of distribution and selling.

Pathé to Distribute.

Pathé Exchange, with its conceded high efficiency in its system of branches, has been selected as the medium of distribution, and Paul Brumet, vice-president and general manager of that organization, is a member of the board of directors of the big exhibitor body.

The Associated Exhibitors will soon make an announcement, which, in the beginning, will show the largeness of its program for the acquisition of the very best productions, and individual stars.

Mr. Quimby thus outlines the plan:

"Various organizations have been formed for the purpose of giving exhibitors the opportunity of participating in a plan that would give them protection and result in many other mutual advantages. These plans have failed with varying degrees of success and many of them, while containing great merit, were formed in such a manner as to result in methods that proved them ineffectual in some way or another.

"Profits by Past Mistakes.

"The Associated Exhibitors, Inc., has profited by the mistakes and partial successes of all of these various organizations. In "the perfect plan" it believes that the solution of virtually all exhibitor problems has been arrived at.

"The exhibitors' sub-franchise, which is part of the plan of Associated Exhibitors, Inc., will be equitable and sound in its application to every exhibitor—not only to exhibitors holding immediate franchises in the association, but also to every exhibitor who becomes part of the enterprise through the sub-franchise.

"Under the plan of Associated Exhibitors, Inc., all franchise holders enter into an agreement on an equal basis. There will not be a single exhibitor who will have a better proposition than any other franchise holder. Every one comes in on an equal share of everything.

"Appeals to All Members of Industry.

"The plan will have a tremendous appeal for the really talented exhibitor who is a producer of big, special productions. In Associated Exhibitors, Inc., he will find an organization that is capable of marketing his product in a manner that will meet the artistic and commercial value of his work. Associated Exhibitors, Inc., assures such a producer a ready-made audience, high-class presentation, full protection and appreciation for his part in the work.

"Stars of renown the plan also offers the best possible medium of reaching the largest audience; it permits them to know that their triumphs shall receive the full amount of appreciation. Also, it gives them the knowledge that their works shall be offered to the public through the medium of the screens of the foremost theatres of the country, for premiere showings in the most prominent theatres throughout the country are guaranteed even before the picture is produced.

"Eliminating the Middleman.

"And the producer who spends thousands of dollars making a truly commendable picture is also certain of the full benefits that accrue from exhibitor co-operation. This is true because the producer can know, even beforehand, that in dealing with Associated Exhibitors, Inc., he is dealing with from 9,000 to 10,000 exhibitors in the United States.

"From the producer's end the plan can be likened, in a sense, to the proposition of a manufacturer selling his product to the ultimate consumer through a representative body of consumers, as opposed to the more costly and less profitable scheme, in merchandising, of selling the product to the consumer through a middleman who must get a profit merely for handling the goods.

"A very easily understood simile is the plan of community stores. The employees' associations of many big corporations have formed their own stores for the purchase and subsequent sale to members of food-stuffs, and even in these days of high prices it has been found that the elimination of the middleman has resulted profitably.

"And so it is with Associated Exhibitors, Inc.—in a tremendously bigger way. The organization is merely the physical representative of every one of its members, not only permitting its members economically to build product, but also to make a profit for themselves, and at the same time furnishing protection against the pernicious forces working against the individual in an effort to obtain a monopoly."

H. I. Day, Ex-Buck Private, Now International Publicist

Harrry Irving Day, director of publicity and advertising of International Film Service, Inc., first became acquainted with type, layouts and such things in a large advertising agency, where he learned the game from the ground up. After a long period of faithful service with another advertising agency, he went into the motion picture game via the Famous Players-Lasky Corporation. He then began specializing in doing a variety of things, handling among them trade and national advertising copy, editing Progress-Advance, and Paramount Pop and Picture Progress.

Then war clouds gathered on the horizon and Harry went in as a buck private. He came out as a first lieutenant. From the army he went to Goldwyn where he did sales promotion work, and then into his present job, where he has entire supervision of the advertising and publicity. The campaigns on "The Miracle of Love" and the "Cinema Murder" were gotten out by Mr. Day. Under Mr. Day's supervision the department of advertising and publicity is subdivided with the advertising end in Mr. Day's personal charge and the publicity end in the charge of Arthur M. Brinatien.

Great Interest in "Empty Arms."

Byron Park, general manager of Photoplay Libraries, Incorporated, selling agents for the Park-Whitside productions, reports great interest among exhibitors and state rights buyers on the Pacific Coast for "Empty Arms," starring Gail Kane and directed by Frank Reicher. From Willard King Bradley's screen story, Mr. Park will visit the remaining cities of his itinerary, published recently up to Kansas City, when he will return to New York to show "Empty Arms."

Paul Gilmore, Who Has Just Signed with Character Pictures.

See here "straight" and as he appeared in "The Better 'Ole."
Billie Burke's Views on Prudence and on Being Too Well Disguised

BY EDWARD WEITZEL

**Away Went—Prudence and the Davenport**

Billie Burke, though, smiles at the wreckage in "Away Went Prudence."

scene was repeated several times, and her child and animation were as spontaneous as ever.

There was a wait of a few minutes presently for Miss Burke, and I walked over to where she stood. I had intended to ask her about her own part, but she at once started to talk about the youthful actors. She heard my question with sympathy, and exclaimed, "I'm supposed to be quite fond of them in the story, and it isn't a bit of an effort."

"Where did they get them?" I asked.

"From the Rehearsal Club," was the reply. "All of our children come from there. It's a wonderful institution and I'm getting quite a bit of performance for it. Bishop Gree's daughter is at the head of the club, you know. It looks after the children and helps to make them good and should be encouraged by every professional."

**Prudence Over-reaches Herself.**

"Tell me something about Prudence, and why she went away," I requested."

"That was the reason—away went Prudence."

"You mean, she was Prudence by name but not prudent by nature?"

"Yes. The double play in the title is quite clever, isn't it?"

"Unusually so. But what makes her act so imprudently?"

"I mustn't reveal too much of the plot; but she decided to run away and have her friends think that she's been kidnapped."

"Does the scheme work out as Prudence planned?"

"No one ever saw the corners of Billie Burke's mouth run a race with her eyes to decide which set of features could put the most drollery into a roguish expression, and forget how she looked. The race started afresh as she replied:"

"It not only works out, but it overrun her imagination of what such an affair would be like. It turns out to be the real thing—the kidnapping, I mean—and Prudence finds herself a tough society before she gets back home."

"That home, I take it, is one of wealth and unlimited credit at all the most expensive dealers in feminine fashions?"

"Oh, yes! the story must start and end right," said Miss Burke, meaningly. "I don't mind plain clothes in some of the scenes and I'm rather proud of myself in the boy's suit I wear; but Prudence has the normal woman's love of fine frocks, and I've done my best to suit her taste in the matter."

**The Too Perfect Disguise.**

Director Robinson and the cameraman appeared to have about completed their changes in the set and the arrangement of the lights and were glancing in one direction, but that boy's suit promised something interesting and I made haste to start an investigation.

"What do you and the boy's suit do, Miss Burke—slide down a water spout together?"

"Not exactly; but it gets me into all sorts of trouble. In fact, it's such a born trouble maker that I started to make things unpleasant for me before I got over to the set and began work with it the first day I put it on."

"I looked over at the director to see if time was up. A forgotten "prop" favored me."

"How was that?" I asked eagerly.

"It disguised me too perfectly. I had the cap pulled down low and was 'chivied about a bit, as they say in England, by several of the stage hands because I happened to get in their way. Once when I was watching another company work I was told, with more force than politeness, that my room was better than my company;"

"You must have found it amusing?"

"I did, and not nearly as embarrassing as another banner, announced that Mr. Greer, who was playing Shakespeare Jarvis in 'The Lights o' London' found a similar mistake. The play was touring the provinces and one night she walked over to the peep-hole in the curtain while the stage was dimly lighted, and started to survey the house. One of the stage hands caught sight of what he supposed was an 'extra' boy, violating a sacred law of the theatre. He was a man of action, not of words. Hehole softly behind the curtain, raised his foot and planted a kick that horrified the stage hand when the 'boy' turned around and began to relieve her feelings."

**Snapshots of Miss Ziegfeld.**

The arrival of a friend of Miss Burke's put an end to the interview, but she was back in a moment with two snapshots of a certain little Miss Ziegfeld of whom she is extremely fond.

"See the pictures of my baby that have just been brought me. They were taken last summer at the seashore. My! doesn't she look serious? . . . Ready, Mr. Robinson? . . . Excuse me."

A moment later Billie Burke was again seated in the house of the laundress, chatting pleasantly with the woman's two children, who were once more gazing at her with adoring eyes.

**Burton King Announces New Star.**

Burton King, who is now producing a series of special pictures under his own personal name, Virginia Lee is to be the star of his first feature. Burton King's first independent production is based on a novel by Edith Sessions Tupper.
Industry Scores Many Points Against Censorship at Second Boston Hearing

Morris Wolf, Former Attorney General of Pennsylvania, Makes Decided Impression by Pointing Out Failure of Boards in His State and Ohio—National Board of Review Secretary Denies Control by Industry

A P P E A R A N T L Y fighting a losing battle, advocates of the bill to provide a censorship for Massachusetts were hard put to answer the flood of logic offered by opponents of the bill, representing the motion picture industry, at the second hearing, held on Tuesday, March 2, at Boston.

The star speaker for the opposition was Morris Wolf, formerly attorney general of Pennsylvania. He was applauded time after time by more than a thousand spectators crowded in the auditorium of the State House.

Mr. Wolf made a decided impression upon the committee with the statement that only one state has followed the example of Pennsylvania in establishing a censorship board, while the bill has been before twenty-three states, going to prove, he said, that the example set by his state has not come up to expectations.

Adopted Without Opposition.

"No one can tell you why we have a censorship law," he said.

"Unlike Massachusetts, we held no hearings upon the bill. So when the committee before our legislative body, no one appeared in opposition. No one, as far as I can find, knew that such a bill was in project. The only active in the matter was the one in favor of the bill, a man who later was appointed as censor at a salary of $4,000."

"It has been said here that the motion picture business has prospered in state, but that prosperity is not due to censorship. In fact, censorship by a state group has proved a hardship, and the business has prospered in spite of it.

Fear for Morals of Others.

"The cutting of pictures reduces their artistic and literary features. You cannot cut, two pictures without doing this. The result is we have pictures without logic. They make the pictures so they are interesting to only one class of people, and those people are the ones who do not attend the motion picture houses at all; people who do not go to houses where pictures are shown and who are proud of it. People of that kind do not understand the antics of Charlie Chaplin and the other features which so many hundreds of thousands of other people enjoy.

"The censors who see these pictures to cut, are not afraid of their own morals. They are afraid of other people’s. This is the essential vice in censorship. You will be surprised to see the foolish things which have been done by these censors.

A Court of Three for Ten Million.

"On the question of what is moral or immoral, no one person can ever agree. For instance, there are six pictures showing in Ohio that we say are immoral in Pennsylvania.

"Professor Wolf, in enumerating these plays, drew a laugh from the spectators when he listed two of them in sequence, “Mary’s Ankle” and “Dangerous Hours.”

"It is a vicious matter to leave to three people to determine what is right for ten millions of people to see.

"According to the censors, we of Pennsylvania should be considerably more moral than the people of Massachusetts, for we have had $4,000 cuts made in our films, in pictures which were shown without these cuts in Massachusetts. And yet you people here would not like to admit that we are more moral for all this cutting.

"Cut the Kiss.

"The work of censors is childish, ridiculous and ludicrous. And while on the subject of these things, I will tell you, ‘cut the length of kiss eight feet.’ They seem amusing to listen to, but they are disastrous to the industry. The expense of such cuts will be enormous.

"Judge Albert Brackett, in charge of the opposition, introduced Mayor Walter H. Creamer, of Lynn, the first speaker. The mayor said that the bill is a remedy worse than the disease, as it would give arbitrary and automatic powers to a commission.

What Lynn Did.

"We met this problem in Lynn,” he continued, "and appointed a committee of twenty-three men and later by a committee of 244 to regulate the motion picture houses. The committee visits all the motion picture houses, and their work has proved effective. We should hesitate before we censor too much in American life. This bill is an entering wedge.

If it is kept up we shall soon have a censorship of free speech. When you are attempting to remedy this matter with a committee, you are attempting to kill a fly with a trip-hammer.

"The great cities have all the laws necessary to safeguard the morals of the community, was the declaration of Mayor Charles E. McCarthy, of Marlboro.

"I have never heard a protest in my city of any of the motion pictures shown there, and we are satisfied that we can take care of the question without further legislation,” he said.

Ohio is Dissatisfied.

Judge Brackett then submitted letters and reports which, he said, prove that Ohio is dissatisfied with its censorship board and that the people are to vote on a referendum as to whether the board will be continued or not.

"Charges that paid women lobbyists were among the proponents of the bill were made by State Representative F. B. Phinney, of Boston, a member of the committee on mercantile affairs, injecting a dramatic climax into the closing hour of the session.

"The third bill submitted, Miss Amy Woods was speaking for the bill. She appeared as secretary of the Massachusetts Committee on Motion Pictures.

"Isn’t it a fact, Miss Woods, that some of the women whose names appear here as the executive committee of this state committee, in favor of the censorship bill, are paid lobbyists, registered at the State House as legislative agents as a matter of business?” he asked.

Charges Paid Lobbyists.

There was an intense silence in the auditorium.

"I do not know,” replied Miss Woods. "If you tell me their names I can give you what information I have. For myself, my salary is paid by the League for Preventive Work."

"Well, I see on this list the name of Mrs. Wenona Osborne Pinkham, who, I believe, is registered as a lobbyist,” answered Mr. Phinney.

"Mrs. Pinkham, I believe, is secretary of the League of Women Voters,” Miss Woods responded. "But I do not know of any one who is paid to come here to support this bill."

"The industry had other powerful allies besides Mr. Wolf in the persons of Dr. Orin G. Cocks, of the National Board of Review; Attorney Hiram Miller, representing movie exhibitors, and Miss Howard Brazier, a Boston clubwoman.

"Speaking for the Professional Women’s Club, Miss Brazier characterized the proponents of the bill as “amalgamated reformers” and said that the people objected to having a few men and women try to tell them what they should and should not see.

Denies Control by Industry.

Dr. Cocks outlined the organization of the National Board of Review and emphasized that all attempts to show that the board is controlled by the industry are false and malicious. He told how the board is paid a flat sum a reel for
THE number Rochester, distance state national March only is he comes day ago, "Those who search for something which is obscene in motion pictures, day in and day out, become pathological and it becomes pathological for them to censor," he said.

Attorney Miller said that the hearing was only a duplicate of a hearing held five years ago, with the same arguments and the same measure.

"The only difference," said Mr. Miller, "is that the committee personnel is changed and there is a whole new group of reformers in place of the old group of reformers who then appeared in favor of the bill.

"To grant this bill would bring upon the state a new case of arrested development. It would mean a state control of public opinion."

**Labor Wants Freedom from Censorship.**

Charles E. Sands, representing the Central Labor Union, of Springfield, Mass., said that labor is opposed to the bill and believes in free speech, a free press and free motion pictures. He said that the working people are entirely capable of taking care of their own morals if left alone by would-be reformers.

At one point in the session, Dr. Ellis P. Oberholtzer, secretary of the Pennsylvania board, who furnished some amusement at the hearing the previous week, could not refrain from melodramatically interrupting Mr. Wolf during his "roast" on the board's work. He failed to answer Mr. Wolf's arguments and failed to present any new arguments himself, and so he was asked to sit down.

**French Minister Advocates Conservatoire of Pictures.**

The formation of a conservatoire to encourage art and perfect the mechanism of moving pictures is urged by M. Honnorat, minister of public instruction, in Paris, according to a special cable dispatch published in the New York Times of Thursday, March 4. The article describes the aspirations of the minister as to the placing of motion pictures on the same plane as the theatre and opera, and the teaching of action, production, scenic arrangement and all other crafts necessary to making a finished film.

M. Honnorat believes that private firms should find such a school in common in Paris, pointing out that they have "plenty of money" and that the state would give them financial assistance if necessary. He would have a number of paid instructors, but he would also count upon the free services of the most successful actors and actresses. He hopes to form a national library of the best films produced both by the conservatoire and private firms.

M. Honnorat adds that one of the greatest arguments in favor of the establishment of a conservatoire is that "the moving picture is the best means of international publicity."

**Powers Film Products Wins Suit Over Stock Purchase.**

A DECISION has been handed down in the Supreme Court at Rochester by Justice Adolph J. Rodenbeck in the case of Thomas E. Donovan against the Powers Film Products, Inc., sustaining the demurrer of the latter to the complaint of the former.

The plaintiffs are brokers, to whom the Powers company gave an option to purchase certain shares of stock within periods of one and two years.

Justice Rodenbeck holds that the option was not good as a subscription to the stock, in that 10 per cent. of the amount required to be paid in at the time of absorbing was not so paid. The court also rules that there is an ascertainable value for the stock and the plaintiffs are therefore not entitled to specific performance of the option by the delivery of stock called for.

The action grew out of the selling of stock in the Powers Film Products, Inc., last year, at a time when Powers stock rapidly advanced from $7 a share to more than $25 and was then withdrawn from the market. The stock was sold through the Donovan firm in Rochester, New York and elsewhere. It found a brisk sale in Rochester and elsewhere and at stated periods made substantial advances in price.

When the stock was withdrawn the Powers company published an announcement that no more would be sold for the time being. The Donovan firm claims that its agreement with the Powers company entitled them to further shares. The Powers company then published a statement to the effect that it had no authorized stock selling agents, and that if at any future time Powers stock was offered to the public it would be through the Powers company and not through brokers. The Donovan company objected to this also, and the suit resulted.

The Powers company in the action maintained that there was no law by which it could be compelled to issue or sell stock.

**National Academy of Motion Pictures Will Have Auditorium Seating 3,300.**

DEFINITE plans for the construction of the National Academy of Motion Pictures at Rochester, N. Y., have been completed and have been outlined by George Eastman, head of the Eastman Kodak Company, who is financing the project. Ground was broken some time ago and with the arrival of spring it is expected that the construction work will be pushed rapidly. Engineers are now occupied in tabulating figures for the 2,000 tons of structural steel which will go into the building, and contracts are to be let for the major construction soon.

The large auditorium is to seat 3,300 people, showing motion pictures to the accompaniment of a symphony orchestra on six days of the week. On Wednesday evening the auditorium will be given over to orchestra concerts and visiting musical artists. Pictures will be changed twice weekly, the first bill being shown on Sunday, Monday and Tuesday, and the second bill on Thursday, Friday and Saturday.

To Project 157 Feet.

Pictures will be projected to the screen at a distance of 157 feet from the operating booth and at an angle of fifteen degrees, which is said to be ideal for optical effects. The stage will be ninety-one feet wide and forty-two feet deep. There will be no boxes in the theatre. The ground floor will seat 1,840 persons and there will be 1,100 seats in the balcony. On the mezzanine floor there will be seats for 350 subscribers. These subscribers will have their own private en-

(Continued on page 1774)
Says Public Is Becoming More Critical and Producers Should Heed Its Opinion

A BRAMAH LEHR, vice-president of Goldwyn Pictures Corporation, after sixteen months on the Coast, is in the East. Accompanied by Samuel Goldwyn, he reached New York last week after weeks of application to the task of building up the great producing organization at the Culver City Studios.

As the associate of authors, directors, actors, and, in fact, the technical experts concerned in every department of photoplay production, from the time the idea for a story is conceived until the completed print is distributed to exhibitors, Mr. Lehr has kept in closest touch with all the elements that contribute to the making of a photoplay. He speaks with the authority of actual experience.

When asked to express his views on production tendencies, Mr. Lehr frankly admitted photoplays are not perfect today, that even in the light of decades to come they may not be considered good.

Public Opinion Should Guide.

Before explaining what may be termed his philosophy of the screen, Mr. Lehr expressed it as his belief that one of the big mistakes of the past has been the failure of the producer to take the public into his confidence; in other words, to invite and be guided by public opinion in the selection of subjects and in their treatment. Producers have worked too much under cover, behind locked doors, as it were, and in soundproof rooms where the voice of the public could not be heard. Too frequently they have been so concerned with the technique of picture making that they have been impervious to fresh, live ideas, without which mere technique is a dead thing.

"One of the really hopeful indications of the day," said Mr. Lehr, "is the opening of the studio doors and windows to let in the sunlight and fresh air of inspiration. If the change can be expressed in a single word, I would say that the motion picture business has become receptive." Forward looking producers are ready to forget precedent and welcome ideas from any source. It is their task, and the task of those who surround them, to assimilate these ideas and give them concrete expression.

Public Becoming More Critical.

"The opening of the new era in production finds all the creative forces in the industry keyed up to high artistic effort, and ready to regard technique as a means to an end and not an end in itself. The public, each year becoming more critical and exacting, is largely responsible for the new impetus to artistic accomplishment, and much credit also should go to exhibitors who have learned to reflect the views of their audiences and communicate them to the producer.

"The value of the author has been sadly underestimated, particularly when it is considered that the heart of a picture is the idea on which it is founded." And here Mr. Lehr came to his "philosophy on the screen." It is the animation of an idea. He holds that everyone who contributes to that animation is a co-author, even to the assistant carpenter who may construct a set that happens to catch just the atmosphere needed to give life and reality to a certain situation.

All Are Part Authors of Picture.

"Too much importance cannot be credited to the author and the brain group surrounding him," continued Mr. Lehr. "The director, continuity writer, art director, actors, cameramen, scenic artists, even the electricians and carpenters, are part authors of a picture, and everyone of them should be familiar with the idea the picture aims to express."

"Valuable contributions to a production are likely to come from the most unexpected sources, providing each individual concerned in the making of a picture knows the purpose of the story. Merely following direction is not enough if the results are to be secured from a combination of brains all inspired with the same idea. Out at Culver City we are striving to make this unity of aim and effort the guiding spirit of the studio. No individual is allowed to feel that he is just a cog in the wheel. He is a part of the creative brain power that goes into a picture."

"If I were a director, I would never undertake the production of a story without first writing clearly and fully a description of the ideas behind it. Then I would make certain that every member of my producing company assimilated the idea before we started work on the picture."

Mr. Lehr did not explain the purpose of his trip East and was indefinite about the time of his return to the Culver City Studios.

Theatre Owners Wire Mary Pickford.

The Theatre Owners' Chamber of Commerce of Greater New York has sent the following telegram to Mary Pickford at Hollywood, Cal.: "The Theatre Owners' Chamber of Commerce of Greater New York announces with pleasure that your selling organization has abandoned the percentage plan of booking your pictures, which plan this organization in common with other exhibitor organizations throughout the country has deemed unfair and injurious to the interests of the entire film industry, affecting alike exhibitor, producer, star and others employed in serving the public with the people's favorite entertainment—the motion picture."

Clara Beranger Writes Stage Play.

Again a prominent screen writer will have a play produced on the spoken stage. This time it is Clara Beranger, well-known continuity and scenario writer who has contributed screen successes for John Barrymore, Marguerite Clark and other popular picture stars. Miss Beranger, in collaboration with Forest Halsey, has written a play entitled "The Unwanted One," which was produced for the first time on any stage at Hartford, Conn., on Friday, February 27. It is scheduled for a New York showing at a prominent New York theatre on Easter Monday.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.

Doesn't Look Like It, But This Is "Black Shadows," Peggy Hyland's Newest Fox Picture.
Richard Barthelmess and Lillian Gish
Will Be in Griffith's "Way Down East"

The announcement that Richard Barthelmess will play opposite Lillian Gish in the D. W. Griffith screen version of "Way Down East" clearly indicates Mr. Griffith's intention to make this one of the really notable productions of the year. Through his admirable work in "Broken Blossoms" and "Scarlet Days," Mr. Barthelmess has taken his rightful place among the distinguished artists of the screen. As David Barthelmess in "Way Down East," he should prove a most convincing champion of the rights of Anna Moore (Miss Gish).

It is a pleasure to chronicle the assembling of a group of players whose individual talents merit the highest classification. Aside from Miss Gish and Mr. Barthelmess, the cast for "Way Down East" will include Burr McIntosh in his original role of Squire Bartlett, Edgar Nelson as Willard Holler, the newspaper boy; Clarine Seymour as Kate Brewster, Vivie Ogden as Martha Perkins, the village gossip; Creighton Hale as Professor Sterling, Porter Strong as Seth Holcomb (originally played by John Bunny) and George Neville as Reuben Whipple, the town constable.

While a number of parts still are to be filled, the above group of players is sufficiently representative to establish the company as among the most eminent ever assembled for a single production.

It already has been recorded that Mr. Griffith paid to William A. Brady the tidy sum of $175,000 for the motion picture rights to Lotte Blair Parker's story. Judging by the salaries represented in the aggregation of players engaged to interpret "Way Down East," it seems destined to take its place in the very front rank.

Le Guere to Combine Work.

George Le Guere, now playing the juvenile character lead in the Harvard play, "Mama's Affair," running at the Fulton Theatre, will combine his work on the stage with work before the camera. He is being considered for a forthcoming Vitagraph production. Mr. Le Guere was last seen in pictures in Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton.

M. H. Schoenbaum

Long time champion of Pathoscope projector. now appointed director of publicity by President Willard B. Cook.
Robertson-Cole Branch Heads to Hear Company’s Plans at New York Convention

THE first semi-annual convention of the branch managers and field supervisors of Robertson-Cole Distributing Corporation will be held at the Hotel Astor, New York, on March 16, 17, 18 and 19. This session is being held so that the men who represent Robertson-Cole in the field can receive first hand information as to the future policy of Robertson-Cole.

As soon as Robertson-Cole announced its intention to invade the film business their motto of close exhibitor-producer cooperation carried outings, lethe and in spirit. It is to further acquaint the exhibitor who shows the biggest pictures that Robertson-Cole is familiarizing its representatives so that the plans for the season of 1920-21 will be divulged in detail to those who are firm believers in the Robertson-Cole policy of fair play.

Send Call to Managers.

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation this week sent invitations to the twenty-six branch managers and three supervisors. In asking them to this session, Mr. Kirkpatrick made it clear that the trip across the country to New York was not a "jaunt," but four days in which to learn more about the Robertson-Cole method of doing business.

"Robertson-Cole is not in the film business as a gamble, but established on sound business principles," said Mr. Kirkpatrick in discussing the first semi-annual convention. "Our organization has grown so rapidly in the past year, and particularly within the last three months, that it is necessary to have a heart-to-heart talk with the men who represent us in the field.

"There is nothing secret in the manner of conducting our business. We place our cards on the table at all times. Promises we make, in our estimates are backed with cold, hard cash. We work just as hard for the exhibitor and the public as we work for ourselves. They are our partners.

Branch Heads to Get Full Data.

"We are proud of the fact that the series of big announcements made by Robertson-Cole in the past month has greatly enlivened the film business. We believe in taking the exhibitor into confidence and for this reason we are going to tell our representatives everything we know so that the fame of our future productions will be sent broadcast and the man who plays only the best productions will know just what to expect from Robertson-Cole.

"The exhibitor has taken more than kindly to Robertson-Cole productions in the past and our business has grown as a leasing firm. We are proud to point to our record, and that in spite of our infancy we are in a prominent position. We must remain there, and we have planned to go further by again demonstrating that the Robertson-Cole standard is the business standard, fostered by honest methods and commanded by men who have made good in the field and who have the right to engineer from the home office.

Showmen Give 100 Per Cent. Deposits.

"That the exhibitor has faith unsolicited in Robertson-Cole is best evidenced by the manner in which the Robertson-Cole has given us 100 per cent. deposits on all bookings. We realize that we want protection and that they in turn are secured by pictures which have a 100 per cent. box office value. Banks in all parts of the country carry this separate account, and our contracts with the exhibitors prohibit us from drawing one penny on this advance until the service covered by these advance deposits is complete.

"Robertson-Cole is spending large sums in giving exhibitors the Robertson-Cole standard. We feel that this prove is fair to show the branch managers who in turn can relay this information to the exhibitor and secure further cooperation so that we may indulge in expansion for further expenditures which will be in keeping with a better class of pictures.

Managers Will Be Kept Busy.

"From the time the managers arrive in New York City until their trains pull out of the station bringing them to their respective branches, it will be hustle and bustle. We have arranged a program which will give them a better insight into the methods pursued by Robertson-Cole in climbing to its present high position.

"In other words, the branch managers, when they leave the city, will have a clear idea of the Robertson-Cole standard of merit and box office value."

A. S. Kirkpatrick

Vice-president and general manager of Robertson-Cole, who will preside at the R-C convention.

Neelan Denies He Has Closed Foreign Rights on His Product

M ARSHALL NEILAN has issued a statement in which he emphasized the fact that he has closed no arrangements for foreign rights on his productions as might have been inferred in an advertisement which appeared in the trade papers recently. Marshall Neelan productions will be sold to foreign markets via the Robertson-Cole system.

Dwyer Brothers, Inc., Cincinnati Simplex Distributors, Expand

A MONG the accessory news of the week comes the story from Cincinnati of the generous expansion program incorporated by the Dwyer Brothers & Co., Simplex Distributors for Southern Ohio and the entire state of Kentucky.

Dwyer Brothers & Co. recently took a three year lease on a large space ground floor with entrance at 520 and 322 Broadway which will afford them fine window display space. Dwyer Brothers is laying plans to make its new store one of the biggest and finest equipment institutions in the country.

The new store will be equipped with a modern projection room, modern repair department and complete film laboratory for film and camera work.

Dwyer Brothers & Co. was recently reorganized and incorporated for $200,000, the new officers being Leo E. Dwyer, president; Dr. Otto Dieckman, vice-president; Fred P. Dwyer, secretary; Charles Weigel, treasurer and assistant secretary.

Oscar Lund Leaves for Europe.

Oscar Lund, a director identified with Fox, World and Metro successes, left suddenly for Europe upon cable advice from his mother, whom he men to London at the Eccentric Club. Mr. Lund has not seen his mother in sixteen years. They will travel together in Europe for a couple of months, and then repair to Stockholm, Sweden, Oscar’s birthplace, to settle up affairs according to the will of his father, who died some years ago. A man does not become of age in Sweden until he is thirty-five. That is why Oscar has waited “over here” until he was acknowledged a grown man “over there.”

Glantzberg Back from Trip.

Ernst Glantzberg, president of the Thysphon Pan Company, has just returned to New York from some of the Southern States. Glantzberg spent the past five or six weeks looking over the Southern territory. There is considerable activity being shown throughout the South on the proposition of ventilation and cooling. Because of this fact, Mr. Glantzberg was able to close many sales for the Thysphon Cooling System for both new and old theatres.

The New York office of the Thysphon Company has so far this week received orders for the Thysphon system for the following theatres: Palace Theatre, Burlington, Iowa; Montgomery Theatre, Philadelphia, Pa.; Orna House, Wilm., N. C.; Acme Theatre, Goldsboro, N. C.; Grand Theatre, Kinston, N. C.;
Technical Army of 700 Is Seen Daily at Work in Universal's Western Studio

The average exhibitor does not have an inkling regarding the really enormous organization which goes to make up a big production. Universal officials point out that the people at work at the Studebaker Plant at Universal City, exclusive of the actors and actresses. This army is composed of skilled workers of all trades, and the success of their production as well as the lesser lights turned out by this company, are largely dependent on this work force.

Expense or work is not spared to make Universal sets as perfect as is humanly possible. All the technical brains available are put into clever photographs. No detail is overlooked. The exterior and interior sets are either the exact reproductions of famous buildings in their actual face or they are the advanced visions of architectural geniuses.

A complete model of every set is designed before it is made up for a real moving picture set. This involves a good deal of planning. The color combinations used on the exteriors and interiors of Universal sets are studies in themselves. A staff of artists is employed to attend to this alone.

Everything Highly Specialized.

Every color photograph a different hue. Red, for instance, appears on the screen as a deep red in photographs clear white. Blue shows almost white on the screen. The "props," made up of furniture, fittings and the thousand and one things which are used in pictures, occupy a separate department of unusual size at Universal City. The art director is the man who sets the pace in selecting the material for the directors and keeping everything in good taste goes a long way toward injecting quality into the pictures.

A staff of tailors and designers is responsible for the costumes. This is a matter of extreme importance, for if the picture is an old-fashioned or a costume play, hats, shoes and the little niceties of the costume must be actual reproductions of those worn in the period utilized in the story.

It is these little things which make the filming of pictures very expensive. Thousands of dollars are spent weekly in buying antiques and modern furniture, lamps, draperies, etc. Some of this material is used over and over again but much of it is disposed of after its initial use.

Each detail of a Universal picture is absolutely correct, assert Universal officials. A skilled workman is assigned to each perfect detail. It is a tremendous organization, a super-skilled and a highly paid army, but it earns its keep, because it is the intensity of it which makes for quality, and quality in motion pictures more than pays for everything else.

Mastbaum Circuit Joins National Picture Theatres

The Mastbaum circuit of theatres has joined National Picture Theatres, Inc., of which Lewis J. Selznick is president. This is one of the largest circuits in the country and has theatres in many of the eastern states.

Harvey E. Day, National representative in Philadelphia, was instrumental in the signing up of the Mastbaum circuit.

Among the recent additions to the National field force are Syd Rosenthal of Cleveland, and Ira Aronson, of Pittsburgh, the former as National's Cleveland branch representative and the latter as field representative in the Pittsburgh territory. Mr. Rosenthal was formerly Cleveland manager for United Picture Theatres of America, Inc., and has been in the territory four years.

During his first week with National Mr. Rosenthal closed franchise contracts with several of the most important accounts in the Cleveland territory, among them the Schade Theatre, of Sandusky, and the Dome Theatre, of Youngstown, Ohio.

Mr. Aronson, during his first three days with National, closed first-run franchises in three of the largest towns in western Pennsylvania, and has since closed additional important contracts. He also was formerly with United.

Still another new recruit to National's forces is B. R. Keller, manager of the Seattle branch. Mr. Keller has just completed a trip through Oregon, where he closed a number of new franchises and reports that the exhibitors of the Seattle territory are strong for the co-operative plan.

Mr. Selznick's brother, Phil Selznick, has just been appointed National's manager in Kansas City. He recently returned from Australia, where he closed several important deals for the handling of Selznick pictures. Among these exhibitors there are keenly interested in the National system.

Court Frees Sabbath "Desecrators,"
Holding That Films Disseminate News

Declaring that the Indiana law under which managers and operators of motion picture shows are prosecuted for desecration of the Sabbath is obsolete, Charles H. Wills, judge of the City Court at Kokomo, Ind., Saturday, February 28, discharged the managers of the Kokomo motion picture theatres who were arrested the previous Sunday when they attempted to open their theatres for Sunday entertainments.

The trial was tried on Thursday and Judge Wills took the matter under advisement until Saturday afternoon. As a result of the decision the theatre men expected to reopen their theatres on Sunday.

Engaged in Distribution of News.

In announcing his decision, Judge Wills said he was not attempting to decide the legality of operating motion picture shows on Sunday at all hours and in all communities, but was deciding the case on the law and evidence as they apply to Kokomo. He said he believed that strict enforcement of the law would close many classes of business which now operate on Sunday and which are regarded as necessities.

"The picture shows as now operated," he said, "are engaged to a certain extent in the distribution of local, state and national news and there is a reasonable doubt as to whether or not the operators of motion picture shows come within the exception of the statute excepting those persons from prosecution who are engaged "in the publication and dissemination of news."

The defendants in the case were John Shirk, manager of the Sipe Theatre; A. P. Sipe, manager of the Marion; S. H. Whitley, manager of the Colonial; S. C. Blande, manager of the Grand; John Shirk, manager of the Pictureland; Martin F. Gruenwald, manager of the Victory, and Ivan W. Arnold, manager of the Isis.

Labor Wants Recreation.

When the case was called to trial practically every manufacturer in the city took the stand and testified in favor of Sunday shows. The manufacturers testified that they were unable to hold skilled labor in the city because of the lack of proper Sunday work. The court found for that reason held that Sunday motion picture shows should be construed as a moral necessity and exempted from prosecution under the law.

The witnesses for the state advanced opinions that Sunday motion picture shows are not a moral necessity. Two ministers and two policemen were the chief witnesses for the state.

Showmen to Benefit by Bookstore Tie-up on Two Paramount-Artcraft Productions

SPECIAL exploitation facilities are available to exhibitors showing Dorothy Dalton in the Ince-Paramount production, "Black Is White" and the Maurice Twain story, "Tales of the City," two pictures on the Paramount-Artcraft schedule. As the result of arrangements just concluded between Famous Players-Lasky Corporation and the Artcraft Publishing Company, theatre managers in every part of the country will be able to arrange special book window displays on these two productions. The Artcraft Company has issued instructions to all its dealers and agents advising them of the tie-up so that they would have sufficient time to profit by the showing of these pictures in their neighborhood.

At the same time Famous Players-Lasky issued instructions to its twenty-eight exploitation representatives in the field, announcing the arrangement and urging prompt action to give the local exhibitor every opportunity to reap the full benefit.

"Black Is White" is founded on the romance by George Barr McCutcheon, author of some sixty novels, notably the Graustark series.

"My Lady's Garter" is the picture version of Jacques Futrelle's well-known mystery story, of picture originally published as a serial in the Saturday Evening Post.
THE moving picture world

Writing on Wall at N.E. A. Meet Spells Success for Films as Visual Educator

BY MARGARET I. MACDONALD.

Covering The Educational Field

SHOWING its conviction that the field of non-theatrical pictures is one requiring all the attention possible, Moving Picture World sent its educational authority, Margaret I. MacDonald, to represent it at the Cleveland meeting of the National Educational Association.

The accompanying story from Miss MacDonald proves that the field opened by the National University Extension conference on visual instruction justified every attention paid it by Moving Picture World.

The educational picture is the coming factor in the industry. This publication intends to develop its growth as a medium of distribution as largely as possible.

Addresses Cut Short.

L. N. Hines, State Superintendent of Public Instruction, Indianapolis, Ind., chairman of the round table discussion, was over-scheduled with regard to time limitations on the rendering of papers and addresses on the subject of visual education, with the result that carefully prepared discourse also was headed off just as they were approaching what might be called the "punch of the story. The subject is an important one, and speeches should have been given a little more "rope" in order to bring what they had to say thoroughly home to the audience.

As it was, an excellent paper by Charles Roach, Assistant Professor in charge of Instruction Service, Iowa State College, Ames; "Visual Education in Community Center Work" was received enthusiastically, along with an address on "Concreteness in Education" by John H. Francis, Superintendent of Schools, Columbus, Ohio, and a paper by J. Paul Goode, University of Chicago, on "The Economic Side of Visual Education."

Equipment to Be Standardized.

The round table discussion led by Frank A. Gause, Superintendent of Schools, Bay City, Mich., was entered into eagerly, not alone by those interested in the moving picture picture field, but by those who had in the past found the stereoscope, lantern slide and other forms of visual education efficient aids in teaching. A motion was made regarding the advising of schools to adopt machines using standard width film was temporarily sidetracked along with another which proposed a committee of educators to study the needs of the schools and pass the information along to the producer.

The only motion which carried was proposed by W. H. Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin, and provided for the standardization of equipment. Unfortunately for the matter under discussion there was much talk with little action, and nothing definite was arrived at.

Adjoining Too Hastily.

In spite of the inspiring character of addresses, in spite of premeditated efforts on the part of a few ardent visual educationists, the meeting was hastily adjourned "until next year," amid murmurs from the members of the groups.

But the end was not yet, for there was still another loophole by which an inning might be had. The dinner at the Hollenden announced for 6:30 of the same day, afforded the opportunity. A group of between four hundred and five hundred attended the cafeteria dinner which was preferred by way of expediency.

Before the last few "swallows" had been cleared from the plates of the latest comers, W. H. Dudley, one of the prime movers in the visual education issue, was appointed chairman, and the business of further discussion was again under way, so eager were the pioneers of the great question to formulate some definite plan, whereby a forward movement might be made, centering in the contact of consumer with producer, and the establishment of a clearing house for the educational film product already on the shelves.

Idealist Meets Commercial Man.

To the onlooker, the situation was an interesting one from more than one angle, for here was the theorist, the man of ideals, the dreamer as it were, face to face with the business man probably for the first time in the history of visual education. There was evident a great effort on the part of each to be understood by the other, and perhaps there was a tiny bit of suspicion on the part of the educator that the overzealous commercial man might have "an axe to grind." At any rate after much discussion and misunderstanding of certain phrases used in the wording of proposals, and after rather tiresome repetitions, a motion and its two amendments were seconded and carried.

We had now come to the climax of the situation — something had really happened. It made hearts beat faster in anticipation of at least a partial realization of dreams deferred. The short closing of the cafeteria at 8 p.m. caused the meeting to adjourn to a room on one of the upper floors of the hotel. Here, after a more or less fused discussion continued until nearly ten o'clock, without progressing much further.

Try to Speed Up.

In apprehension of the long delays and inaction which usually attend the best intentions, there were present at the meeting with the rapid methods of modern business, Bernard De Vry, of the De Vry Corporation, Chicago, and they all fruitfully attended the meeting to immediate action. The attempt was in vain, however, and the actual transaction of business confined itself to the appointment of W. H. Dudley, as chairman of the committee which was to be appointed by him at his leisure.

Better Organization Next Year.

Wherever one went during the term of the convention, the moving picture was en-dearing to call attention to its efficiency in the educational field; and it is a safe prophecy that by the time another year has rolled around the scene of the annual meeting together of the nation's educators will be still more plentifully studded with gems of the camera. It is also to be hoped that at that time the motion picture trade will be more fully represented, and that cooperation between the educator and the producer will be more fully established.

The question of the psychological soundness of the appeal of the moving picture as an educational medium is one that will be emphasized at the meeting of the National Educational Association in 1921. And already the moving picture is playing a definite role in the schoolroom, with the result that thousands of dollars can be saved in school work by the use of visual aids, that visual equipment compels careful daily preparation on the part of the teacher, and that higher marks for the pupils, are reasons why the educator continues to stand aloof from the producer of motion pictures.

"The moving picture justifies its presence in the school by the time it saves," is a wise remark which also must be attributed to Mr. Roach. It is bound, therefore, sooner or later, to become the most honored servant of the educational world.

A question which promises to become a live issue in the near future, and in all probability a bitterly contested one, is a controversy which is still deferred about the adoption of the schools in using only the narrow width "non-flam" film. The fire hazard of the inflammable film seems to be a matter of more or less general discussion at the convention and was no doubt considerably overdrawn. The fact remains that the educational public is riveted on this particular feature of the moving picture, and will no doubt make it an issue in the larger adoption of the film for school use.
Anne Luther Will Be Featured One in Wisteria Production, "Why Women Sin"

THE always productive combination of a popular theme in an effective presentation of popular photodrama will again be offered to picture showmen by Wisteria Production, Inc., in William Murphy’s melodrama, “Why Women Sin.” This title was originally used in presenting the stage offering on which the picture is based.

Wisteria decided to retain the stage title despite the fact that it is, in a large measure, a misnomer. There is nothing either in plot or in the least any ideas that the character of the picture reflects any socially prescribed undertakings. “Why Women Sin” is a melodrama of speed and tension, and the elaborateateness that picture production allows in excess of stage creations—great numbers being involved in the big scenes, while heavy sets and impressive interiors lend enchantment to the dramatic developments.

Cast of Excellence Provided.

In casting “Why Women Sin” Director General Burton King chose not alone Anne Luther as the leading personality to fit the star role, but selected the individual support with view to their adaptability to the roles assigned to them. Claire Whitney will be the leading lady, Miss Luther’s costar for prominent and essential roles being Charles Gerard, E. J. Radcliffe, J. W. Johnston, Al Hart and Baby Ivy Ward.

One of the big scenes is an event in a Parisian cabaret, and for this action Mlle. Nana and Mons. Alexis were selected to do their dancing specialty. In vaudeville Mlle. Nana has an enviable reputation as an eccentric dancer and with Mons. Alexis she featured the “Can-can” dance in the Parisian dance hall scene.

Offered to State Right Buyers.

“Why Women Sin” will be distributed to picture showmen on the state right system, with Jacques Kopstein director of the sales. Prints are ready for showings to buyers and another announcement will be made of the date when the feature will be screened for preview.

Frank T. Gallagher, president and treasurer of Wisteria Productions, Inc., is another man of big business who are interesting themselves in the screen. Mr. Gallagher is in business under the firm name of the Goodwin-Gallagher Sand and Gravel Co., supplying the largest building contractors in the East. He is finding in Wisteria productions an opportunity to enlarge and develop new interests in an attractive field.

Picture showmen are reminded that “Why Women Sin” has an advertising value to be revived from its success upon the stage. The William C. Murphy melodrama was long a successful attraction on the road, playing season after season in the larger cities and principal one-night stands.

As a screen attraction much is expected of it—for Anne Luther in a good screen drama may be dependent upon to attract favorable attention.

Picker Opens Rio Theatre; a 3,000-Seat House

DAVID V. PICKER, a prominent New York exhibitor who operates a chain of theatres in the Bronx and upper Manhattan, opened his new Rio Theatre on Broadway at 159th to 160th streets on Thursday evening, March 4. The opening attraction was Basil King’s story, “The Street Called Straight,” a Goldwyn production.

Sunshine Special Is Hailed as Del Ruth’s Best Picture

THE completion of the five-reel Sunshine Special at the West Coast studios of Fox Film Corporation brings into the limelight once more an author and director of almost boundless energy, Hampton Del Ruth, in the production of the big Fox comedy, is said to have carried to a brilliant consummation an under-

Hampton Del Ruth
Whose five-reel Sunshine special is predicted a “knockout.”

taking which put his mettle to a decisive test.

Mr. Del Ruth not only is the immediate supervisor of the funnest, but is the author of it. The narrative framework of the picture originated with him, and many of the most sensational features he improvised as the film progressed and revealed new possibilities for mirth-making.

While he was directing the screening of the special he permitted no let-up in the making of the regular two-reel Sunshine releases, retaining his personal supervision of them with unabated enthusiasm and assiduity.

His career, despite occasional rebuffs, has been a steady ascent. In his work with Fox Film Corporation he has attained the apex of that career. The Sunshine Comedies have become internationally known, and in the five-reel special he gives an example of what can be done in the comedy line for the screen. The producer claims that it is by far the greatest thing ever attempted in that field.

All Foreign Rights on “Sky Eye” Sold.

Mr. David J. Mountain, special representative for William A. Fox, has sold the following leases on “Sky Eye”: Spain and Portugal, to Salim, Ltd.; Scandinavian, to the Scandinavian Film Agency; France, Switzerland, Rumania, to Central Powers and Balkans, to Chester Beecroft; Philippine Islands, to L. H. Allen; India, Burma, Ceylon, China, Japan, Dutch East Indies, to the Indian Society for the International Variety and Theatrical Agency. This closes the entire foreign territory on “Sky Eye.”

“Eyes of Youth” Reaches Fourth Week in Baltimore

ONE of the most remarkable accomplishments ever in the history of amusements at Baltimore, Md., is the run of Clara Kimball Young’s production, “Eyes of Youth,” at the Blue Mouse Theatre. Arthur B. Price, owner and manager of the Blue Mouse, originally booked “Eyes of Youth” for a week’s run. At the end of the first week, business had reached such a stage that it was held over for the second week.

The Blue Mouse Theatre has but 400 seats, and has been in the hoppest district, which, at night, is no: the most traveled thoroughfare. However, during the first two weeks of “Eyes of Youth” the interest and the house were greater, if anything, than during the day, and on three occasions during the second week midnight performances were necessary to take care of the business sold.

Noting no decrease in business toward the end of the second week, Mr. Price decided to hold the picture over a third week. Last Saturday, when business leaped again, making midnight performances necessary, it was decided to hold “Eyes of Youth” over another week. During this week, Mr. Price wired Equity that the first two days of the fourth week were the largest of any, and he now thought he would run it two additional weeks and bring it back in the summer for an additional week.

“Eyes of Youth” has been a consistent pulling power throughout the entire country, and now “The Forbidden Woman,” which opened at the Capitol Theatre, New York, to record business, adds another chapter to the record of “Eyes of Youth” at the Kinema Theatre, Los Angeles, for the following wire was received at the Equity offices this week: ‘For this week Jack Cate, manager-director: ‘‘Forbidden Woman’ opened yesterday to absolute capacity business topping ‘Eyes of Youth.’” Indications for a sell-out week. A bully production. Miss Young more popular than ever.”

Goldwyn Signs Football Star.

Maurice B. Flynn, better known as “Lefty” Flynn, former Yale football star, has signed his name to the contract which means that he will remain with the Goldwyn Repertory Players at the Culver City Studio.

Mr. Flynn has done excellent work in a number of the Goldwyn productions, his most recent appearance being in “Roads of Destiny,” in adaptation of the play by Channing Pollock, starring Pauline Frederick. During the comparatively short period that Mr. Flynn has been in motion pictures, he has proven his adaptability to screen work and his fitness for big roles.

The moving picture machine operator, or projectionist, of today is the master of tomorrow’s moving picture theatre. Richardson’s Department in Moving Picture World is advising the projectionist on how to become the best moving picture showman.
RUBBERNECKING IN FILMLAND

A NOTHER inch and two or three frac-
tions of precipitation has been added
to the future of the summer squash
and the cauliflower, and we are having sun-
shine again.

The crux of the flu epidemic has passed
and the dread of dark theatres that has
been hanging over us is gone. Ten thou-
sand tourists have turned their faces to
the East in the past fortnight, and the
bulge in the walls of the hotels and apartment
houses is subsiding.

This does not mean that travelers can
walk right up to the desk and say, "Gimme
a good room and bath," and get it. But it
does make it better for the early riser, who
can now eat his matutinal mush without
the accompanying snores of the overflow
parked room.

Jesse L. Lasky is paying one of his pe-
riodical visits to Filmland. Pat Dowling,
weary of a look of sophistication and a
hard-boiled hat, has come back from New
York with a lot of good dope for the
Boosters’ Club about the storm-driven
East.

Who Told Him That?

Maurice Maeterlinck, who is to form an-
other link to Goldwyn’s already long chain
of Eminent Authors, arrived Monday.

Almost the first statements made by
the great poet and mystic after setting
foot in our fair city was that he was sur-
prised to find that the motion picture
was regarded as a second-rate art in this
country.

Maeterlinck does not hold this view of
motion pictures. He only decrines the
false valuation (he thinks) we give them,
and he puts the film drama in its rightful
place as "The art of the future, which will
appeal both to the sophisticated and the
naive audience."

What I would like to know is, where did
the great poet get the impression that
the movies are looked upon as a second-rate
art in this country? Has he been talking
of our pictures which have authored their
writings politely but firmly refused by the
producers? Or was he entertained by
the Authors’ League while he was in
New York?

Bill Opens Up at Last.

I went down to see Bill Hart this week
and found him in a talkative mood—about
his work, I mean. Bill will talk about any
subject under the sun, but when it comes to
boosting his own pictures, he’s one of
the cat’s-got-my-tongue kind of persons.
Several times in the past, while standing
around with Basing Bill, I have captured
the remark that the action engaged
on looked interesting, and indicated a good
film, and he would always say, "Well, it’s
fair, but I won’t say much about it until I
hear what the fans have got to say; they
are the best judges."

This time, however, Bill opened up.

"I have just finished my best story," he
said, and then he told me the story of
"The Toll Gate," and after listening to it,
I’m sure Bill is right.

Bill was getting ready to go away on
location up near Truckee when I went into
his dressing room, and he stopped lacing
up his best western shirt, and reeled off
the story—from the time he plunged into
a real whirlpool in a real underground river
up near a place he almost lost his life and
the life of the Pinto pony to get a
thrilling opening—to the last action taken
down near the Mexican border.

SomebodyKidds Maeterlinck:
Hart Waxes Talkative;
Hampton Slips in High Speed

BY GIEBLER.

"The Toll Gate" is what anybody
would call a humdinga, and it’s all west-
ern, the kind of stuff that is best suited to
Mr. Hart’s delineation. There is enough
action in it for half a dozen ordinary films,
and two or three places in the story are
so tender that I had to blow my nose to
cover my tears. I get a kind of chicken-hearted when I listen to soft pedal
stuff.

Anna Q. Nilsson plays the opposite lead
to Hart in "The Toll Gate," and Joe Single-
ton and Jack Richardson have big parts,
and there’s a clever kid named Richard
Hedrick in the cast. Lambert Hillyer di-

rected the action, and Joe August, as usual,
handled the camera.

An Amiable Moon and Well-Trained Clouds

Another day, I went out to Jesse D.
Hampton’s new studio, away out on Santa
Monica Boulevard, and Jesse took me over
on a stage where Henry King was making
moonshine.

No, gentle reader, I do not mean house-
hold hooch, or any one of the various kinds
of home brews. Mr. King was directing
H. B. Warner and Anna Q. Nilsson in a
film called "Behind the Red Curtain," in
a set representing a garden with a pergola
and a lot of flowers and trees, and one of
the best behaved moons and some of the
most perfectly trained clouds I’ve ever
seen.

All Mr. King had to do was to say, "All
right, Bill, let her shine," and the moon
would start in shedding its beneficent and
romantic rays all over the garden. Then
the clouds would go into action and pass
gently before the face of the moon, soft-
ening the lunar rays and making the scene
more romantic.

Hampton Plans Big Specials.

In addition to Mr. Warner, who is the
star, and Miss Nilsson, his leading lady,
Walter Taylor, Adele Farrington, Thomas
Gorman, Agnes Ayres, and Reuben Rich,
Frank Leigh, Eddy Burns, Howard Davies
and Dorothy Hagar, all have good parts in
"Behind the Red Curtain," which will be
the first of six special productions featur-
ing H. B. Warner to be released on the
Pathé program.

Mr. Hampton is arranging for a series of
special productions to be directed by
Henry King and Robert Thornby. The
story and the director will be featured in
these films, and all-star casts will be used
for the interpretation.

Books written by John Galsworthy, Wil-
liam J. Locke, Jerome K. Jerome, F. Hop-
kinson Smith, Frank H. Spearman and other
equally well-known authors, will be
used as scenario material. Work will be
begin on the new series once.

Fred Makes Dave Act.

After leaving the Hampton plant I
stopped at John Jasper’s Hollywood stu-
dios, and had a pleasant session with the
members of the D. N. Schwab organization.
A nice, friendly bunch of fellows.

The Schwab company is making films
with David Butler as the star, and they are
using Sophocles’ "Oedipus" for a new
story—"Sitting on the World," for the first pro-
duction.

Dave Butler has a great part in the story,
and he’s doing full justice to it, as anyone
who remembers his work as Mons. Bebe in
Griffith’s "Greatest Thing in Life," and in
other films, knows he is capable of doing.

But, for that matter, Dave’s got to act
whether he wants to or not, in this picture.

His father, Fred S. Butler, stage director
at the Morocoo Theatre, and one of the
best known legitimate directors in the
country, is an official of the Schwab or-
ganization, and on top of that he’s direct-
ing the picture, so you can’t always just
get to act or get in bad with Dad.

Taming the Temperamental.

While we were standing around between
scenes we got to talking about this, and
Dore N. Schwab, the big boss of the studio,
came along and said: "I’ll show you what we
do with players when they get tem-
peramental around here," and he led Dave
to where a long rope with a noose in the
end was dangling from a rafter, and in a set
adjusted the noose over Dave’s head and
shut off his wind so that poor Dave couldn’t
see anybody what he thought of the situa-
tion.

Lillian Hall, who went some in her part
of "Going Some" at Goldwyn, is playing oppos-
te Dave in "Sitting on the World." Harry Todd and Eugenie Besserer do a
father and mother part; Fred Bond is the
race horse, and McGreevy is helping direct, and Hugh McClung is doing the
camera work.

To Make Five-Reelers.

Texas Guinan, who will soon complete
her contract for Goldwyn, is engaged in
two-reel westerns with the Bulls-Eye Corpora-
tion, will next been seen in a series of five-reel
features for the same company. Jay Hunt,
his present director, will be in charge of the
new productions.
Clip and Paste

Specially Written for Moving Picture World.

COMING TO THE SCREEN.

Film Version of Plays, Popular Books and Original scenarios for the "Fans."

"The Right Way of the Door" (Republic).
"Children of Destiny" (Selznick).
"The North Wind's Mallet" (Goldwyn).
"Love Among the Pines." (Selznick).
"The Honor of the House." (Selznick).
"The Devil's Pass-Key" (Universal).
"Tempting with Danger." (Universal). "Dangerous Paradise" (Selznick).
"Young America." (Paramount). "Penrod" Stowe's "The Virgin."

In reviewing silver screen affairs of ten years ago, Moving Picture World recalls the production of "Merta." with Florence Lawrence and King Baggot stars, under the management of Carl Laemmle, now president of Universal company. It was more interesting now, revised under the newer methods of film production.

Corinne Griffith has just entered into a new studio, and will continue her as a star of Vitagraph presentations for some time to come. Miss Griffith is working at the Brooklyn studio on a dramatic feature soon to be announced.

Gloria Hope will be Owen Moore's leading woman in the forthcoming Selznick production, "His Word of Honor. The scenario was written for him by Edgar Franklin.

According to Moving Picture World, Madame Traverse is engaged to marry an aviator whose name she refuses to disclose. That puts everybody up in the air along with the prospective bridegroom.

Alice Brady, who starred upon the stage in "Sinners," is preparing the Owen Davis melodrama for screen presentation. Miss Brady is a Realart star on the silver screen.

Bringing the Canadian Mounted Police to the screen, Madame Traverse, of "The River's End," began circulating for a pre-release week at New York's Strand. It is declared a big hit in the Canadian theater, with record for receipts that has stood for six years—With Sunday and Monday of London's birthday crowds to "put it across.

Arline Pretty has been signed by Myron Selznick to star in a series of photoplays, starting with a Willard Mack story, "The Prince of Pines." Miss Pretty will play neither a prince or a pine—but she will be the leading woman in Director Bracknon George's company.

Annette Kellerman is preparing a screen feature in which another famous mermaid becomes a regular actress of emotional temperament. According to reports, the plot will lead her into the sea for a few high dives and swimming stunts—but the ocean will be photographed indoors so that the famous one-piece-suit bathing beauty can take it with her.

Sylvia Breamer will star in Mayflower production, "The Prince of Pines." Miss Breamer, who has been preparing for a William D. Taylor production. She will be a photo play for entertainment purposes and not as "industrial" to last minute substitutions in the art of keeping from freezing to death through the trickery of heating apparatus.

Constance Binney has completed her second screen production for Taylor. It is titled "The Stolen Kiss," and was produced with the novel, "Little Miss By-the-Day." As its basis, this stage celebrity has "repeated" as a popular favorite in her screen work.

The transformation of a Los Angeles newsboy into a film actor has been accomplished in the screen version of "Huckleberry Finn," fine visualization of Mark Twain's juvenile classic. Lewis Sargent is the lad's name, and he has become at once a huge success. Miss Sargent's next piece will be "Young America," now being filmed by Director William D. Taylor for Famous Players-Lasky.

Eugene O'Brien has just completed his fifth film for a Universal release, "Merry Money." Which is adapted from George Barr McCutcheon's well read novel. Film "fame" are assured that they will not be disappointed according to the title, says Moving Picture World.
Historical Film Reorganizes.

THE Historical Film Corporation of America has reorganized under the laws of the state of Arizona, with a capital stock of $500,000, and has begun the active work of filming the Bible under a new plan. The reorganization was for the purpose of increasing the capital stock, and to enlarge the scope of the corporation. According to the new plans, each Bible story will be elaborated by a modern story applying the Bible text to present day people and conditions.

The Bible program will begin with the Garden of Eden and continue straight through the Bible, ending with the death of Paul, and making upwards of one hundred spectacles of two reels each.

As its contribution to the National Americanization campaign, the Historical Corporation has arranged to produce one hundred two-reel American Biographies, which will be made up of incidents taken from the lives of men and women who have done most to build and maintain the American nation from early colonial times to the present time.

Shurtleff Signs Peter B. Kyne.

C. E. Shurtleff, motion picture producer, who is now filming the Jack London stories at Metro's Hollywood studio, has signed an agreement with Peter B. Kyne, noted writer, whereby he will have exclusive screen rights to all of the short stories and novels written by Mr. Kyne for the next three years. The deal also includes the entire output of the author up to date. Production will be started in June on "Kindred of the Dust," a Peter B. Kyne novel now running serially in a popular magazine.

Holubar Signs with Kaufman.

Allen Holubar, producer of "The Heart of Humanity," "The Right to Happiness," and other noted films, has contracted to produce features for Al Kaufman, formerly connected with Famous Players-Lasky. Dorothy Phillips will star in the Holubar productions, which will be known as the Phillips-Holubar Productions. Since leaving Universal this pair of artists have received numerous offers from film producing concerns, but until the Kaufman plan was presented none seemed to know just what they were looking for. Exceptionally attractive salaries have been stipulated for, besides a certain percentage of the earnings of the films, in the Kaufman contract. Pending the erection of the new Kaufman studio, to be built during the summer, work will be started on the first Phillips-Holubar production at one of the community studios in Hollywood.

Films Tenth Curwood Novel.

Vitagraph has begun production on the tenth story by James Oliver Curwood to have been made into films by that company in the past few years. Niles Welsh and Papline Stark will play the leading roles, and David Smith will direct. The story is called "The Courage of Marge O'Doone," and many of the snow and ice scenes will be filmed at Truckee.

Metro Screens "New Henrietta."

Winchell Smith, playwright and stage producer, who recently announced that he would organize a company to produce his plays, has made arrangement with Metro to produce "The New Henrietta" at the Metro studio. June Mathis is now at work on the continuity, and Mr. Smith will personally supervise the filming of the story.

American Studio Idle.

R. H. Nehls, of Chicago, general manager of the American Film Company, has arrived on the West Coast to determine upon the nature of the future productions to be turned out of the American plant at Santa Barbara. His decision, according to announcements, may be in favor of all-star productions, now so popular with many producing companies. After William Russell and Mary Miles Minter left the American fold, there remained only the Marga-rita Fisher company at work at the studio, but since she, too, has gone, the plant is temporarily deserted.

Cameo Productions Organized.

Robert H. Kelly, formerly of the Empire All-Star Corporation of New York, and Henry A. McCarty, author and scenario writer, have organized and incorporated an independent producing company for $50,000, to be known as the Cameo Productions. The pictures will be made from Mr. McCarty's stories, and will be directed by Mr. Kelly.

New Theatre for Venice.

A $50,000 theatre is to be built at Venice by C. Gordon Parkhurst, of Santa Monica, and George J. Cleveland, of Venice, in time to open for the coming summer season. The site is the one formerly occupied by the scenic railway, and is directly on the ocean front. The building will be a three-story structure, with a frontage of 106 feet by 175 feet in depth, and will be of brick and concrete construction. Special lighting effects will be used, and the furnishings planned for the theatre will cost approximately $35,000.

Universal Scenario Chief Here.

J. C. Brownell, Universal's New York scenario chief, has arrived on the West Coast to remain two or three weeks. Mr. Brownell brought with him a number of plays and stories to be screened at Universal City.

Exchange Man Now at Studio.

Arthur Lamb, who has been manager of the Metro Exchange in Los Angeles for the past year and a half, has been transferred to the executive staff of the Metro.
THE MOVING PICTURE WORLD
March 13, 1920

studio in Hollywood. Harry Listig, who has been district representative for the exchange, is now managing Smithson and Universal expedition to Africa, and was for a time in charge of the Salt Lake exchange, later returning to manage the Los Angeles branch.

Cameraman Returns from Africa.
Pliny Horne, the Universal cameraman who accompanied Smithson and Universal expedition to Africa, and was in the wreck which killed William Stowell, has returned to Universal City. Edward M. Thierry, newspaper correspondent with the expedition, accompanied him.

Kohn Distributes "Illiterate Digest."
By an agreement with Will Rogers and Samuel Goldwyn, Marion H. Kohn, head of the Marion H. Kohn Productions, will distribute "The Illiterate Digest," an epigrammatic review of current events by Will Rogers. Polly Moran and Grace Cunard are two of the Kohn Productions stars.

Scenario Editor Returns.
Dwight Cleveland, scenario editor of Jesse D. Hampton Productions, has returned from a flying trip to New York.

Preview of Campbell Picture.
Colin Campbell, who has completed "When Dawn Came," recently gave a preview of the production at Clune's Auditorium. The picture has much of the early California history woven into the story, and many of the picturesque missions around Los Angeles were used as background and local color.

Shaffers to Build New Theatre.
A new theatre for the Westlake Park district is being planned by Frank L. and Mrs. Mary C. Shaffer, proprietors of the De Luxe Theatre on Alvarado near Orange street. The theatre will be built when ready, will seat 3,000 persons, and will be equipped with one of the best Hope Jones organs obtainable. The site on which the theatre will stand has already been purchased for the sum of $75,000, and actual construction on the building will begin some time in May.

Spitzer Signs Stars.
Conway Tearle and his wife, Adele Rowland, of stage fame, are to be co-starred in features at the Bull's-Eye studio, under the management of Nat Spitzer, according to late reports in Filmsland. Ora Carewe, screen star, is another player to be under the Spitzer management.

P. A. Powers Arrives.
P. A. Powers, one of the principal officials with the Universal Film Company, has arrived for a short stay in the West, during which time he will confer with the business heads of the Universal City studio...

Studio Shots

STILL BREATHER is expected from New York to play opposite Conrad Nagel in the Naughton Pictures to be made from the Robert Chambers story, "Athalee," under the direction of Sidney Franklin.

Ben Turpin, an itinerant comedian, has gone on a visit to his parents, who live in New Orleans.

Dolores del Rio, the Mexican star, is having a busy week in New York, where she is appearing in "Roma," produced by Harry Cohen.

Clara Bow, the new star of the Goldwyn studios, is completing work on "The Man from Blankley's," under the direction of Joseph Henabery, at Lasky's.

Charley Ray has bought the screen rights to the George M. Cohan play, "45 Minutes from Broadway" for his first offering on the First National Exhibitors Circuit.

Harry Carey, Universal star, is spending a between pictures vacation at his ranch in the San Francisco Canyon.

Maurice B. Flynn, better known as "Lefty" Flynn, is now a permanent member of the Goldwyn player forces.

Arthur Rosson has been engaged to direct a series of features for the Betty Compton Photoplays, Inc., at the Brunton studios.

Frank Keenan, noted for his work in "The East for the past two months, has returned to Los Angeles.

Frank Mayo, of Universal, will make a trip by air through Mexico, Arizona and Nevada when he finishes his picture project.

The Tom Mix Company has left for Sonora, latter part in the coming Marshall Nelan Cal, for location stuff.

Jack Holt and Mabel Julienne Scott are cast for the leading roles in "The Translation of a Savage," a George Melford production to be filmed at the Lasky studio.

Edgar Lewis will soon begin work on his first independent production in California, with Russell Simpson in the leading role.

C. Downig

is going to get mad because we print his picture, but he's so efficient as Fox's West Coast publicity director that we can't keep it out of the book.

Jack Hoxie is soon to appear in another serial for National which is being prepared for filming by L. V. Jefferson.

Frank Keenan, Wallace Beery, Aggie Her- ring and Mollie McConnell, are all in the cast of "Lucid Intervals," featuring Douglas MacLean and Doris May at Inc.

Lloyd Ingramah, recently a director on the Inc. lot, has been engaged to direct Mildred Harris Chaplin in a coming Louis B. Mayer production.

Anne Cornell, who played with Lionel Barrymore in "The Copperhead," and recently with Lyons and Moran in Universal comedies, has signed a long-term contract with Universal.

Harry Lorraine and Russ Powell are important members of "The Slim Princess" cast for the coming picture at the Universal.

Mme. Rositi Marzini has canceled an engagement to play in the next Charles Chaplin picture because she is in the Belgium after her mother, whom she thought had been killed in the recent war, but who proves to be still much alive and wanting to come to America.

Luther A. Reed, scenarist, has returned to his work at the Inc. studio after having witnessed the premiere of his new play, "Dear Me," at the Cort Theatre in Chicago.

Clara Irvine, Goldwyn film librarian, is promoting a leap-year dance for the West-
Independent Film Exchange Men Form Co-operative Organization in Chicago

To form an organization of independent exchange men representative of 100 per cent of the United States, so far as the distribution of films is concerned, representatives of the largest and most important film exchanges met in convention at Chicago on February 24, 25, 26 and 27.

While the details of the meetings and many of the social features of the convention were planned by the officials of the Capital Film Company, it was made plain at the opening session of the convention that the Capital company ceased to be a factor in the business of the convention.

Balloting for the officers of the convention resulted in the following selections: A. A. Millman, of Philadelphia, chairman; Gene Pearce, of New Orleans, treasurer, and Dave Chatkin, of San Francisco, secretary; ways and means committee, R. D. Lewis, Oklahoma City, chairman; A. A. Millman, Philadelphia; Gene Pearce, New Orleans; Al Kahn, Kansas City; Dave Chatkin, San Francisco; E. J. Farrell, Boston; R. C. Cropper, Chicago, and Harry A. Kyler, Denver.

Lay Groundwork for National Movement.

The ground work of a national movement having as its objectives the protection and encouragement of independent producers was effectively laid, and it was determined to fight for independent success by all means and with every resource at the command of the organization.

It was also decided to form a co-operative body which will settle all boundary disputes, proportion the cost of negatives by territories, and arrange for the raising of any financial support that may be necessary at any time for the furtherance of the legitimate objects of the organization.

The delegates to the convention were: Gene Pearce and H. J. Hermann, Pearce Film Company, New Orleans; H. E. Coffey, Empire Film Distributing Company, Washington; A. A. Millman, Capital Film Exchange, Philadelphia; Al Kahn, Crescent Film Company, Kansas City; H. A. Kyler, Supreme Photoplays Corporation, Denver; Dave Mundstuk, Strand Features, Detroit; Dave Chatkin, Consolidated Film Corporation, San Francisco; W. A. Baier, W. A. Baier Film Company, Oklahoma City; S. Saniel, S. S. Film & Supply Company, Pittsburgh; R. D. Lewis, R. D. Lewis Film Company, Oklahoma City; T. W. Dooley, Dooley Film Exchange, Syracuse; Sam Werner, United Film Service, St. Louis; Max Waintrouth, Fontenelle Film Company, Omaha; E. J. Farrell, Major Film Company, Los Angeles; C. C. Hite, C. C. Hite Attractions, Cincinnati; A. C. Bromberg, Atlanta; R. C. Cropper, Bee Hive Film Exchange, Chicago, and Dave Warner, Warner Films, Cleveland.

Isadore Bernstein Addresses Convention.

Among the guests of the convention were Isadore Bernstein, general manager of the National Film Corporation, who addressed the convention on "Greater Quality Productions for Short Subjects"; H. E. Hinchcliffe, Ever Ready Reel Company and Supreme Film Corporation, Denver; David Townsend, Artograph Film Company, Denver; E. W. Hammonds, Educational Film Corporation, New York; I. Berstein, National Film Company, Los Angeles; Joe Brandt, National Film Corporation, New York; William Steiner, San Antonio; R. A. Kipling, Los Angeles; C. M. Giffin, Los Angeles; Neal Hart, Capital's famous western star, and A. V. Lee, Gaumont Company, Flushing, N. Y.

J. S. McGuade.

"Nobody's Child" Is Title of First Jose Collins Film

The latest addition to Pioneer's list of spring attractions will be "Nobody's Child," in which Jose Collins appears as an opera singer, who, in her climb to fame, sacrifices love, home and the greater things in life to the fulfillment of her ambition.

"Nobody's Child" was adapted from the play, "The Whirlpool," presented in this country and in England, and directed by George Edwardes Hall.

Miss Collins is supported by Godfrey Tearle, J. Fisher White, Christine Maitland, Bruce Winston, Frances Wetheral and Saba Raleigh.

The story, while tensely dramatic, at no time falls back upon melodramatic situations to carry its points.

"Nobody's Child" will probably be the third of the Pioneer's spring offerings to be released. The first will be Mary Anderson in "Bubbles," followed by Marie Doro in "Midnight Frolics."


Planned by the Capital Film Company, this conclave developed ideas for a national organization of independent producers and distributors, a co-operative body bound together for mutual protection and benefit.
Jans and Backer Report Several Sales
Also Start on Extended Trip to West

Herman F. JANS, president, and F. E. Backer, general sales manager of Jans Pictures, Inc., will leave soon for an extended trip through the West. They will include the key cities of the Western state rights territory, their purpose being to establish a chain of state rights buyers to handle the series of Olive Tell features, the first of which, “Love Without Question,” has just been completed by B. A. Rolfe.

Messrs. Jans and Backer hope to interview the majority of important exhibitors as well as state rights buyers before returning East. They will travel as far West as the Pacific Coast. From practically all of this territory bids and inquiries as to this series have been received.

In this connection it is announced that much territory has already been contracted for, including New York to Sam Zierler, president of the Commonwealth Film Corporation, and Northern New Jersey to the New Jersey Rolfe Film Company, while the Minter United Amusements of Detroit has bought the Michigan rights.

Delaware, Maryland, District of Columbia and Virginia territory contracts were closed with the Baltimore State Right Company, and Royal Pictures, Inc., of Philadelphia, Pa., has purchased Eastern Pennsylvania and Southern New Jersey. Foreign rights, with the exception of Canada, are controlled by the Export and Import Film Corporation. Canadian Rights are controlled by Jules and J. J. Allen.

It is Mr. Jans’ belief that the short time in which the above mentioned territory was sold proves his contention that they have been successful in producing a photodrama that is of unusual interest and sure to arouse the curiosity of the public.

Gaumont Announces Sales
on “Husbands and Wives”

Gaumont Company reports the sale of territory on “Husbands and Wives,” featuring Vivian Martin and adapted from the Cora Harris novel, “Making Her His Wife,” as follows: First National Exchange New York and Buffalo for New York; First National Exchange Pittsburgh for Western Pennsylvania and West Virginia; First National, Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia; Superior Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Sol Lesser’s First National Exchange, Los Angeles, for California, Arizona, Nevada and Hawaiian Islands; Minter United Corporation, Detroit, for Michigan; R. D. Lewis Film Company, Dallas and Oklahoma City for Texas, Arkansas and Oklahoma; Exhibitors Distributing Corporation for Canada.

Clark-Cornelius Corporation, Atlanta, for the Southeastern States; Fantanelle Feature Film Company, Omaha, for Iowa and Nebraska; Pearce Films, New Orleans for Louisiana and Mississippi; Celebrated Players Film Corporation, Chicago, for Illinois and Indiana. It is expected that the remaining territory will be disposed of within a short time.

Fidelity Pictures Announces Several Territorial Sales

The Fidelity Pictures have already closed several territories on its initial feature “The Married Virgin.” Sol Lesser has secured California, Nevada, Arizona, Washington, Oregon, Idaho and Montana, as well as the Hawaiian Islands, and New York City and Northern New Jersey will be handled by Producers Feature Service of 729 Seventh Avenue, while Circle Film Attractions of Pittsburgh have bought the rights to Western Pennsylvania and West Virginia. The Greater Productions of Des Moines recently closed for Iowa and Nebraska.

Deals now pending for the remaining sections of the country are expected to result in sales which will give the “Married Virgin” a full hundred per cent. distribution within the next few weeks.

The Fidelity Pictures, which is eighteen more than a month old, is now busily engaged in building up a sales organization with which to handle the list of offerings which will shortly be released.

Jerome Lewis and William G. Smith are the directing heads of the Fidelity. Both have had long training in both theatrical and film fields, and announce their determined effort to develop an organization along conservative and constructive lines to take its place among the foremost.

“The Scarlet Dragon” to Be Next Park-Whiteides Picture

The second production of Lester Park and Edward Whiteides, to be distributed through Photoplay Libraries, Inc., will be “The Scarlet Dragon,” announced as dealing sociologically with the subject of commercialized vice. This picture will have the same personnel as the first release, “Empty Arms.” Gail Kane, the star, is cast as a girl who combats the efforts of a crime juggernaut to find her sister, who has been caught in the whirlpool. The featured players are Thurston Hall and J. Herbert Frank, while the supporting cast includes William Bechtel, Norbert Wicki, Nellie Burt, Paul Lane and Rene Gerard.

It is stated that the big feature of the production will be a lavish scene in a Chinese cabaret, with Ted Lewis, vaudeville headliner and member of the cast of “Greenwich Village Follies” with his jazz band; also Mlle. Dazie, well-known dancer now appearing in “Aphrodite,” together with a Nubian dancer and several beauties from Broadway cabarets.

The interiors are being designed by A. Bela Viragh-Flower, and the camera handled by George Benoit who photographed such productions as “The Honor System” and “On With the Dance.”

Titles of Next Five Hank Manns

Titles of the next five of the series of two-reel Hank Mann comedies being distributed by Arrow Film Corporation are “Ravish Romeo,” “The Paper Hanger,” “Broken Bubbles,” “Gum Riot” and “The Bill Poster.”

“A Bashful Blacksmith” was shown at the Capitol Theatre, New York, during the past week, and is said to have been viewed by the largest number of people who ever attended a theatre in a week’s time.

Olive Tell, Beautiful Centerpiece of Jans Pictures’ First Production, “Love Without Question.” The love without question doesn’t mean love without drama, as the above illustrations show.
THE MOVING PICTURE WORLD

March 13, 1920

Big Foreign Sale on “Tex”

The Arrow Film Corporation reports the sale of the twelve five-reel detective features entitled “The Tex Series,” to L. H. Allen for Mexico, Cuba, Porto Rico, San Domingo, Venezuela, Central America, Argentina, Paraguay, Chili, Bolivia, Peru, Brazil, Italy, Spain, Portugal, India, Burma, Ceylon, China, Japan, Straits Settlements, Dutch East Indies, Australia, Turkey, Mesopotamia, Egypt and Syria.

Character Signs Paul Gilmore for a Series of Productions

The Character Pictures Corporation has signed a long term contract to feature Paul Gilmore, the well known stage star, in series of special productions. Mr. Gilmore has become known to theatregoers throughout the country by his performances in such successes as “The Better Ole,” “The Miracle Man,” “Experience,” “The Garden of Allah,” etc. For several years he has toured the United States and Canada, appearing in the leading theatres and companies until he has gained for himself a worthwhile prestige and following.

Several attractive offers for the current season had been made Mr. Gilmore by stage producers, but he was persuaded to sign with Character Pictures for a screen career. He has assured the company with “The Better Ole,” playing the principal part of Old Bill and drew forth unusually favorable notices from the press. He is not a newcomer to the screen, having already been featured with success by Triangle, Metro and Pathé in such pictures as “Rosemary,” “The Other Girl,” “The Penitents” and others.

Character Pictures has planned for Mr. Gilmore a special series of six-reel features along the same different lines as anything heretofore attempted by other players. Character feels that in Paul Gilmore it has an actor of proved popularity whose large following will assure it a good chance to do some big things.

Popular stage plays and novels will be purchased for Mr. Gilmore and nothing will be spared to bring them up to the highest standards of the screen.

Burr Announces Production of Another “Torchy” Comedy

The first Torchy picture produced by Charlie Burr’s Master Films, Inc., and presented at the Strand Theatre, New York, will also be shown in the Mark Strand Theatre, Brooklyn, in the week of March 7th.

Another Torchy comedy has been put in production and the working title is “A Knight for a Night.” The incidents contained in this comedy of the Torchy series are based mainly on the stories, “A Whirl With Kazecky,” the stories relating to the adventures of the “Great Skid.” Mr. Burr announced that during the picture companies have made offers to handle the entire series.

Tower Reports Sales on “Tellie.”

Tower Film Corporation announce the following territories sold for their six-reel Mack Sennett comedy, “Tellie’s Lutoned Romance”:

- New York State, north of Westchester County, to Gardiner Syndicate, Buffalo.
- Western Pennsylvania and West Virginia, to Standard Film Exchange, Pittsburgh.
- Eastern Pennsylvania and Southern New Jersey, to Twentieth Century Film Company, Philadelphia.
- North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee to M. A. Lichtman, Atlanta.
- Wisconsin to Wisconsin Film Corporation, Milwaukee.

Newspaper Campaign for “Hallroom Boys”

“Oh, Baby!” To Be First of New Series

N co-operation with the syndicate controlling the H. A. McGill strip appearing in a number of daily newspapers dealing with the adventures of Percy and Fannie Hall Room, Jack and Harry Cohn, producers of the Hall Room Boys comedies, have started a campaign of newspaper exploitation.

Fifty-five newspapers have already contracted for the cartoon series, and this additional publicity, it is believed, will enhance the value of and interest in the screen version. The motion pictures are not cartoons. Percy Hall Room is portrayed by Nellie Edwards, who is featured in the series, and Hugh Fay plays Fannie.

This co-operative plans appear to be meeting with favor, as the readers watch the papers for the new antics of this comic pair and then see on the screen the characters for which they watch in the daily press.

“Mopping Up.”

giving the kiddies many reasons to cry for mother in “Oh, Baby!” the Hallroom Boys’ comedy released by Jack and Harry Cohn.

“Oh, Baby!” First of New “Hall Rooms.”

From the coast, where he is supervising the production of Hall Room Boys Comedies, Harry Cohn, of the firm Jack and Harry, has sent to New York the names of the next three comedies to be released.

The first of these is “Oh, Baby!” in which Percy and Fannie Hall Room are dismayed and bewildered in suddenly having foisted upon them a baby. Their trials and tribulations are said to make one of the most laughable stories these two have ever appeared in.

“Oh, Baby!” marks the advent of a new baby in one of the most beloved of screen comedy teams Jack and Cohn. While losing none of their refinement and wholesomeness, enough slapstick and “hokum” has been introduced to get the laughs. The next one will be “This Way Out,” to be followed by “The Line is Busy.” “Oh, Baby!” will be ready for a New York showing this week.

“The Great Reward” Is Title of Burston’s Latest Serial

THE title of the latest Burstion serial, which stars Frances Ford, supported by Ella Hall, is “The Great Reward.” It is in fifteen episodes, and many novels are promised, including a series of scenes of people in miniature. One of the principal
cipals in the story is a demented monarch whose delusions conjure into being whole legions of strange people, and these are the pygmy folk repressing his will.

Louis Burston, who is at present in New York closing out the unsold territory on “The Howl’s Trail,” is also working on his plan of bringing about a pool of serial producers which will insure a varied supply of serials for buyers and exhibitors throughout the year.

Frisch Buys Territory on “Desert Scorpion”

PRESIDENT and General Manager M. J. Frisch, of the Greater Productions Company, Des Moines, was in New York during the past week and purchased from Metro Film Company for his territory rights to “The Desert Scorpion,” and states he considers it one of the best western features he has seen in some time.

Mr. Frisch was accompanied by A. H. Blank, president and general manager of First National of Des Moines, and will present this attraction in the Blank circuit of theatres, which are among the highest class in his territory.

The president of Greater Productions Company is well known in the middle west, and was formerly manager of the Universal exchange in Des Moines.

Many First Run Bookings on “Burlesque on Carmen”

Theatrical Syndicate, “A Burlesque on Carmen,” is continuing to prove popular throughout the country and announces Victor Kremer. A. C. Bromberg of Atlanta reports first-run bookings in the Criterion, Atlanta; Strand, Nashville; Capitol, Macon, and Republic, Jackson.


Pioneer Adds Two States to Its Co-operative Chain

A s a result of a recent trip made by M. H. Hoffman, general manager of Pioneer, the exchange has been signed by Pioneer and the S. & S. Film and Supply Company, 414 Penn avenue, Pittsburgh, to whereby the latter concern is to handle the Pioneer productions in Western Pennsylvania and West Virginia.

The first Pioneer offering in that territory under the new arrangement will be “The Long Arm of Manner” by Henry B. Walthall. The executive heads of the S. & S. interests are Samuel Saniel and Sidney Brooks, who, according to the gentlemen who have been very successful in their territory and they look forward to a great increase in business and prestige with the Pioneer pictures.

Kremer Corrects an Error.

Victor Kremer announces that an error was made in reporting the offices of Independent Masterfils, Inc., which will distribute the Kremer productions in New York and Northern New Jersey. E. Kremer, instead of being vice-president, is treasurer, while Paul Gross is vice-president.
THE Pioneer's last number "The Lost City," Selig's big animal serial, and which they are exhibiting on a state rights basis, announce the following territory disposed of within the last few days:

To Feature Film Company of Minneapolis, for Minnesota, North and South Dakota and Wisconsin; to Crescent Film Company of Kansas City, for Kansas and Western Missouri; to United Film Service Company of St. Louis, for Eastern Missouri.

In addition the following territories have already been disposed of: to Pioneer Film Corporation of New York City, for New York City and Northern New Jersey; to Metro Film Company of Philadelphia, for Southern New Jersey, Maryland, Delaware, District of Columbia and Eastern Pennsylvania; to Hatch Film Company of Pittsburgh, for Western Pennsylvania and West Virginia; to Arrow Film Company of Boston, for New England; to Standard Film Service Company of Cleveland, for Michigan, Kentucky and Ohio; to First National Exhibitors' Circuit, for Georgia, Florida, North and South Carolina, Alabama and Virginia; to First National Exhibitors' Circuit of Louisville, for Tennessee; to Celebrated Players Film Company of Chicago, for Indiana and Illinois; and Canadian rights to C. L. Stephenson, general manager of the Crown Features of Toronto, Canada.

The above exchanges are now accepting bookings over their individual territory and report that prereleasing booking records are being broken.

Burston Summarizes Sales on His Two Latest Serials

LOUIS BURSTON reports that the following territory has been disposed of on his two latest serials: "The Hawk's Trail," featuring King Baggott, to Special Features, Knoxville, for Georgia, Florida, Alabama and Tennessee to San Blues, Los Angeles, for Washington, Oregon, Idaho, Montana, California, Arizona and Nevada, and to Twentieth Century Film Company, Philadelphia, for Eastern Pennsylvania and southern New Jersey.

Canadian rights have been sold to Regal Film Ltd., of Toronto, and Delaware, Maryland, District of Columbia and Virginia to the Reliance Film Exchange, Washington.

"Mystery of 13" has been sold to K. & R. Film Company, Atlanta, for Georgia, Florida, Alabama and Tennessee; Regal Films, Ltd., for Canada; Consolidated Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Doll Van Film Corporation, for Indiana; Frank Gersten, for Northern New Jersey, and Hygrade Film Features, Charlotte, for North and South Carolina.

Speciality Film Company has bought rights for Texas, Oklahoma and Arkansas; Standard Film Corporation of Kansas City for Missouri; Standard Film Company of Pittsburgh, for West Virginia and Western Pennsylvania, and to Sun Films, Inc., for Washington, Oregon, Idaho, Montana, California, Arizona and Nevada.

Pioneer Reports Big Demand for Stecher-Caddock Film

MORE than fifty prints of Pioneer's picture of the Caddock-Stecher wrestling match for the world's title are working. Herman Rikoff, of the Eastern Feature Film Company, of Boston, has purchased the New England rights. The Criterion Film Service of Atlanta will handle the prints in Georgia, Carolina, Florida, North and South Carolina and Tennessee, and Greater Stars of Chicago in Illinois and Indiana.

The Masterpiece Film Attractions of Philadelphia, of which Ben Amsterdam is the directing head, has received more requests for bookings than they were able to fill, and have ordered several additional prints in order to fill the demands.

Sidney Lust, of Washington, has the rights for the District of Columbia, and the States of Maryland, Virginia and Delaware.

Ernest Holmes, of Omaha, controlling Iowa and Nebraska, has been touring his territory with three road shows and meeting with great success.

Warners to Make and Handle the Al St. John Two-Reelers

ALBERT WARNER, one of the Warner Brothers, who have the American and Canadian rights on Selig's big animal serial, "The Lost City," left recently for Los Angeles to close out the Pacific Coast territory. With him went his brother Jack, who is supervising the production of the Al St. John comedies, heretofore released by Famous Players-Lasky Company, but which will now be released by Warner Brothers on the independent market.

The new series of Al St. John comedies will consist of twelve two-reelers a year. This star was one of the Keystone comedy favorites, and has an excellent record as a comedian, being for a long time associated with Fatty Arbuckle.

Warners Brothers announce their intention to make these subjects among the biggest farce comedies on the market.

Sermonettes for "Empty Arms"

Written by Dr. Frank Crane

FOR the initial Park-Whitcomb production, "Empty Arms," Dr. Frank Crane, the noted editorial writer, has prepared a number of sermonettes, which together are announced as forming a powerful essay on motherhood.

These sermonettes have been printed on artistic placards and will be sent to exhibitors to be hung in the lobbies of their theatres before and during the run of "Empty Arms."

Messrs. Park and Whitcomb also recently announced that Dr. Crane had signed a contract to prepare for them a original photo-play called "Democracy," which will have the support of his magazine of the same title. Frank Reicher will direct.

Demand for Short Subjects Heavy, Says Marion H. Kohn

WHEN a states rights distributor like myself goes to producing one and two-reelers there must be a need for this type of production," says Marion H. Kohn, head of the Marion H. Kohn Productions. Mr. Kohn is a San Francisco man, with offices both in his home city and Los Angeles. He recently began producing at the National studios with Grace Cunard, Polly Moran and "Smiling Bill" Jones as his leading stars, and states that three other units will be added before July.

"The short-subject release has at last come into its own. This applies both to comedy-dramatic pictures as well as slapstick and 'situation' comedies," continued Mr. Kohn. "We will exploit our productions in order to make the exhibitors understand that we are giving real worth for their money."

Hirsh Sells Territory on "Blind Love."

Nathan Hirsh, president of the Aylon Film Corp., handling Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, with George Le Guere in chief support, has sold the Chicago territory on this production.
Managerial Differences With Chicago Operators End In Permanent Arbitration

In accordance with my night dispatch of Monday, February 23, a notice was placed every movie theatre and operator working in Chicago theatres, either at the matinee or night show, to the effect that their services would no longer be required after the 29th February. This notice read in part:

We are compelled to do this because of the fact that the organization to which you belong is very unfair in their treatment of the theatres in general. Their manner of treating the theatres to employ men who are not needed, just so that some unemployed men in your organization may be paid, regardless of the theatre's need of them, is unwarranted.

The theatres of the city of Chicago have unanimously decided that this method of procedure cannot continue. We, however, are willing to continue employing you provided we can get a fair adjustment from members of your organization other than your present business agents.

There is no personal feeling in giving you this notice, as every exhibitor in the city of Chicago is doing the same thing at the same time.

It was also understood that after Sunday, February 29, Chicago film exhibitors would refuse to book any films in Chicago or in that part of Cook County served by Chicago exchanges.

Business Manager Maloy of Chicago Local 110, I. A. T. S. E., countered this by threatening injunctions on all film companies whose exchanges refused to deliver films to theatres that were open after Sunday, February 29. He also stated that a boycott would be established in New York City of operators, who would prevent their film from being used in picture theatres throughout the United States and Canada.

New Agreement Demanded.

Business Manager Atkinson of the A. A. A. demanded for the A. A. A. that a new arbitration agreement must be drawn up and agreed to before the theatres would reopen. This agreement would include the following provisions:

That theatre owners will not employ extra operators unless needed.

That the present business heads of the union shall be removed from office and more reasonable men appointed to succeed them.

The suspension of stunt bomb throwing in picture theatres.

The attempt of the union to control the screen by the censorship of advertising matter must cease.

Business Agent Maloy, on behalf of the union, denied all the charges made and denied that the union was responsible for the present situation.

On Wednesday, February 25, it looked as if matters were a little more promising, notwithstanding the fact that Business Manager Atkinson of the A. A. A. and Business Manager Maloy of the union had declared they would have no further dealings with each other and that the fight would be to a finish. Indeed, if the wordy clashes in which both these officials engaged in the daily press had been omitted, the situation would have been considerably relieved, so far as the chances of the adjustment of differences were concerned.

Thursday's chief features in the strife were the retiring of all the discharged moving picture operators by Business Agent Maloy, who ordered them to report for work, at the respective theatres where they were formerly employed, Monday, March 1. It was also given out that President Thomas J. Reynolds of the operators' union and Business Manager Maloy would leave on the Twentieth Century for New York City to consult with Charles C. Shay, president of the I. A. T. S. E. M. P. O. of the United States and Canada, as he had taken the matter out of their hands.

International Boycott Threatened.

This new turn in the determination of the issue was due to the disclosure that certain film concerns refused to furnish films to independent theatres in Chicago, which would refuse to be governed by the ultimatum of the A. A. A., an international boycott against the product of such film concerns would be made, both in the United States and Canada, from the New York office of the operators' organization.

Another important feature of Thursday's events was a meeting of exhibitors and film exchange managers, called at Corinthian Hall, Masonic Temple, at 11 o'clock a. m. Attorney Lewis F. Jacobson, of the Allied Amusements Association, was chairman and about 230 persons were present.

Maurice Choyusky, president of the A. A. A., made a statement as to the issues involved, citing differences that have existed in the past up to the present dispute. He was followed by Sam Atkinson, vice-president and business manager of the A. A. A., who explained the present difficulties. He stated that the business manager of the operators' union did not like him and that he did not like the business manager, and told of what he was accomplishing as business manager of the A. A. A.

Harry Kofman then took the floor and announced that he had just been advised by telephone that Thomas Reynolds and Tom Maloy, president and business manager, respectively, of Local 110, were anxious to appear at the meeting and give their side of the question. Mr. Kofman made a motion that this be done. The motion was seconded by several of those present.

Situation Not Clear to Jones.

At this point Aaron J. Jones took the floor and announced that he had just returned from New York. While there he had heard about the pending differences; but it was not clear to him just what they were until after he had arrived. He stated that he had taken it upon himself, immediately after his arrival, to call Business Manager Maloy on the phone and invite him to his office. Mr. Maloy agreed.

Mr. Jones then said he had taken it upon himself to suggest to Mr. Maloy that a committee of five members of the A. A. A. should meet a committee of six members of the Union at his office, at 3 p. m., Thursday afternoon, February 26, for the purpose of arbitrating existing differences so as to permit business to go on uninterrupted.

Mr. Maloy had accepted the offer, he said.

After considerable discussion, in which several exhibitors took part, it was unanimously decided to have the two committees meet Thursday afternoon, at the hour named, at Mr. Jones' office, in the Rialto building.

On the exhibitors' committee were Aaron J. Jones, Joseph Trinz, Maurice Choyusky, Harold Hill and Sam Atkinson. Repre-
senting the operators were Thomas J. Reynolds, Tom E. Maloy, Dick Green, international vice-president; Hal Johnston, secretary and treasurer, and F. H. Clifford and Sig Kaufman, members of the union.

Meeting Adjourned Till Friday.

The meeting was then adjourned until Friday morning, in the same hall. The arbitration committee, previously referred to, met in the private offices of Jones, Linick & Schafer at the appointed hour, Thursday afternoon. In brief, the articles of agreement entered into at the meeting are as follows:

In the class of the de luxe theatres, called so by the union and including the Riviera, Pantheon, Howard, Central Park, Crystal and the Broadway Strand, which use electrical appliances for electrical effects, spotlights and moving picture machines, two men shall be used for matinees and two for the night shift, making four in all. In theatres where the separate electrical effects are not used at matinees, but only at night, the extra operator must have the same pay as the regular night operator. Where separate electrical effects are not used at matinees, the extra man must be employed at the same weekly pay as the matinee operator.

The agreement provided that in the future the union shall not arbitrarily pull off any man from his work in a theatre and that all grievances from either side must be submitted and decided by a board comprised of the officers of the A. A. A. and the president and business agent of the union; also that a meeting of this arbitration board shall be held on Friday, every week, for the purpose of adjusting any grievances or differences that may arise.

These articles are in writing and are signed by all the members of the arbitration committees.

Thanks Exchange Managers.

At Friday morning's meeting in Cornish Hall, Masonic Temple, a rousing vote of thanks was accorded the exchange managers for their loyal co-operation with the A. A. A. in the trouble just happily ended. Joseph Friedman, president of the Chicago F. J. L. M. Association, thanked the meeting on behalf of his colleagues and assured exhibitors that any honest cause would receive the support of the exchange managers.

In response to a call, Nathan Ascher claimed that the fight was a victory for the A. A. A. and that the result could only have been secured by the film exchanges standing in with the exhibitors. He asserted that there are as many owners of theatres in the city, who are not members of the A. A. A., as there are owners of theatres who are members of the organization. Mr. Ascher expressed the opinion that if theatres had closed down in the threatened lockout of operators, the fight could not have been possibly won, as all the non-member theatres might have remained open, and the co-operation of the film exchanges in refusing to book any films in Chicago, beginning Monday, March 1, would have made it imperative for all to close.

The writer holds that Aaron J. Jones deserves the hearty thanks of exhibitors and film exchange men, as he did it with the business generally from what might easily have become a catastrophe.

Abe Stern in Chicago.

Abe Stern, vice-president and eastern manager of the Century Comedy Company, came into Chicago from New York last week to meet Mrs. Stern, who arrived from Los Angeles, after a stay of six months at Universal City. They will spend several weeks at French Line Springs, and Mr. Stern stated that the Century Comedy Company has practically monopolized the "Mountain" production field. His company is now preparing elaborate comedies in which from fifteen to twenty well-trained lions are used in each picture. He drew special attention to the Mrs. Joe Martin comedies.

E. H. Goldstein, general sales manager of Universal exchanges, who is making a trip through the Northwest for a month, stated that his company is now preparing a picture to be released in Chicago Friday, February 27. The object of Mr. Goldstein's present tour is to get all the exchange managers in the territory in readiness for Frances Dee's next production, "The Virgin of Stamboul."

The "Greatest Question" at Randolph.

D. W. Griffith's "The Greatest Question," with such big favorites as Lillian Gish, Robert Harron and George Fawcett in the cast, was a big drawing card all through the week of Sunday, February 22, at the Randolph Theatre. It was supplemented by "A Twilight Baby," an entertaining comedy by Henry Lehrman.

The bill has been retained for another week.

Lieutenant Locklear Says He Is in Love with Picture Work

LIEUT. ORMER LOCKLEAR, accompanied by his manager, Col. William Pickens, was in Chicago last week, attracting the attention of thousands by his thrilling air feats, by way of advertising the first week's run of "The Great Air Robbery" at the Bandbox Theatre. It is almost needless to state that this house has been showing to "turn away" business daily.

Harry Rice, Universal's Chicago publicity manager, accompanied by the "Daredevil" stunt men of the Enterprise, were managed by the enterprise into the city for the opening of Locklear's great picture in the hotel.

Among the guests of Mr. Mountain, who viewed the picture, were Eddie Ricken- backer, "Ace of Aces," and the Grand Exalted Ruler of the Elks. After the films were run off Mr. Mountain was so pleased that he invited Lt. Locklear and Col. Pickens, also his friend and general manager of the Curtis Airplane Company, to attend the showing of "The Great Air Robbery" to attend the coming airplane show in New York City, at his expense. When he last week, Lt. Locklear stated that he was infatuated with moving picture work and that he has made more real friends and has had greater happiness than he ever dreamed of since entering this field.

He appeared to be well satisfied that his future is assured in the moving picture business and he has fully made up his mind to remain in it. When he makes his next appearance on the screen he promises to supply his fans in Chicago, "The Great Air Robbery" by still more daring exploits, some that have never before been attempted by any other flier.

Aurora's Beautiful Rialto Was Opened on February 23

URORA, ILL., was the scene of one of the most memorable events in its history on Monday evening, February 23. This was the opening of the Rialto, one of the modern palaces seating 1,400 persons. This house was built by the Thielen-Rubens-Burford organization, which controls all the moving picture houses in Aurora, Elgin and Green. The Rialto can boast of chaste architectural beauty and all modern improvements and comforts, and especially its safety of its patrons. The lighting and heating systems, safety exits, ventilation, etc., were pronounced excellent by the first 1,400 persons, who paid $3,000 was spent in the completed structure.

The opening night drew quite a gathering from a number of the leading Chicago exchange men and the following men were there: Ben Wood, W. Beadle, manager, Eddie Silverman, assistant manager, and A. Steinberg, publisher of "The Aurora Enterprise." And adjourned meeting of the Chicago office; Manager Willard, of Realart's Chicago office; Paul Bush, manager of the Republic Exchange; Maurice Helman, representing Universal; Frank J. Flaherty, manager Unity Photoplays; Jack O'Toole, manager United Picture Theatres, Inc.; Floyd Brockell, manager Greater Stars; F. M. Alter, manager American Film Co.; Percy Havill, Chicago salesman for Robertson-Cole, etc. The occasion also was one of the notables of Aurora and the surrounding country. The program was well chosen and offered fine opportunities to the well equipped orchestra, which has eight pieces and a fine organ.

A beautiful array of floral offerings was banked on the stage, the gifts for the occasion of Chicago exchange men and friends in Aurora, Joliet and Elgin.

After the show a banquet was given in the Aurora Hotel at 10:30 p.m., the guests including many prominent people of the home city, as well as the large Chicago contingent. Speeches and music were in order while the festivities lasted.

Request Brief History of "Dad" Comerford's Career

SINCE the lamented death of "Dad" Comerford, I have been requested to give a brief history of his career by an unknown friend, who furnished the particulars which will be preserved and treasured by his many friends.

"Dad" Comerford was born in New York City and made his first appearance in stock at the Bowery Theatre, at an early age. Later, he was associated with the Harry Miner Enterprises.

In 1888 he married Miss Maysill, well known in the profession as leading woman
and ingenuity. Together they toured the country with Harry Miller's "Zipka" company, J. P. Littler's "World," Edwin Arden's "Eagle's Nest" and Barred Out," etc. Mr. Comerford finally came to Chicago, where for a number of years he was manager of Rowland & Clifford's various enterprises.

Mr. Comerford made his first appearance in moving pictures, in the early days, with the Selig Polyscope Company. Then he joined the Essanay forces, and with that organization did his best work. He will be recalled for his fine character portrayals in "Granitarke" and "Thirteen Down," with Francis X. Bushman; "The Sting of Victory," with Henry B. Walthall, and the archbishop to Viola Allen's "White Sister." He was the star in "At the Foot of the Hills" and "A Failure at Fifty," and he was the Judge in the "Mystery of Mary Page" serial, etc., pictures.

It will be remembered that Mr. Comerford secured the prize as the most popular old man of the screen, in the contest held for the most popular screen stars.

He is survived by his wife and two daughters, Sister Mary Vera, B.V.M., and Maizie Yashel. Frances Mercedes, a third daughter, passed away three years ago.

Around Chicago Picture Theatres
By Mary Kelly

Gold Not to Be Outclassed by Picture Theatres in the Loop

The problems of the outdoor theatre in maintaining its individuality and in keeping itself above the drowning waters of the larger houses were touched on recently by Glen E. McDorman, manager of the Gold. This motion picture theatre, with a seating capacity of nearly 1,000, is located on Roosevelt road in West Chicago, forty-five minutes from State street, and is controlled by Samuel Abrahams, proprietor also of the Waverly on South Halsted.

Having obtained protection by contracts with the film exchanges, the Gold receives the first-run privilege on all pictures shown in its district, and endeavors to procure them as soon after their exhibition in the "loop" as possible. The type of photoplay which they aim to display can be judged from the two features which were shown during the first and second half of the week of February 23. These were, respectively, "The Sagebrusher," a Benjamin Hampton production released through W. K. Hodkinson, and "Flame of the Desert," produced by Goldwyn and starring Geraldine Farrar. Both of these are highly dramatic features selected with special regard for the preferences of Gold patrons.

For the last mentioned a special lobby display was arranged. The box office was draped in red and gold to suggest the "flame" while rows of palms and stretches of sand conveyed the idea of the desert. For two days previous an advertising scheme was effected with an adjacent music shop whereby a Victrola was procured and used on the Gold stage to play one of Farrar's records for inciting interest in the operatic-cinema star.

Patrons Is Best Press Agent.

Manager McDorman believes thoroughly in the "better picture, better business" foundation for success.

"Publicity is great," he admitted, "but our patrons make the best press agents. If a picture is all that it should be, the first-nighters are going to tell the world about it.

A large percentage of Gold patrons consist of children, in fact there were so many of these juvenile fans that it was necessary to start the daily matinee plan to take care of them. This leaves the evening presentation almost exclusively for adults, although children are not barred. On one or two occasions, Mr. McDorman has had to turn away as many as 100 children who could not be seated. Thus on Lincoln's Birthday he distributed hundreds of souvenir cards with a picture and short biography of "Honest Abe" on the face of the card and a reproduction of Mabel Normand in "Pinto" as showing at the Gold on the back of it. The experiment proved profitable.

An up-to-date lighting device in the projection room is a further means of placing this theatre on a par with the more metropolitan ones. This arrangement provides for direct electrical currents instead of the older method in this city which turns a gas light into a brilliant white light on the screen, which is far superior to the dim, yellow light available in most of the smaller houses. This necessitated an investment of some $2,000, but is bringing paying results.

"Community Policy May Not Always Be Best," Corrigan

CATER to your neighborhood if it has good taste, otherwise don't," advises Manager Thomas J. Corrigan of the Marshall Square Theatre, one of the six owned by the Marshall Amusement Company.

The community policy may not always be the best, but because it may not meet with the approval of your visitors from other sections of the city, and from among nearest patrons prefer Western thrillers to society drama, and you plan your bookings accordingly, you may please that particular group but you have reckoned without your host from elsewhere.

Mr. Corrigan is especially fitted to voice his opinion on this point, for he has been in the location of the Marshall Square, which is on Marshall Boulevard, one of the popular auto thoroughfares in Chicago. Much of the patronage consists of motorists and tourists who, attracted by the good-looking exterior of this theatre and still more by the standard of films indicated by the outside poster, are free to stop and linger. And they constitute so important a part of the Marshall Square's clientele that Mr. Corrigan cannot afford to overlook them.

"Specials are our specialty," he said. "We make every effort to run as many 'specials' as we can," and a recent booking dates confirms this. During the week of February 23 two big productions were shown, including Burt Lytell in "The Right of Way," a Metro feature, and "Dangerous Hours," a Paramount, supervised by Thomas Ince. Near in the future others of equal or superior merit such as "Mary's Ankle" and "The Copperhead," both Paramount, will be exhibited. Of these pending attractions the spectator will be left in ignorance, for there are several tantalizing "trailers" shown at each presentation.

The Marshall Square with a seating capacity of 1,620 is the largest motion picture theatre on the Southwest side. It is comfortable, well ventilated, has a spacious lobby and an excellent arrangement of seats. An organ, selected for the purpose, provides the accompaniment for the pictures during the daytime, and an eight-piece orchestra at night. This theatre belongs to the Marshall Amusement Company, which not only controls several houses but owns all of them. Unlike other such corporations each Marshall house is advertised singly in an effort to boost the theatre essentially rather than the company. The erection of four motion picture theatres, each having a seating capacity of at least 3,000, is now being planned by the owners.

Secretary Hugo's Life Filmed

At the dinner which will be given to Secretary of State Francis M. Hugo at the Hotel Commodore, Chicago, on March 18, a motion picture will be shown depicting Mr. Hugo's life from the time he served as a parson on steamboats plying the St. Lawrence river up to and including his present term as secretary of state. During the last week a New York cameraman visited Mr. Hugo's home town, Watertown, as well as Cornell University at Ithaca, from which Mr. Hugo graduated. A number of scenes were also taken in and around the State Capitol.
Live News from Everywhere

Philadelphia Paragraphs

Committee Changes.

At a meeting held last week by the Motion Picture branch of the Chamber of Commerce, as the newly organized exchange men's association, Mr. Bob Lynch, chairman of the grievance committee, accepted the resignation of George Bennethum to provide for a member of the Exhibitors' League to serve in the grievance committee.

Poster Fight Still On.

The poster situation in the past few days has remained unchanged. The attempt of the exchanges to compel the exhibitors to purchase posters direct from the exchanges and their refusal to supply them with mounted paper, has provoked a storm of criticisms from the theatre men in this city.

Philadelphia Has Clean Films.

More than 150 prominent Philadelphians who enlisted the Inter-Church Federation of Philadelphia recently in a city wide campaign for clean moving pictures, reported upon their activities in this city. The campaign, which is designed to counteract objectionable features. Complaints against several posters outside some theatres were made, stating that they were used against the immoral. Mrs. William S. Ashbrook, chairman of the Social Purity Committee, directed the campaign.

Exhibitors Elect Officers.

At a meeting held last week at the Exhibitors' League of Philadelphia, the following members were elected to offices for the current year. Albert J. Fischer, president; Samuel B. Blatt, first vice-president; J. S. Evans, second vice-president; Chas. H. Goodwin, recording secretary; David Starkman, financial secretary and solicitor; Harry Green, treasurer.

Sic 'Em, HII!!

Bill Wilson, manager of the Imperial Theatre in West Philadelphia, is putting up the house on the theatre for sound stage management and novel advertising stunts.

From Ground Up.

M. E. Comerford has purchased ground on Wyoming avenue, Scranton, opposite Polf's, for the erection of a new theatre.

Buffalo Bulletins

Buffalo'll Be There.

A unusually large delegation of Buffalo exhibitors and exchange men will attend the state convention of the Motion Picture Exhibitors' League, according to J. H. Michael, manager of the Victoria Theatre and chairman of the Executive Committee. The delegation will leave Buffalo Monday night, March 8, for Utica for the annual meeting. The prominent local film men who will represent the Queen City of the Lakes will be Harold B. Franklin, Shea's Hippodrome; E. O. Weinberg, Strand; Ira M. Mosher, Palace, president of the Buffalo Theatre Managers' Association; J. H. Michael, Victoria and Regent; Bruce E. Elmwood; Elmer C. Vinegar, Central Park and Franklins; S. Morita, Famous Players-Lasky; Frank S. Hopkins, Universal; P. H. Smith, First National; Archie Moses, Select; Henry E. Wilkinson, Realart; J. H. Greenwald, Fox; Henry W. Kahn, Metro; J. B. Kimberly, Republic; Eddie Hayes, Robertson-Cole; Hub Taylor, Triangle; J. C. Lawlor, Biograph; George Hall, Maxine and Capitol, and Joseph Schuchert, theatrical promoter.

90 Per Cent. Simplex.

Al Becker, manager of the Becker Theatre Supply Company, reported that Buffalo filmdom is approximately 50 per cent. Simplex equipped. Mr. Becker has closed contacts to furnish all of the new theatres now being built with Simplex machines, including the Capitol, River, Rival, Diamond, new Hertel Avenue Theatre, and two new machines recently installed in Shea's Hippodrome. Mr. Becker is busy planning private film programs in the local hotels for various Buffalo organizations.

Elks Aid Maimed Soldiers.

Saturday evening, March 6, the local lodge of Elks presented "The Way Back," produced by the National Elks War Relief Commission. The receipts went to the fund to aid maimed American soldiers. Henry C. Price was chairman of the arrangements committee. The affair was largely attended. Claire Whitney has the leading feminine role in the film play.

MacFarlane in Buffalo.

William MacFarlane, manager of the Liberty Theatre, Canandaigua, N. Y., was in Buffalo last week, visiting Buffalo exchanges. Mr. MacFarlane had confined his home for several weeks with illness. Before his visit to Buffalo he had his first trip to Buffalo in many moons.

Majestic, Utica, Sold.

According to "Andy" Sharick, local select exploitation men, the Majestic Theatre, Utica, owned by the Empire Theatre Corporation of Syracuse, has been sold, and the manager, Al Hogan, will go to the Cleveland guide the policies of the Top Theatre, now operated by the same company and managed by T. L. Hogan, Al's brother. It is reported that "T. L." is going into a new line of business this spring.

Back From Atlantic.

Ned Kornblite, manager of the Star Theatre, Easthampton, N. Y., and his wife, have returned from a week's vacation in Atlantic City. Mr. Kornblite is president of the Symphony Amusement Company of Binghamton.

Buys Tonawanda Site.

The recent sale to the General Theatres Corporation of 140 feet front on Main street, North Tonawanda, discloses a deal that will call for the building of a large theatre in this town. Plans have been made for the expenditure of $50,000 in connection with the building of a business block and theatre building. Harry G. Egan, Al Becker and Harry Marsey are among the officers of the corporation.

News Briefs.

Al Lichtman, of Famous Players-Lasky, was in Buffalo Sunday and a meeting of the Buffalo branch of the Musicians' Association, J. H. Michael, Victoria and Regent; Bruce E. Elmwood; Elmer C. Vinegar, Central Park and Franklins; S. Morita, Famous Players-Lasky; Frank S. Hopkins, Universal; P. H. Smith, First National; Archie Moses, Select; Henry E. Wilkinson, Realart; J. H. Greenwald, Fox; Henry W. Kahn, Metro; J. B. Kimberly, Republic; Eddie Hayes, Robertson-Cole; Hub Taylor, Triangle; J. C. Lawlor, Biograph; George Hall, Maxine and Capitol, and Joseph Schuchert, theatrical promoter.

Canadian Chips

Ward a Theatre Man.

J. ACK V. WARD, formerly advertising manager of the Moose Jaw News, and more recently manager of the Allen Theatre at Regina, has been appointed manager of the Galley Theatre, Winnipeg, Manitoba, in succession to Mr. McCullough, who has taken a position in eastern Canada. While in Moose Jaw, Mr. Ward organized the Moose Jaw Advertising Club and was also prominent in amateur theatricals, being a member of the Garrick Players. The Galley is one of the Allen houses in Winnipeg.

paramount Buildings.

The Paramount Theatre interests, associated with the Famous Players Canadian Corporation, have decided to erect a large new moving picture theatre at Danforth and Pape avenues. In the north-eastern section of Toronto, Ontario, this house will have a seating capacity of 2,000, and will be ready for use next October, it is promised.

J. and J. J. Allen opened a fine Allen theatre on Danforth avenue, not far from the site of the new Paramount house, last August, and it proved a great success from the start.

Robson to Australia.

Frank Robson, for many years manager of the York Theatre, Toronto, Ontario, has returned to return to his home and association, Australia. Before his departure Mr. Robson was tendered a farewell dinner at the St. Charles Hotel by the moving picture men of Toronto. In behalf of theToronto exchange managers and others, Mr. Claire Hague, president and general manager of the Canadian Universal, who officiated as chairman, presented Mr. Robson with a handsome gold watch.

Practically all local exchanges, many of the exhibitors, the exchanges' association of Ontario, the Toronto Moving Picture Operators' Union, the motion picture managers and others, were represented at the dinner.

Under the direction of Mr. Robson, the York Theatre, Toronto, has been the home of the most successful and substantial amusement enterprises in Toronto. For several years he followed the policy of changing the entire program every day in the week because of the transient nature of the patronage. It was only quite recently that Robson abandoned that policy.

Detroit Doings

Miles Gets Theatre Back.

TH E Miles Theatre, Detroit, built ten years ago by Charles H. Miles, and of which he relinquished control eight years ago again will come under his management April 1. On February 24 Mr. Miles obtained the lease and the Playing the $50,000 more than the next highest bidder. After building the Miles Theatre, Mr. Miles managed it for two years and then organized the Miles-Detroit Theatre Company. He sold 59 per cent. of the stock, retaining the balance, later disposing of all his stock.

Mr. Miles now operates the Orpheum, Regent and Allen theatres. All has been hired for this month, and is planning the erection of a new theatre at Grand River and Roosevelt avenues to seat 2,000. Mr. Miles' theatres in Cleveland are also a part of the Charles H. Miles circuit.

Good Pictures Made Money.

Colonel W. S. Butterfield, of the Butter-
field Enterprises, operating extensively through Michigan, says this is the best year his theatres have ever had, and he attributes considerable of this prosperity to the quality of special productions that he has been showing.

Edward Beatty, booking manager for the Butterfield Circuit, will have a Detroit office March 1 at 697 Film Building.

Burns Goes to Jacksonville.

Frank H. Burns, for the past nine months assistant manager of the Majestic Theatre, Detroit, has resigned an assignment of one of the S. A. Lynch theatres in Jacksonville, Florida.

Exhibitors Prospering.

M. L. Livingston, supervisor of branch offices for the United Theatre Equipment Corporation, Detroit, recently on route home after making a trip through Michigan, says he has had an exceptionally busy season. Heizard found exhibitors everywhere recovering from the "flu" and cold weather and that business was gradually resuming its normal basis. "The best way we have of judging the prosperity of the exhibitor is the way in which he is buying our theatre equipment, demanding the very best and ordering in larger quantities than ever before," said Mr. Livingston. "We are selling generators, more Hallberg generators, more Minqua screens and more of everything than ever before."

Charnas Has the Pep.

Harry Charnas, president of the Standard Film Corporation here recently. He came 100 per cent enthused over "The Lost City" serial, which he says is the greatest serial ever made. He stated while here that it was going over tremendously in Ohio.

Take Over Holland Theatre.

Fitzpatrick & McElroy, who already operate in about ten Michigan towns, have taken over the Holland Theatre in Findlay, Ohio, and are now having it enlarged and remodeled.

Minneapolis Musings

Gileth Buys Fotopla.

GILRETH, manager of the Fotopla Theatre, Watertown, S. D., has purchased from F. J. Riley & Son, their theatre at Doland, S. D., it was announced this week. Mr. Gireth is preparing to take possession March 1. The firm of F. J. Riley & Son plans entering the motion picture theatre business again in the near future.

Muir Heads New Exchanges.

Organisation of another independent film exchange in Minneapolis, to be called the Reelcraft Pictures Corporation, was announced this week. Harry Muir, for the last two years in charge of the Minneapolis branch of the Standard Film Corporation, will head the new company, which will distribute only short reel subjects, including comedies, features and educational features.

The company's first releases, which will begin March 20, include two reel Alice Howel comedy, one two-reel Billy West comedy and a single-reel subject entitled "Pointed Paragraphs."

John Stokes, who has been Mr. Muir's assistant for the last year, has been placed temporarily in charge of the Standard Film Corporation office.

West Becomes Advertising Man.

C. R. West, former Minneapolis newspaper man, has been appointed advertising manager for the Liberty National Theatre in Denver, Colorado. Mr. West, who was formerly city editor of the Minneapolis Daily Tribune, is known to thousands of newspapermen and motion picture fans throughout the northwest as "H." For several years, he wrote most of the reviews on plays in Minneapolis theatres for the Tribune. Last September he went to Dallas, Tex., to join the publicity and exploitation staff of the Southern Enterprise, which position he resigned to take up his new work.
Cleveland Conversations

Spillman Theatre Coming.

The newest theatre to be projected for Cleveland will be the Spillman Theatre, a vaudeville and picture house to be located at 11314 Kinsman road. Its name will be the Spillman Theatre. The owner and builder is Jacob Spillman, and he also will manage the house. The building will be of the latest and most modern construction, and will cost, it is estimated, $160,000. It will have stores and living suites and the theatre portion will accommodate 1,200 persons.

The house is scheduled to open in the summer. Cleveland now has a Stillman Theatre, operated by Marcus Loew. But this one will be different.

Convention Sees "Delivery.

The thousands of teachers attending the National Educational Association convention in Cleveland had an opportunity of seeing the photoplay "Delivery" which stars Helen Keller, and as they return to their respective homes, there isn't any doubt but what the production will be given a wonderful word of mouth advertising.

The picture was shown at the Strand Theatre and made a very good impression on the public because of its novelty and the fact that it is a true story of the life of this remarkable woman, paralleling it with the life of another blind child, which offers the public the greatest opportunity to educate themselves as in the case of Miss Keller.

Pantages in Cleveland.

It was reported in Cleveland last week that Allen J. Pantages, the western vaudeville man, and C. H. Miles, vaudeville and picture man of Cleveland and Detroit, were in a deal to erect a big theatre in Cleveland.

San Francisco Shots

ARCUS LOEW, master theatre builder, whose activities have been extended to the Pacific Coast as an exhibitor and producer, arrived at San Francisco last week to inspect his local properties and to confer with his representatives and co-workers in this territory. While here he stated that work on the newest theatre in the Pacific Coast city is being rushed and the one that is to represent an investment of $2,000,000 will be commenced on May 1 and that buildings finished this summer would be under way on still another one. Each of these buildings will have a seating capacity of about 2,500.

In addition to erecting theatres in this city Loew's, Inc., is building houses in Oakland, Stockton, Sacramento, Los Angeles and Long Beach, with plans under way for invading still other cities.

New Lease on Hippodrome.

A. C. Blumenthal & Co., acting for Loew's, Inc. and Ackerman & Harris, have effected a deal for a lease on the Hippodrome Theatre on O'Farrell street for a term of fifteen years at a gross rental of about $1,600,000. This theatre was built by G. M. "Bronco Billy" Anderson and was originally operated as The Galey. Taken over several years ago by Ackerman & Harris, it became their first downtown house and formed the nucleus for the Hippodrome Circuit, which has since spread to a number of districts. The present lease is in effect for three months improvements costing in the neighborhood of $50,000 will be made. It is the plan to meet the present policy of vaudeville and moving picture entertainment.

Orpheum Treasurer Dead.

Franklin Maurie Leavy, treasurer of the Orpheum Theatre, and one of the best known men in the amusement business, passed away at his home in San Francisco on February 16, following a brief illness. Mr. Leavy, who was forty-two years of age, had been connected with the financial department of the Orpheum for the past eleven years and for the past five years had filled the position of treasurer.

Robert Barton Passes On.

Robert Barton, of the White Theatre, Fresno, Cal., died recently. For many years he was connected with the amusement business in the San Joaquin Valley and handled many of the large productions shown at Fresno.

Civil Workers View Films.

Miles Brothers, who maintain a studio at 1120 Tenth street, offered a private showing of business and educational films on the afternoon of February 14 to representatives of labor associations. The showing was for the purpose of illustrating the advantages of using the screen as a means of securing desirable publicity.

Publicity Expert Weds.

W. Harold Wilson, who handles the publicity work of the Kahr & Circuit, as well as the business of the company, was married during the past week to Miss Sophie thin Martin, a well-known newspaper woman.

Producers Seek San Francisco Scenes.

G. B. Samuelson, a leading producer of England, arrived at San Francisco recently, accompanied by his players, and is making pictures along the local waterfront. With him are Miss Jade Madge Tilder, a leading English actress, and Malcolm S. Boyd, associate manager and chief cameraman; William Basson, associate manager; Malcolm S. Boyd, director of publicity; Campbell Gullan and C. M. Hallard.

Theatre License Fees to Rise.

The Board of Supervisors of San Francisco, to provide necessary sources of additional income and theatre owners are making preparations to pay higher licenses. The city council is examining all present license fees being considered, but strenuous objections are being voiced against such a drastic change.

Hite Takes for Theatre Reservation.

Architect A. W. Cornelius, of San Francisco, is taking bids for the erection of a moving picture house at Richmond, Cal., for the Torner & Dehnken Circuit. The amount of the bids will determine whether the theatre will have a seating capacity of 1,600 or 2,500.

Edison Theatre Closed.

The Edison Theatre, conducted for years on Powell street, near Market, under the management of H. J. Gouliner, has been closed for the time being due to the failure to remodel to furnish additional room for a confectionery store. A new site for the theatre has been selected and work on the building will be pushed forward. The stockholders of both the theatre and the block are being asked to support the enterprise.

Additions to Coliseum Theatre.

S. H. Levin has awarded contracts for additions to the Coliseum Theatre, already one of the largest of San Francisco's suburban theatres. During the short period that the theatre will be closed patrons will be accommodated at the Lincoln Theatre nearby.

American Photo Player Company Elects.

The annual election of officers of the American Photo Player Company, whose success is closely linked with that of the moving picture industry, has been held. The headquarters at 169 Golden Gate avenue, the new officers are: President, H. J. Werper; vice-president, F. F. Beekman and A. L. Abrams, and secretary-treasurer, P. G. Jacobus. Mr. Beekman said, "This was for me a very pleasant and a very sure step in the progress of our company." The result is to be published in full in the coming issue.

Mrs. Barton to Manage Theatre.

Mrs. Nan Barton, widow of Robert G. Barton, of Fresno, Cal., who died recently, has been elected president and manager of the Central California Amusement Company which operates the White Theatre. Those composing the company are: R. G. Barton, Albert Betten, the Barton Estate, H. W. Lake and A. W. Burdick.

Atlanta Advices

Consult Atlanta's Mayor.

In a telegram to the mayor of Balnbridge, Fla., President Calvin Coolidge, stated that he did not feel it was necessary to close the theatres, churches and schools because of the influenza epidemic, providing the buildings were well ventilated. The decision of the Atlanta mayor was given after the Atlanta health authorities made an investigation, deciding that well ventilated buildings did not add to the spread of the malady even if crowded therein. Several mayors of Georgia cities have asked the advice of Mayor Key in this matter.

Gish Film in Atlanta.

Dorothy Gish and other Griffith players entertained the public for the past several days filming various scenes in a new production, "Her Majesty," Ralph Seigmann is directing the production.

New Theatres in the South.

J. C. Whitfield will build a $75,000 theatre at Birmingham, Ala., two stores, $6 by 140 feet. Ernest Boehringer, of New Orleans, will erect a $150,000 theatre at Pensacola for a seating capacity of 2,500. L. D. Joel and others will build a $100,000 moving picture house at Jacksonville, Fla. Work has been actively resumed on the new theatre of the American Amusement Co., one of the largest and finest motion picture houses in the South. It will be completed this summer.

Baltimore Brieflets

Daylight Bill in City Council.

A new ordinance has been introduced in the City Council of Baltimore City to provide for a daylight saving bill, the Ways and Means Committee of the City Council will take it up at a meeting on which they will hold on Monday afternoon in council hall. A public meeting will be held in order to obtain the views of the general public and others interested by the committee of which William G. Towers is chairman.

Schanez's Theatre Sold.

Schanez's Theatre, Pennsylvania and North avenues, which was built and has been operated with Benjamin Schanez, in the number of years was sold last week to Harry Reddish, who has been managing the playhouse for Dr. Schanez. Mr. Reddish also manages the Patterson Theatre in Highlandtown. He is well known to the trade by the name of Harry Schanez. He intends to continue the operation of the theatre on a high-class business basis, which he purchased from Lexington street to an alley in the rear and is four stories high.

Matthews Buys Govans.

The Govans Theatre, York road and Rosalie avenue, which measures 25 by 100 feet, has been sold to William E. Matthews by J. J. Jacobson. Mr. Matthews was formerly associated with Mr. Jacobson in the operation of the Liberty Theatre on South Broadway. The Govans is to be given a
Baltimore Theatre Sold.
The Baltimore Theatre, 2305-7-9 Fait avenue, which was owned and operated by the Broadway Amusement Company, of which J. Louis Rembusch, general manager, has been purchased by the Greater Baltimore Theatres Company, under the new management. The purchase price is said to have been near $10,000. The Broadway Amusement Company also operates the Broadway and Arcadia Theatres. The Greater Baltimore Theatres, Inc., controls the operation of the Greater New Belvedere, Aladdin and New Belnord (now building).

May Have to Change Plans
Unless some arrangement can be made with the lessees of the old Shriner lot on which the Marston University School is located, on the northeast corner of North avenue and Charles street, so that they will give the property before the expiration of the lease for two years, the construction work on the new moving picture and vaudeville theatre in which Marcus Loew is interested, will have to be put off until that time. The working plans for the building will be started very shortly, it is thought.

Theatre on May 1
The attractions which will be put in Albaugh's Lyceum Theatre, on North Charles street, near Preston, will be decided upon after the decision is made as to the date of the James L. Kernan Company, returns from Florida. This company will take over the theatre on May 1, having recently purchased it.

Personal's of Baltimore.
C. B. Price is now in Baltimore with his picture, "Log of the U-$5," which he purchased from the British Admiralty.

Hornbeck Snub.
Harley Hornbeck, president of the Hornbeck Amusement Company, which operates the Chicago, State Street theatres in Lafayette and other theatres in Kendallville and Monticello, has been sued for possession of the Strand Theatre at Decatur by Cy B. Williams, of Frankfort, owner of the building. Mr. Hornbeck contends that he has a five-year lease on the structure and that the lease carries with it an option for the purchase of the building. The suit was filed in the White county circuit court.

Hoosier Happenings
A MOTION picture theatre, to cost between $60,000 and $75,000, is to be erected at Columbus, Ind., in the near future by Frank J. Rembusch, the general Indiana exhibitor, according to an announcement from Columbus.

Mr. Rembusch has his motion picture theatres incorporated under the name of "The Rembusch Enterprises." For a number of years he has been the manager of the Theatre in Shelbyville and a theatre in Indianapolis. He is also interested in the new Ohio Theatre and has been the manager.

Robertson-Cole Gets Albert Capellani's "Fortune Teller;" Is Based on Wood's Play

ROBERTSON-COLE sprung another surprise in securing Albert Capellani's "The Fortune Teller;" as a super-special release, in which Marjorie Rameau is starred. The releasing of "The Fortune Teller" is a foretaste of the calibre of productions which are to be offered exhibitors by Robertson-Cole. Following closely upon the announcement of the Capellani release, this company has just revealed the fact that the French director will produce a series of eight major productions for Robertson-Cole within the next five years.

Screen Version Is Elaborate
The drawing power of "The Fortune Teller" can best be estimated in bringing to light the fact that "Out of the Fog" and "An Eye for an Eye," starring Nazimova, were two pictures which were in big demand.

"The Fortune Teller" is a story which grips from the opening scenes until the final fade-out, said Mr. Capellani after completing the world tour of that production. "The plot comes from the celebrated A. A. Woods production which had a continuous run of 12 months at the leading theatres in the country.

The spoken drama was indeed a great drawing power, but the time necessary to convey the essential story of the story was too great for the legitimate stage. Realizing this, I was quick to take the story, at a high figure and worked it to the limit to permit the making of the story which would be too large for the legitimate stage."

"Every man, woman and child who has seen 'The Fortune Teller' on the stage will demand to see the improvement made upon the story by the screen version. The elaborateness of the motherly character played by Miss Rameau is shown to perfection in the silent drama.

Production Not Scheduled
"I was so impressed with this picture that I do not allow even a mention of the film or to touch it after I had perfected arrangements with Robertson-Cole to re-lease 'The Fortune Teller.' In this manner I can take the public into my confidence and without fear of contradiction foretell that this screen version of a big play, with a well-known star, will add another page to successful motion pictures."

Release Will Be Deferred
Robertson-Cole will be in no hurry to release "The Fortune Teller." So that the routine work of the company might go on as usual and to prepare the way for another series of announcements the publicity, exploitation and advertising of "The Fortune Teller" will be carried out by special corps of experts.

The lobby card and poster will be the most elaborate ever printed by Robertson-Cole. The advertising will be centered upon one point, but will be nationwide. Nothing will be released this photodrama in keeping with the announce-ment that it is the best ever offered to the public by Robertson-Cole.

President Thompson of Special Pictures Names Comediyart Distributing Personnel

COMPLETE arrangements for the physical distribution of the "Comedyart" releases of the Special Pictures Corporation have been almost perfected, according to an announcement made at Los Angeles this week by Louis W. Thompson, president of the new organization, and Sol Lesser, under whose general supervision the physical distribution is to be carried on.

Among the more prominent exchanges through which the "Comedyart" releases will be handled are Ascher brothers, for the territory adjacent to Chicago; Arthur S. Hyman, for Detroit and vicinity, and Ruben T. Snyder, for the balance of the district.

Other exchange affiliations include the Criterion Film Co., Atlanta; Major Film Company, Boston; Gardner Syndicate, Buffalo; Goldwyn Co., Cincinnati; Masterpiece Film Company, Cleveland; Henry Dolman, Indianapolis; Alexander Film and Wallace Kirk, and 20th Century Film Company, Philadelphia; Supreme Photoplay Company, Pittsburgh; All Star Film Exchange, San Francisco and Los Angeles; and Dave R. Snyder Film Attractions, Washington, D. C.

D. M. Thomas is special eastern representative, with supervision over the New York, Buffalo, Washington, Boston, Philadelphia and Pittsburgh exchanges. Working with him are Theodore Williams, with G. J. Corbett in the Boston territory; George Wright, Buffalo; Dave Silverman, Dave Gross and Julius Schwartz, New York; Harold Rodner, Philadelphia; Harry E. Reiff, Pittsburgh; Dave Mitchell, Washington, D. C.

E. C. Davies and Frank Williams are representing the Chicago office; Harry Gribelle, Cincinnati; Frank Marshall, Cleveland; Frank Drew, Detroit; O. P. Faucher, Indianapolis; Joseph A. Quinn, Los Angeles; and C. R. Mathews, San Francisco; E. T. Wakefield, Seattle.

Irving Unger is in charge of the Toronto territory; Louis J. Arado, St. Louis; Sol Davis, Dallas; and W. F. Coleman, Kansas City.

Fifth Avenue Scenes in Jans Pictures
All exterior locations for B. A. Rolfe's second production to be released through Jans Pictures, entitled "Nothing a Year," have been filmed, which will begin immediately on the interiors at the Peerless Fort Lee studios.

One of the difficulties experienced by Director Rolfe was the time of his filming the exterior views of the fashionable Fifth Avenue shops. In order to gain the desired effect he secured a police permit to use the new elevated traffic regulators along the avenue in order to perch the camera. Director Rolfe feels that the attraction part of the story will mean a lot to the value of the story.
Among Busy Exchangememen

Billy Watson with Robertson-Cole.

APPOINTMENT of Billy Watson, veteran motion picture manager, as publicity and exploitation director, is announced by the Robertson-Cole Minneapolis exchange. Mr. Watson has for several years been manager of the New Garden Theatre, Minneapolis. Prior to that he was on the Orpheum stage. Later he managed a vaudeville house.

Quive Batting High.

Ralph Quive, Realart manager in Detroit, has booked first-run in Detroit at the Majestic Theatre, two more Realart star series pictures, "Erstwhile Susan" and "Anne of Green Gables." Tom Eland, who books the Miles house, which includes the Majestic, will play "Soldiers of Fortune," first-run at that playhouse and then show it for a week at the Orpheum.

Author Visits Big V Exchange.

A recent visitor at the Detroit Vitagraph exchange to see Manager J. M. Duncan was Frederick Van Rensselaer Dey, the famous Nick Carter author. He came here to address a meeting of fathers and sons at the Detroit Board of Commerce and spent a few hours talking "movies" with Manager Duncan. Incidentally, he said that the first Harry Mosey picture—the story of which he wrote, was very good.

Cohen Added to Realart's Sales Force.

Maurice Cohen, formerly connected with Universal and the Gardiner Film Syndicate, has been added to the sales force of Harry E. Wilkinson, the Buffalo manager of the Realart Pictures Corporation.

A. R. Ninninger, formerly representative in Florida for Vitagraph, has taken over the management of the Bonita Theatre, Tampa, Fla.

T. W. Brady, Buffalo manager for National Pictures, Inc., has returned to the office after being confined at his home for two weeks with a serious attack of grippe. Al Botham, Buffalo assistant manager, also returned following an attack of influenza.

B. C. Edlis, one of the best known film salesmen in the Pittsburgh territory, is now on the road for the Quality Film Corporation.

Al Brandt, special representative of Universal's Educational Films, spent a few days at the Pittsburgh Universal branch recently.

Ira Aronson, formerly special representative for the United Picture Theatres Corporation is now field representative for the National Picture Theatres, Inc., with headquarters at the Pittsburgh branch.

A. W. Woodward has joined the sales staff of Gunther Pictures, Buffalo, in charge of Rochester and vicinity territory.

Atlantic's Colony of Exchangememen.

From a list published in Southern Picture News we are able to assemble some of the representatives who serve the trade in the Southeast with headquarters in Atlanta. Among the list of Atlanta's colony of salesman, are: Arthur S. Dickerson, Goldwyn; M. C. Coyne, United Artists; U. T. Koch, Consolidated; Jack Simpson, Enterprise; Robert A. Neeley, Pathé; Walter R. Liebman, Select; Charles E. Kesnic, Metro; C. R. Beacham, First National; Joe L. Maranette, Realart; O. P. Hall, National; Frank P. Bullot, Fox; William Sipe, Criterion; R. A. Davis, Robertson-Cole; Mrs. A. H. Sissons, Republic; J. W. Hanlon, United; Adolph Samuels, Southwestern, and Carl B. Rountree, Scenic.

Frank Drew, recent salesman for Fox, formerly with the Hyman Attractions, for ten years manager of the Avenue Theatre, Detroit, and former president of the Detroit Universal Film Co., releasing Universal productions, has been appointed Detroit manager for Special Picture Productions.

W. D. Ward, manager of the Detroit Universal exchange, recently gave a stag party to the Detroit Universal managers and their guests. He expressed his appreciation for the splendid support they gave himself and salesmen to help win second prize in the national $6,000 contest of Universal exchanges. It was strictly stag and everybody had a great time.

Congratulate Jack Simpson.

Everybody is congratulating Jack Simpson, and all his Atlanta territory are offering him that glad hand because of his recent appointment to the position of Manager of the Atlanta office of the Paramount-Acetate exchange. Having been associated with the S. A. Lynch Enterprises practically from the start of this corporation, and for the past few years having functioned as chief executive of the Enterprise Distributing Corporation at its local office in his own home town, Mr. Simpson has acquired a host of friends in the film industry.

Division Manager W. J. Pratt, in announcing the appointment of Mr. Simpson, who will start on his new duties March 1st, reports that Former Manager R. S. Bradford, whom Simpson will replace, was transferred from the Atlanta Paramount offices to become chief executive of the Paramount Chicago exchange.

Good Work!

Harry V. Martin, publicity man for the Cincinnati office of Goldwyn, was the recipient of many telegrams last week from the home office and exhibitors for the excellent publicity he gave "Pinto," Mabel Normand's picture, while being exhibited in this territory.

The first of the 1920 Sales Dinners by Pittsburgh Universal sales force was held in the Blue Room of the Hotel Anderson Friday evening, February 20.

Vitagraph Office Visited.

H. Bradley Fish, Far Western Division manager for Vitagraph, spent a few days at the San Francisco office, coming up from Los Angeles. H. H. Hicks, Los Angeles manager for Vitagraph, has also been here visiting old friends. Larry Semon comedies have been booked at the Balto. On Screen and Stage.

Alice Brann, Realart Star, was in Buffalo at the Shubert-Tuck the week of March 1 in stage play, "Forever After," and at the Palace the same dates in her screen vehicle, "The Fear of M. M." Miss Brady's stay in Buffalo she inspected the local Realart exchange as the guest of Manager Henry E. Wilkinson.

Clayton Sheehan, district manager for the Fox Film corporation, has returned to Buffalo from his trip to the Pacific Coast, during which he visited all Fox exchanges en route. Clayton is a brother of "Winnie" Sheehan, general manager of Fox, who is a former Buffalo newspaper man.

It's in the Atmosphere.

Following the announcement last week of an addition to the Al Sherry family, the World correspondent must needs report another gain in Buffalo's population in the arrival of "the prettiest baby in the world," at the home of C. A. Taylor, local Pathe manager. Congratulations "Buck."

F. C. Bonistall, Pittsburgh manager of the National Pictures, has his head bandaged as a result of a fall which he sustained on the icy streets. His latest film, "Bonny" was knocked unconscious by the fall and three stitches were required to close the wound made by it.

William Humphries, late Philadelphia manager of Triangle, has resigned from the Triangle Picture Theatres Corporation in company with Joseph Sissons, former representaive. Mr. Humphries is at present looking over the field for future connections.

The vacancy recently caused by the resignation of George Ames, former manager at the Philadelphia Pathe Exchange, is being temporarily filled by assistant manager Epperson.

Harry Tyson, a pioneer in the film business, has succeeded J. Starkman as salesman with the Fairmount Feature Film Exchange, Philadelphia.

Emanuel Marks, who has been in the film business for eight years and until recently worked in the New York territory, is now in Baltimore for the present to represent the United Picture Theatres of America. Mr. Marks covered the Connecticut territory for W. W. Hodkinson prior to his connection with United.

Joins First National Staff.

M. Edwards, formerly connected with Realart Pictures Corporation and Gardiner Pictures, Inc., has been engaged by P. H. Smith, Buffalo manager, as a First National salesman. Mr. Edwards has many friends among Western New York exhibitors. He will cover the southern tier.

Ralph Myers is now manager of the Pittsburgh branch of the United Picture Theatre Exchange, located at 414 Penn avenue, which distributes the United, Triangle and Hallmark productions. Mr. Bronster, formerly manager of the Triangle, and Mr. Aronson, formerly district manager for the United, resigned their positions recently.
Clara Kimball Young in The Forbidden Woman

From the famous book by Lenore J. Coffee

The most lavishly staged CLARA KIMBALL YOUNG Picture in years. A daring love story of two continents, carrying a worldwide appeal.

Distributed by EQUITY PICTURES CORPORATION

ACQUA HALL, NEW YORK
QUITY'S Policy of big, sensational, dignified productions done on a scale surpassing anything ever attempted in the industry is meeting with spectacular success everywhere in America and abroad. Equity is providing pictures that set the pace for artistry and investiture, story and KNOWN DRAWING POWER of the Star. Equity is also open to exploit and market big pictures from other producers. If you have that character of attraction communicate with us at once.

"EYES of YOUTH"

entering now in its most popular period is playing return engagements in hundreds of the finest theatres in the land, with reports of capacity everywhere. For example after a full two weeks' record breaking run in the Rialto Theatre in Rochester, "EYES OF YOUTH" has been re-booked for another run. This is one instance in hundreds of houses enabling millions to see it who could not do so on account of the record crowds on its initial run. Capacity on return engagements MUST mean something to you as a showman... HAVE YOU PLAYED "EYES OF YOUTH" as yet?

"SILK HUSBANDS AND CALICO WIVES"

Get this from Tulsa, Oklahoma:—"Silk Husbands and Calico Wives' opened yesterday to biggest Wednesday Matinee business in history of theatre. For first time at afternoon showing had to turn crowds away. Consider this amazing for day business never more than average on ANY picture. (Signed) Rialto Theatre, Tulsa, Okla." With a dominating box office Star in an alluring present-day story, "SILK HUSBANDS AND CALICO WIVES" furnishes a new brand of entertainment. Write us and we will inform you where you can book this picture in your territory. INDEPENDENT EXCHANGES wire for terms on this picture.
Advertising and Exploitation

By Epes Winthrop Sargent

Open Displays from Loew's Euclid Are

Models for Smaller Sized Ad Spaces

OME of the half pages coming in from M. A. Malaney, advertising manager for the Loew theatres in Cleveland, are among the prettiest we have reproduced, and they run to a high average of excellence, but we think that this for "On with the Dance" is about the best of the lot, thus far. For one thing it offers more cut attractor and gets the cut in artistically. Cut attractors are less essential in so large a space as in smaller displays where these must reach out and get attention, but they serve their purpose when they help to sell the story, as they cuts undoubtedly do. And you will find that this space will look just as well, save for the bottom lines, from one column up to the width of the page. That is the real test of a good large space. It is no more than an enlargement of a smaller advertisement as a rule. The only exception is where the extra space is taken to give room for a lengthy statement, and then it is not really an advertisement.

Personal Contact With Your Printer

GETS RESULTS IN THE SMALL OFFICES

ALTER C. BENSON, of the Haines Theatre, Waterville, Maine, writes: "I am having a little better luck with my printer of late. I adopted your suggestion and am spending a little time in the printing shop myself." That is about the only way to do where the printer does not know. Get on friendly terms with the man who actually sets your stuff, then get him interested in results and help him to find out how to get those results. You do not have to actually be stick type to know what you want. Tell him what you are after and if he is any sort of a printer he will, in time, catch your ideas and give you results. Mr. Benson is now using a ready print colored cover with the picture on the back so the house can get the display. This is something new and it is by no means a bad idea, though it eats up an entire page, which is a consideration in a four-page program.

Manager Uses Form Letter and Enclosures to Interest Patrons in Future Dates

SOMETHING a little different from the usual form letter was recently put out by Fred McCoy, of the Liberty, Fort Scott, Kansas. He does not hold it to one attraction or a week, but tells of opening events for a week preceding, inviting heralds and other copy. His last letter, for example, enclosed a folder for a road show, the poem "Lasca" for that attraction and a herald for "In Old Kentucky." He told in detail of five attractions coming, and talked a little about the house policy. It is overlong for the average letter, yet he makes it interesting by adopting an easy, chatty style that disarms resentment.
A Lobby Can Be Attractive Yet Not Circusy

the three enclosures it would be doing well, but this does more than that. It works by itself.

-P. T. A.-

Jazz Copy Breaks the House Records
for H. A. Albright at the American

SENDING in a fourteens for the American, Butte, H. A.
Albright writes that the attraction broke the house records
back to Christmas, 1917, the previous high water mark. We
thought it was the copy rather than the design which sold, though
Mr. Albright had drawn a very neat frame design of sycthes
and pitchforks surrounded by a taff tone of “Fatty” Arbuckle
to advertise him in “The Hayseed.” He has had Arbuckle comedi-
esses before, and he has run them with features as good as “The
Miracle of Love,” so it must have been the presentation. The

Pearl White

THE BLACK SECRET

Robert W. Chambers’ story, “In Secret,” made into a
serial—gripping—tense—but reasonable. Shown every
Saturday and Sunday at the Matinees only; all day Mon-
days and Tuesdays. Get in while it’s still young.

There does not seem to be a lot to the copy, but if you read
it over a couple of times you will begin to like it. It sounds
as though it had been written by a man who was dead cert
that he had just about the best show he could very well put
together. He is by no means modest in his phrasing, but at the
same time it avoids extremes and he does carry conviction.
It makes you feel that Mr. Albright means what he says. Starting
as an artist, Mr. Albright has developed into a very good copy
writer, which makes the ideal combination. Few artists can
write good copy and fewer copy writers can illustrate.

-P. T. A.-

White Spaces Show to Best Advantage
and Get Selling Argument to Patron

They all fall sooner or later, according to Rube Goldberg,
and Stanley Chambers, of the Palace, Wichita, is the latest
to step on a piece of ice. We’re been applauding Mr.
Chambers as one man who used white spaces intelligently, and
then he comes along with the Arbuckle-Washburn display to the
right of the first cut. It is not bad to look at, but the lines
obscure the titles. Just as he was slipping, Mr. Chambers man-
eged to gasp out that he wanted mortises cut for the selling
talk, so he saved that much, but it is not what we would call
a good display for Mr. Chambers, though it is not distinctly
bad. The display on the left is better. It combines black with
type talk and the hand lettering is not distinctly bad save that
“Victory” in which the artist seems to have done his worst.
The letters look worm-eaten and are twice as difficult to read as they
would be in a straight outline. It may not matter much, but

when you are paying space rates for display, the clearer your
appeal the better. The smaller space in between is only two
nine and half against twelve and a half, but it stands out
with double the display because you can read every line and are
not too busy looking at pictures to want to read. If the pictures
will sell better than talk, then pictures are all right, but few
pictures sell as well as good, strong talk. If you give a quick
look to the next pair of examples it would seem that the open
cut is a third against a two column space, but they are both
doubles; the one on the right merely looks larger because it is
not so crowded. At that we like the silhouette display because
it is unusual. A straight cut similarly handled would not be
good, but the black is odd and will attract attention, especially
as the text announces the appearance of a local man in his
first picture. This same drawing was made in several sizes
for different days and probably got over. The right hand display
is a Saturday advertisement with a last times’ announcement
up in the corner and a larger space for the coming favorite. Mr.
Chambers also sends in a very pretty post card for the house
showing two views and intended for free distribution. Not alone
is the idea good, but it is a very pretty piece of color work.

New York Lobby Made Attractive with
Its Painted Posters Neatly Displayed

Attractive lobbies are seldom plastered with one sheets
and plenty of them. The best results are generally gained
without recourse to too much paper unless the house is a
transient one dependent wholly upon the chance of getting the
passer-by. This picture of the lobby of the Strand, New York,
shows an exceptionally pretty display without the use of any
lithographs, these being replaced by original drawings in colors.
For the week in question Harold Lloyd got the inside displays
and Madge Kennedy the street side of the column.

Three Displays from Stanley Chambers, Two of Which Are Not
in His Usual Style.

The Lobby of the Strand Theatre, New York.
If Your Printer Grouches; Book "Pollyanna"

Grouchy Printer Takes
All Joy Out of Living

LATELY we showed some samples from H. L. Boek in this Gratitude, Ohio, and told how he was out of luck with one of the two papers in his town. He sends in another example of the general custom of some printers. His copy for "Upstairs and Down" called for a stair effect. It was better handled than many big town displays, because Mr. Boek lives and gets a width for an ascending and descending stairway that looked like something. One man told him that they would have to get an extra charge for the composition. The other foreman said he would set it up himself to make certain it would be right—and it was.

Two Results from the Same Copy. Compare Them.

In a sense the first printer was justified in making an additional charge, for the stuff is not easy to set and involves a loss of time, but Mr. Boek is a liberal advertiser and a fine man would have figured that he would get back his lost time on some simpler copy and would have put the job through without a time charge. He is losing right along, for that matter, for Mr. Boek always gives a larger space to the other paper because it is more willing to work with him to get a good effect.

There is a mighty short-sighted printer out in Newark and he needs to get clearer vision. The grouch also spoiled a half page for Fairbanks by poor selection of type. He had all the chance in the world to make a fine display, but he was not "there" and he set it all up on the machine and made a botch of it. Mr. Boek surely has his troubles.

Hand Lettering Is Bad
But When It's Jazzed—

EVEN at its best hand lettering is bad, but when an artist goes crazy and puts line or spots of blotsches into the stuff, his crimes exceed the limit of human endurance. The Colonial, Toledo, sends in a five-twelves in which the designer overshadows the lettering, and then, to make matters worse, the artist "jazzes up" the star and title by marking white lines down through the letters. Probably he imagines that this helps, but he entirely overlooks the fact that the chief value of the space is to sell tickets and not supply him with proof of his crimes. This broken letter was fashionable about a year ago and ran from coast to coast, but it never has been and never will be excusable in advertising. It may be all right in some classes of work, but in an advertisement, the main point is to get over house, star and title in the plainest, most legible letters so that even the man who is not looking at the space cannot fail to get unconsciously as he runs through his paper. Hand lettering will not do this as well as will type and mussing up the hand lettering merely aggravates the defect. Block type would have made something out of this space, but as it stands, it is not a pretty display no matter what the artist may think.

—P. T. A.—

A Five-twelves Spoiled by the Lettering.

The full page, the front carries a four twelves for Douglas Fairbanks in "His Majesty, the American," a two sixes for Miss Gilch in "Broken Blossoms," and a small current display as well as a number of readers in the local news. The entire layout must be close to a page and a half. White space is a virtue, but we think that this is almost too bare a space.

A pair of twelve point banks, one above the house signature and the other below the title would have helped to sell the play, but would have bettered the appearance of the page. It would also have been a good plan to have added the title below the "D. W. Griffith's" line, instead of trusting to the cuts. Even white space may be carried to excess. It is not white space itself which counts, but white space used to throw up the message, and here there is no message.

This Grauman Is Reverse
But There Is a Reason

USUALLY Grauman does not use reverse, but trusts to a cut frame and all type talk, but in the lower of these two displays there is a good reason for the use of reverse. It will be noted that the black gives a white outline of the figure of Lincoln with the legend, "Who

A Pair of Six Sevens from Grauman, of Los Angeles.

was this man?" running into a thirty-three word paragraph which sells the story. The outline perfectly suggests Lincoln, yet spares us the result of a poor drawing of a difficult subject.

The title does not come up as well as it might in the original for the black is a bad surface, but the selling is done with the two banks, one set in type within the figure of Lincoln and the other above the figure of Milt. Both are exceptionally well done. The Rialto space is more nearly typical of the usual Grauman display with the cut nicely framing the type display. If you will make a collection of these Grauman displays as they are reproduced here you will presently have a valuable study in the imagination and layout. Start your collection now. Some day you may need it.

Telling Too Much in a Full Page Display

TELLING too much is a common fault in full page displays. As a rule a full page is nothing more than a three set large so it will attract more attention and to try to get a page or, even a half,
Mr. Smith Makes His Trade Mark Save Space

This entire layout suggests that having purchased the space, the manager did not know what to do with it all. It is filled with type, but it doesn't say much. Some of the argument is good, but it is spread so that nothing takes hold and makes you want to see the play. If you have the patience to read all the way through you will get the idea that "Paid in Advance" should be pretty fair, but even if you read the entire argument you do not put the paper down feeling that nothing short of death can keep you away from the theatre that particular night. It is space largely wasted save for the moral effect which comes from the use of a large space, no matter how it is employed.

Funds for Deposit Slips

AKE checks have been used in many forms, but this check from the Happy Hour Theatre, Two Harbors, Mich., is something new. It is signed by "Turnme Over" and when you turn it over you find

A Full Page Display Far Too full of Type.

Write a Check to Provide

A reproduction of the house sign. This runs in every display and gives an eight line, double column space the value of a quarter page. You can't overlook Mr. Smith no matter what else runs on the page. Outside of the cut, "Mr. Smith"

Mr. Smith's Trade Mark Cut

Cuts Down His Space Bills

puts it in type, save for the title, which is hand lettered and in itself is not particularly well done. We like better a display for Louise Glau in "The Lone Wolf's Daughter." Although this looks smaller that the other in the circle, it is three columns by 100 lines, the only extra large display sent in. The contrast between the face of the star and the wolf's head in silhouette is unusually good. It is not often that the story permits such a contrast but in the theme, the character, and the artist. He has been quick to produce his playbill opportunity and does not read smoothly. It makes you almost see his picture, that the public that the picture deals with the same side of life. It reads on:

Mr. Smith's Trade Mark

Represents Extra Space.

The Best Way to Drive a

Balky Horse Is to Back

APPARENTLY capitalizing a well-known tendency on the part of the average man to do what he is told not to, the Penn Theatre, Springfield, Ohio, offers some unusual copy for "Broken Blossoms." The first paragraph is rather involved and does not read smoothly. It announces that the management wishes to warn the public that the picture deals with the same side of life as its theme, and that the story permits such a contrast between the characters and the theme, that the public will not expect—again this announcement is placed:

Mr. Smith Makes His Trade Mark Save Space

on the back of a printed endorsement which reads: "This check is endorsed by the Happy Hour Theatre. Bert Lytell will supply a thousand rollicking laughs in his presentation "Easy to Make Money." The date and prices follow. Fictitious checks are always good advertising because people will keep them and show to others and a

single check may pass through many hands where a throwaway might be dropped when read. They work best as mail enclosures. These are apparently real bank checks and are filled in with pen and ink, instead of being printed.

——P. T. A.——

Mr. Smith's Trade Mark Cut

Cuts Down His Space Bills

NOBODY knows better than S. Barrett McCormick the value of a good trade mark cut, and for Mr. Smith's theatre, a little brother or sister to the Circle, he uses the trade mark which is apparently

A Small Cut in Which the Trade Mark

Represents Extra Space.

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Put up a striking contrast in a small display
McComrick Introduces Old Idea in New Form

S. Barret McCormick Tries New Style Ads to Get Over "The River's End" to a Clean-up

Testing the value of his advertising for the Circle Theatre, Indianapolis, S. Barret McCormick made his work for "The River's End" somewhat of a test at the position the theatre held in the esteem of the theatregoers. It is an advantage for a First National attraction, he made use of some phrase to fortell an unusually large business, and he had the satisfaction of being able to say "I told you so" in a less irritating form in his during-the-week announcements. In other words, in addition to a carefully planned interest campaign, he invited the reader to play his hunch.

His opening gun announced "The hardest thing to find in town next week will be an empty seat at the Circle. This was not merely a brag. It was a virtual declaration that the story would be unusual. Week after week, elaborate campaigns have filled the house, but he put this in the nature of a test. He wanted to see if his word was believed, and the box office statements give him the answer.

A Semi-Teaser Campaign.

Starting in this idea, he did not advertise the play as a whole. He did not at once dwell upon the play and its production. Instead he took up the characters and introduced them singly, commencing with the producer in a three-fives. There is no superlatively praise apart from that "Most intense dramatic picture of 1920." He does not pike description on description. He makes a statement and adds: "Cut this out and paste it in your hat, and remember that the early bird gets the seat." The time table follows. It is up to the reader to believe Mr. McCormick or not, as he may elect.

This is Marshall Neilan

The Director of the Most Intense Dramatic Production Ever Seen So Far in 1920

"The River's End"

And the Show to See This Week at the Circle Theatre, Indianapolis, Ind.

All Next Week Starting Sunday

One of McCormick's Test Ads.

This was the introduction to a series of personal displays much along the idea of the familiar nursery rhyme of the House that Jack Built. Each display was sized to carry its cut, and each space introduced but one of the characters of the play, first Keith, the outlaw, then McDowell, the chief of the Mounted, who minus the outlaw-impostor feared, then the girl who loved McDowell, the Chinaman who loved the girl, and so on. Each of these led naturally to the next and so held the interest over. Each, moreover, carried a snapper line such as

"Get in early—that's the important thing. Begin planning now the day you will go and see the performance. Next week will break all of the Circle's attendance records."

In all of the displays there was nothing definite about the play other than it was taken from the Curwood novel. The only play angle read "Marshall Neilan's production of James Oliver Curwood's greatest tale, 'God's Country.' They all read alike and the aim was to play interest in the characters plus the assurance of the management. Mr. McCormick wanted to see if the public would take his word for it. He was trying to sell the reputation of the house. He wanted to see just how the Circle stood in the estimation of its patrons.

Two of the Advance Personality Advertisements.

The Friday advertisement, the last of the series, introduced Mary, the girl who loved Keith, yet seemed him to be her brother. This was the larger part of the series, 125 lines across three columns. This opening read: 'This is Mary, who loved Keith, the outlaw. She thought him her Brother and He Was Helpless to Tell Her What Was in His Heart.'

A New Teaser Form.

Even here there was no suggestion of the story; nothing to motivate the explanation. In a sense the advertisements were teasers and intended to arouse curiosity to the point of sending the reader to the play. All of the introductory paragraphs wound up with: "You'll meet him at 'The River's End' cupboard. The Marshall Neilan's production" line quoted above.

This is not a wholly new style of interest play, but it is a radical departure from Mr. McCormick's usual style and where a week of advance work can be done for a play with something more than a single part is better.

If Mr. McCormick had done nothing more than work this idea to its full and logical conclusion he would have been doing much, but he put in the prophetic angle as well and made two approaches.

Broke on Saturday.

In Indianapolis, as in many towns, the big break comes on Saturday instead of waiting for Sunday to announce the new show. The afternoon papers on Saturday carry practically the same advertising as the Sunday space. The Saturday space was about eighteen inches across four columns, with the same space a trifle smaller. The cut shows the Thursday of the left and the colored Sunday display on the right. This last does not come up as well as might be figured and reds. The Saturday space plays up three scenes from the play and the Sunday gives four situations.

The Sunday business was tremendous even for the Circle. Mr. McCormick had his answer, and here the second angle of his scheme came to the top. He was now in a position to use the "I told you so" with the business to back him up. This worked not only for the current attraction, but it will be of service to 22 weeks, until the stunt is forgotten. The Monday advertisement started off: "Did you meet them?"

The Saturday Space on the Left and Sunday on the Right.

reciting the characters and the billing and running into "Or were you one of the several thousand who could not get in? Try again today." Below was the schedule of performance.

An Idea for Others.

The entire campaign is unusually interesting, even for McCormick, but the advance work is the best, for it gives a suggestion which will work for many other plays and which will arouse interest as few other schemes can. This is partly due to the fact that but a single approach is made each day, the displays being so worded that the interest becomes cumulative. By the time the story of the play is touched upon you have become so familiar with the characters that you feel that you already know them and, therefore, are interested in what happens to them.

To break a record at the Circle, where so many records have been made, is no longer an easy task, but this campaign succeeded in giving a new standard for "The River's End" and outhused the house something which will last long after the film has passed.

Used 500 Throwaways for Population of Only 900

Sing 500 throwaways for a town of only 900 population seems to be a record for intensive advertising. J. O. Klink, of the Opera House, Primghar, la., held Fairbanks for two days in "When the Clouds Roll By" and he made up away 15 by 22 inches, chiefly from press book cuts and phrases. He had 500 of these printed up and put into every house in town. The others were just passed around, and as a result he played to 80 per cent. of the population in the two days. He did it in two nights and a matinee with prices 25 and 10 cents for the matinee and 40 and 20 for the evenings. That may not sound like doing much to the man who has a thousand seat house, but in a town that size it means a lot. It means, for one thing, that the manager is waking up and presently he will be going into the country for more business. Mr. Klink laid out a very neat bill with the material at hand and made a better disposition of the cuts than some of the larger managers have done. More power to him.
Pass Along Your “Selling Schemes” to Help Others

Utilize Plan Book Covers for Special Designs for House Advertising Spaces

UTILIZING plan book drawings and the special designs done for the trade press is becoming increasingly common and often better results are had by this means than could be gotten from the ready made cuts designed to meet a more general demand. Many managers want something out of the ordinary run and are willing to pay for special art work where they can get away from the beaten track. The cut with this story shows how two managers used the plan book for “The Fear Market” to get art work at a minimum of cost.

The central cut shows the title page of the plan book. This was designed by Real-art to attract attention to the offering and was not included in the cut and mat service because it was believed that not many would desire to work reverse cut in newspaper spaces.

Painted Out in Part.

The design on the left is 175 lines across four columns. The house is the Colonial, but the town is not stated. Here only the lower half of the panel was painted out and relettered. The name of the director; balancing of that of the author, was painted out as was the Realart signature below. In the latter space the house lettered eight lines of description picked up from the press book. The trade mark below was also painted over to read: “Liberty Quintette, Music That Charms, American Harmonists.” The band was also broken to let in the house title and “All Week, Starting Sunday,” and the comedy was also titled in.

At comparatively small cost for art work the house had an effective design and the space was sufficiently large to permit the white lettering to be read with comparative ease, though chief reliance was placed on the strong title and the portrait of the star.

What Baltimore Did.

The smaller space on the right is a three niners picked up from the Sunday edition of the Baltimore Sun. This space is rather too small for good reverse work, but it is interesting to note the variety in treatment.

Here the artist merely blacked out the entire panel, letting in the house signature at the top and giving star and title further down the space. Some selling talk is added in addition to the same paragraph from the press book used in the larger space. The rest of the design was not touched other than to paint out the trade mark and the “Campaign Book” above Miss Brady’s head. The signature comes up better than in the other display, even though it is a third smaller, but in both instances we think that it would have shown up better in black against the white ground, either in type or lettering.

Plenty of Chances.

It frequently happens that some design in the press book in the trade press will end itself better to art displays than the prepared cuts, which must be of a nature to appeal to the majority of the exhibitors rather than to the few and homesis employing staff artists no longer complain because the press book cuts are not what they want. They simply lift out whatever was from plan book or advertising and with a clever letter painter can get a better result because they have at their command the services of artists whose salaries would be prohibitive if charged to a single house.

It is not even necessary to employ an artist. In this cut, for instance, it would have been possible to have reproduced the design, eliminating the undesired portions, and by mortising the panel to let in type against a white ground an even more readable advertisement would have resulted. A little brains and a little brush work will go far.

Since $4.80 by subscribing direct for Mov-Picture

Rothstein Campaign Book

Unites Art and Utility

STRIKING a happy medium between the handsomely printed campaign book which appeals to the man on the street and the one that does not help him sell his patrons, and the more useful if less ornamental books which give selling plans in the plainest form, Mr. G. Rothstein, of Clar Klaimall Young’s “The Forbidden Woman” a campaign book which is at once an unusually handsome piece of printing and a helpful guide to the cover, is in black, green and orange, intelligently handled, with buff tint blocks on some of the reading pages, while much of the art is of photographic material compares favorably with Mr. Rothstein’s well-remembered book on Dorothy Phillips issued some years ago.

But where the Phillips book was merely to sell to the exhibitor, this booklet is a complete plan book with about everything a manager can need. There is a wealth of scene and ad cuts as well as a type display in various proportions which will give the local printer a guide to style, as well as stunts and schemes, letters, teasers and all that even the most energetic manager can need.

One notable point is the offering of the art work in cut form. Too many of these books hold all the art work in drawings to the descriptive pages. Mr. Roths-tein repeats them in practical cut form for exhibitor use. In this it is an advance upon the old idea worthy of imitation.

Doob Gets New Kink for a Missing Word Contest

OSCAR A. DOOB, publicity man for the Famous Players-Lasky Cincinnati exchange, got out a new idea in the old missing word contest. He wanted something to help get out many “Male and Female” in Charleston, Va., and evolved a hook-up page with some words represented by blanks. Ticket prizes were given to those who had worked in the space where the blanked words were so easy that they made the others blank all the more aggravating, but we would like to know if it was Mr. Doob or John Lee who called it a “Gloria-us” picture. Men have been shot for less than that. Anyhow it was a good page with the stores nicely hooked in even to goods for “The Little Fella and a Sale.”

The picture was booked in in a for a whole week in Charleston, which is about equivalent to a six weeks’ run on Broadway, and they had to work to keep interest up. The house was able to use the stuff from the Strand, Cincinnati; the house names being the same, and got a lot of good cut copy which might have been specially drawn. That helped a lot and was a distinct service from the exchange.

Mr. Doob also worked the “A Day with Gloria Swanson,” which he first ran in a Cincinnati paper. This was not a special series, but was cleverly faked from stock stills. He also brought down from Cincinnati material for “The Man of the House” and painted in blue and gold, which T. L. Kearse, the owner of a string of theatres including the Strand, got into some of the best windows in town, windows which would have been barred to lithographs or even ordinary window cards.

With paper ranging from 24-sheets to ones placed all over town business held up for the entire week—and a week is a long long time in some places.
Try a Circus Front for "Her Elephant Man"

Projected Popularity Test a Failure
Because Patrons Saw Both Attractions

Attempting to discover whether patrons prefer the strong drama to the lighter comedy—drama led the Pantheon and Valentine theatres, Toledo, to enter an amiable contest. The Pantheon had "The Thunderbolt," with its superb sombre theme, and the Valentine selected, "A Virtuous Vamp" as a good type of the more spirited.

The natural conclusion that the competition would prove nothing whatever by virtue of the fact that no matter how beautiful the American beauty, was appearing in her initial production for First National Exhibitors' Circuit, "The Thunderbolt," at the Pantheon Theatre.

It was in a rough manner that the Pantheon management in believing that if anyone could make the drama appeal to Toledo drama audiences it was Katherine MacDonald. Her national popularity was the most beautiful woman on the screen was well established locally. And "The Thunderbolt" was possessed of just such elements as might lend themselves to splendid dramatic exploitation. The beauty of the star was emphasized by special type matter through which an American Beauty rose was entwined, and the story was billed as "The Screen Sensation of the Year." All of which clearly demonstrates that the Pantheon was nobly upholding its side of the argument against any line of jazz exploitation the Valentine might advance.

Copied the Titles.

The art matter depicted the beautiful star attempting to sympathize with Thomas Meighan, whose face wore a dark expression. Excerpts from the word matter show such statements as:

"Hating his beautiful wife long before he had seen her—marrying her to make sure she would be the last of her family—denying to her the right of motherhood—this unnatural husband's unique revenge was frustrated by the Providence that watches over mothers."

A most significant bit of word matter in the Pantheon's ad was the announcement that:

"Owing to the immense crowds the management has concluded to hold over for another week, Katherine MacDonald, in "The Thunderbolt," to give the people of Toledo and vicinity a chance to view one of the finest productions ever shown in this city."

Valentine Needs Jazz.

"The Sweetest Vamp in the World—Doctors, lawyers, merchants, elevator boys, lingerie dealers, and dramatic critics, rushing in to see just how beautiful she is." Nellie vamp 'em all. She even set four in-

mates of the Old Men's Home to writing love letters!"

"The story of a miss with principles as pure as the ten commandments, with a pair of eyes that made Cleopatra look like a consumptive selling-plater and with a list of vamped victims stretching from Frisco to Main street, New York."

A close watch on the audience by the two pictures revealed a fact of unusual interest. Young people, it was found, were favoring the drama and the elderly folk were flocking to the light, breezy Constance Talmadge "vamp" picture. But when final totals were checked it was found that the majority of people went to see both pictures and all bets were declared off.

Many Wedding Presents
Help Out Hook-Up Pages

Making an offer of $25 to anyone who would get married on the stage the opening day of "Please Get Married" the basis for a hook-up page, the Liberty Theatre, Zanesville, Ohio, made a clean up.

Enough merchants came in to make it a double truck, and in the centre the house reproduced the window card with the prize offer of $25, the license and the minister to any couple who would be publicly married on the stage at the opening performance. A leading jeweler offered to contribute the ring, a shoe store offered the bride a pair of pumps and a department store added a georgette blouse, while a meat maker kicked in with five dollars' worth of steaks and chops and a furnishing house offered a hat to the groom. In this part of the country it would be necessary to have a real estate concern offer to rent the happy couple a flat before anyone would dare get married, but perhaps housing conditions are better in Zanesville.

It is not recorded that anyone took up the offer. It probably was not expected that anyone would, but it certainly made advertising in plenty.

Cabaret Hook-up Another Exploitation Possibility

J ohn D. Howard, the San Francisco exploitation man for the Paramount, hit upon a new idea when he hooked up with a cabaret to advertise "Huckleberry Finn" by putting on a Huck Finn dance with the cabaret troupe of ten girls at the Portola-Odeon restaurant, one of the best patronized of the San Francisco eating places. The picture was playing at the Imperial and a statement to this effect was made prior to each performance of the dance, which took its name from the fact that the girls were dressed in overalls and danced in bare feet, more or less in imitation of the film here. There are many other plots which will lend themselves to this form of exploitation perhaps even better, and Mr. Howard has opened up a new field of endeavor.

Some Old Circus Front; Some Old Ticket Lines

Although the circus front dates back several years, it still works as strongly as ever. It ranges all the way from a cheap muslin false front with entrances cut to a real canvas with side show posters, sawdust and pump lemonade. The cut shows how Fred N. Schaefer, of the Corona, a New York neighborhood house, worked the stunt for Shirley Mason in "Her Elephant Man." The ushers were dressed as clowns and the ringmaster and other factors of a "real" circus were impersonated by the ticket seller, the doorman and other house attaches. The stunt is inexpensive, but it pays large returns.

"Bring Your Own Peanuts, We Have the Rest."

How a New York exhibitor cashed in on "Her Elephant Man," the Shirley Mason-Fox feature, using the time-tried circus front to overcome his lack of newspaper space.

"You can be here at the fire, the circus, the dance, the show—anytime you choose."

"It's a mite old fashioned, I know. But we still believe in the circus front."

"Bring Your Own Peanuts, We Have the Rest."
Oscar Dobr Offers a Stunt Anyone Can Use

Charles Scribner's Sons to Assist Paramount on "Treasure Island" Drive

GENERALLY book drives have been worked by means of cheaper editions put out especially for use in connection with the photoplay version of the novel, but it is announced that the Famous Players-Lasky presentation of "Treasure Island" will have behind it the cooperation of the house of Charles Scribner's Sons in getting over the film. "Treasure Island," almost from its first publication, has been a wonderful seller and wholly without advertising could still command a large sale, but the Scribner's, who publish the American edition, have spent huge sums in pushing its editions; about $50,000 having been spent on advertising for this single book in 1919.

They realize the tremendous advertising possibilities to be derived from the film presentation and have arranged to give all possible assistance to the picture play not only directly, but through efforts to hook up the stores handling the Scribner publications throughout the country, of which there are more than 2,000.

Booksellers Will Help.

Arrangements have been perfected whereby exhibitors showing the film will have all possible help from the publishers and their selling representatives, and the Scribner publicity department is sending out material to the literary editors to supplement the Paramount publicity handled through the photoplay departments.

The value of this is clear to the active exhibitor. There are a vast number of persons who are more interested in books than in photoplays. They cannot well be reached through photoplay departments, but they can be interested—and vitally—through their favorite literary magazine or book department which can be reached only through the publishers. Just as the film will create a demand for the book among theatre-goers, the book notices will bring to the theatres many who do not know what the modern motion picture is like.

It may seem absurd to argue that there are today any unfamiliar with modern pictures, but it will be found that where the Scribner hook up extends, new business can be made not alone for "Treasure Island," but for pictures in general.

This Balloon Stunt Was Mob Proof, So Got Over

PROFITING by the recent experience of the Moon Theatre, Omaha, which tied passes to gas balloons and had its truck mobbed by small boys, the Coliseum, Indianapolis, recently advertised Alice Brady in the Resart feature, "The Fear Market" by making a distribution of tickets via air balloons dropped from an upper story window. The stunt was pulled off during the noon hour and it gave the lunch crowd a half hour of keen enjoyment. The balloons are so light that they will bounce around in the air for some time before landing and then elude the would-be captor at the slightest touch. A couple of dozen balloons will make a ballyhoo worth a hundred times the price of the tickets. And working from an upper window is the safest plan, so go upstairs if you try this stunt.

This Camel Humped Himself to Fan the Desert Flame

Camels are not popular birds in these dry days, but the Goldwyn Denver office found a camel in the winter quarters of a circus and gave him a job advertising "The Flame of the Desert" at the American theatre, to help make business for A. G. Talbot. Painted banners were tacked to the regular show blanket and the ship of the desert cruised up and down the main streets and shooed the people into the American to forget all that the camel typifies.

Impromptu Stunts Offer Advertising Suggestions

BECAUSE one of the Cincinnati papers wanted some cut copy to go with the announcement that the Paramount-Aerocraft exchange was moving to the Paramount Building, Pioneer and Broadway, Cincinnati, Accessory Manager, dug up some ideas which will be just as useful to theatre managers.

The simpler of the two stunts was to show two film cans, one containing seven reels, while the other held but two. They were offered with the statement that big Fatty Arbuckle came to town in the smaller can while tiny Marguerite Clark required the larger box for her conveyance. The next time you have Arbuckle, try showing the cans either in your lobby or in some prominent window. It will attract more attention than you will probably think possible. If you have some reserve reels and are showing in a window, set the wound reels beside the cans, for greater contrast.

This should be good for a sizable press story in any town under 20,000 population, particularly if you have a photographer to give the editor, so make a photograph in advance and have it ready.

The other stunt was merely to cut out the fact from a one-sheet and insert the face of one of the girls in the office. In the original the lithograph was one of Miss Dalton and the girl selected was not unlike her in appearance. You might prepare two posters, one mounted uncut and one with the face out and offer a prize to the girl who can most accurately fill the blank, placing the two posters in your lobby or a window to which any girl can have access, or you might use some local girl and offer a prize to anyone guessing her identity. In this case extreme care should be taken to screen the model from view, and as much mystery as possible should be thrown about the stunt.

It's simple, but that is why it is good.

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.

A Camel Cannot Go Through the Eye of a Needle.
But this double humped emblem of prohibition promenaded the streets of Denver for a whole week for "Flame of the Desert" and cleaned up.
The Window Proposition Is Merely 50-50

The Gentle Art of Window Grabbing Is Now Made Plain by First National Heffernan

The art of obtaining window displays and window space is art. Mr. Heffernan's tips to make this method of exhibitor advantage possible are here given by a field "exploiter" whose expertise in this line has won the esteem of exhibitors throughout the state of Michigan. This man, who seems to have an almost uncanny ability of inducing any mercantile establishment to give him window space, groceries, to gladly accommodate with window space for the promotion of motion picture attractions at local theatres, is Harold Heffernan, and head of the department of the First National Exhibitors Exchange at Detroit.

"How does he do it?" is perhaps one of the most popular questions that arise in any discussion of exploitation around Detroit film circles. The "he" refers to Heffernan, something of the difficulty of crossing a grocer to use his window for a display of Constance Talmadge when he is almost bent upon devoting it to the promotion of his sale on pork and beans—or a like case. And in the explaining of his knack at this art, Mr. Heffernan begins with this foreword:

Shows Mutual Benefit.

"What little I know about the show business I am willing to scatter broadcast. It's best for you to plug along with the exhibitors, and if the few things I've learned about window displays can be of any service I'll gladly submit to any interview you see fit to give me."

Thereupon, Mr. Heffernan was asked upon what basis he asked the various store owners, store managers or department superintendents for co-operation in the matter of window displays.

"My system is a thoroughly co-operative one; and the first error, the most popular error, I believe, that occurs in showmen's efforts to get window displays is the failure on the part of our brotherhood to properly put the case before the owner of the store window."

"Just look at it in this light and the matter can be well understood. The propriety of any store may be as a big as any of New York's emporiums, is justly proud of his window space. To him it means a means of bringing his selling inducements before the public. The very fact that exhibitors the nation over realize this value of window space, is the reason why the man whose property it is should appreciate it. Hence, when an exhibitor frankly calls upon a store manager to turn over to him (I mean the exhibitor) something that means dollars and cents, do you wonder why the store manager is going to think twice and with a good deal of accent on the negative side of the question before he allows such a thing.

Showmen Should Plan It 50-50.

"I don't think there is any science connected with the art of getting window display space. "It is mostly a matter of showing the man from whom you want to obtain this display that by serving your interests he is serving his own, that by helping you he is helping himself. Once this is impressed upon him, the coast is clear and your purpose is accomplished."

"But what are some of the arguments you would advise exhibitors to use?" Mr. Heffernan was asked.

"Any argument," he responded, "must be advanced from an unselfish viewpoint. "For instance, when I went into a jeweler's to ask that pictures of Anita Stewart, playing in 'Old Kentucky,' in Jackson, be placed in some of their sterling silver frames, the first thing that occurred in the mind of the jewelry man was what he would gain from the arrangement. A little argument like this sold him the proposition: Anita Stewart is going to play here this week. The theatre will spend lots of money advertising this girl and her picture. You could hardly find a more prominent person to feature in your window and hardly a more popular feature. This display will strengthen your window and attract many people who would otherwise not be interested in your line of unfilled picture frames. The gain will be mutual. We will furnish the attractive portrait photos and you furnish the framed window. Both of us will be the winners. The co-operation will help sell tickets to the theatre and will help you sell picture frames."

The argument was accepted and we got our display, while many people wondered how it could be accomplished—what in the world could have induced a prominent jeweler to give space in his window to the promotion of a photo play star and a new attraction."

To Get Song Hook-Ups.

"With the many songs being issued with almost every picture today, what chances are there for getting a window display?" Mr. Heffernan was asked. "There is a popular conviction that the day of the motion picture song is passing, due to the fact that the 5 and 10 cent stores will not grant window displays."

"Whenever the exhibitor is disposed to go half way with co-operation in plugging the song, I have found that the jeweler, or Woolworth or any of the other music stores are very willing to help out. It is unfair to expect a store to give a window display for a song and plug the same at their counters when they realize that the theatre is not going to give the song into the orchestral score or have it sung at the program. The exhibitor who wants a tie-up can have one. But he must devote space on his program to the billing of the number."

Work It a Week Ahead.

"I have found that the best use for the song can be found a week in advance of the initial showing of the attraction. In boosting our song for 'In Old Kentucky,' when the picture was showing at the Madison Theatre, in Detroit, we found that we interested every local music store when we told them that we were going to use the song a week ahead of the first showing of the picture. We had two singers give this number at every show. We knew enough about the music business and the show business to know that our having the song given on our program was bound to make it popular."

5 and 10 Cent Stores Agree.

"At one 5 and 10 cent store in Detroit, the manager accommodated us with a large framed floral wreath, with a large head of a race horse forming the centre of the display. Copies of the song were arranged neatly about the window. Another Detroit 5 and 10 cent store chose the basement stairway for its biggest smash on the song. With the music department in the basement, the first thing that caught the eye of music lovers was a huge banner of Anita Stewart in jockey attire, and the title of the song and picture."

"Above all, the exhibitor who wants any shop man to help him in the way of a window display must remember that the song cannot be one-sided. Unless you have doped out the other fellow's gain as well as your own, your proposition is not good and you're wasting your time to try to put it through. When you've got something that's logically profitable for both parties you're on the right track and can put it through with surprising ease."
"Bulling" Broadway Works As On Main Street

Sold His Patrons Strong
on Stars New to Town

BREAKING Realart pictures into Lancaster, Pa., was a simple stunt for the Hamilton Theatre. Instead of merely announcing the new stars, the management inaugurated a "Leave-your-heart-at-home Week," with Constance Binney in "Erstwhile Susan" and Alice Brady in "The Fear Market."

The slogan was started in the newspapers, taken up in window cards and finally hooked up to the house lobby with innumerable hearts of colored card, pendant from the ceiling with streamers running to a central sign with the slogan. Additional press work was had from the fact that many of the locations for the Binney picture were made in the vicinity of Lancaster.

By means of this special drive, the pictures were better established in a single week than they could have been otherwise.

Paintings and Phonograph
Used for "Desert Gold"

PAINTINGS and a phonograph hammering away at the "Desert Gold" plugger song formed the lobby boosters for that play at the Alhambra, Los Angeles. H. H. Bosley had two large paintings made one for either side of the lobby, each suggesting a vista through a broken away wall. These were elaborately done and lighted and were much more effective than straight framed paintings since the novelty demanded attention.

The phonograph was enclosed in a box similar to those in which gold shipments are made, and was placed just at the entrance as seen in the cut. The title was lettered on the sidewalk, as well as being set out in letters of light above the awning, and the combined effect brought crowds the entire week.

The plugger song was ground out continuously, being helped by hook-up displays in the store windows.

New York Falls for Same
Stunts as Country Towns

ABOUT the only real difference between New York and the town with 800 population is in the number of people. They are the same sort of people and respond to the same appeals, only there are more New Yorkers to be reached, though if you can reach enough, it does not matter how many more there are.

The Cow Was No Bull.

Only a couple of weeks ago B. S. Moss tore the town up by having a cow led down Broadway with a statement that "This is no Bull," adding that the best show in town was Universal's "The Great Air Robbery" with Lt. Locklear, at the Broadway Theatre. For Fifth avenue one of the regular stages was hired, provided with a banner and run up and down the street "Special" with a section of the Naval Militia band on the roof garden. It's the same old special street car stunt, but it worked in the good old way. A more novel idea was to send a couple of aeroplanes over the city to drop aerograms advertising the show, and these messages were given out at all of the many Moss theatres in New York.

The stunts were simple, but they made for a big second week, and it could have stayed a third.

Milk Bottle Publicity for
a Twilight Baby Effective

GEOEGE FISCHER, of the Alhambra, Milwaukee, found his exploitation props ready mad for First National's "A Twilight Baby." He decided that this first Lehman comedy was worth real exploitation, and in casting about for publicity means he recalled that a local dairy company had used some huge paper milk bottles some time previously. He borrowed these, lettered them with suitable legends and not only used them in his lobby, but he sent them to a Motion Picture ball one night, provided with manpower motors, and they proved the hit of the show, enabling the baby to pay many milk bills through the box office takings.

Margarita Fisher Contest
Worked Along New Lines

OFFERING some departures from the regular similarity contest, Miss Florence Fenyvesy, of the Strand, Rochester, recently made a clean-up with a Margarita Fisher Contest. All girls who thought they looked like the star were invited to send in photographs. Competent judges made a selection of the six who bore the closest. This is where the average contest ends, but Miss Fenyvesy had slides made of these portraits, sent a pair of seats to each of the contestants, threw the selected pictures on the screen and let the audience vote, getting double value from the idea, and building up a large interest in the outcome.
PROJECTION

by F. H. Richardson

The Same Old Trouble

North Carolina has the same old trouble that many who use a combination moving picture and stereopticon projector experience. He thus describes it:

Am projecting pictures here in (names suppressed for reasons); also occasionally do relief work in a nearby town. Projectors at both places are Powers. At one place is taken through a 110-volt D. C. generator, belt driven by kase-line engine, using regular Power rheostat on next to highest top. Distance of objective from lens is 70 feet. Picture is about 12.5 feet. Condenser is 6.5 and 7.5, with the 7.5 next the arc. National cored carbon, with Silver Tip below. Get fine light on both moving picture and stero. Am well satisfied, but here we have a 5.5 E Flausch and Lomb double lens of same make and 22 inch stero lens, also B. & L. Picture is 13 feet at 38 feet. Amperage between 30 and 35. Homemade generator set consisting of Holsfer-Cabot motor and Lincoln generator. Condensers 5 and 7.5. Lamphouse back as far as it will go. National cored carbon above, Silver Tip below. Regular Power rheostat, or piece of carbon. One section of carbons lasts not more than two hours—somewhat less than at the other house.

Light itself is a problem and I have to make a stand for the moving picture. As for the stero, it is just plain blank. Cannot get a clear field.

A Hard Job

We use many Radio typewriter slides and the reading of their outer margin is a hard job. Am unable to get crater near enough to condenser. Action of lens at times amends of dollars! If we could get the other place the spot is round, clear cut and with a light haze of blue surrounding.

Here the spot is not clear cut on the edge, but blends from dark to light; exactly as though out of focus. Have Handbook, though not the last edition; also have not the lens tables.

Wish with the A. E. F. Just got back, saw and ran some Dutch projectors and while they are not the equal of the United States machines they are (terrible) they are SOME machine mechanically. Their lens is nearly as good as our stero lens.

Now, land's sake, help me out. My manager gets the Moving Picture World and I get a samples of projection department, all I am interested in.

First and Foremost.

First and foremost, the very greatest real help I can possibly give you is to give you a quick method of getting the real "laying out," and I'm going to do it too, just because it is the one BIG help I can give you.

Your projecting pictures upon which the income of a theatre depends. You are handling the presentation of productions to the tune of thousands of dollars.

You are controlling the actions of the shadow forms of artists whose art is for the time being entirely dependent upon your knowledge and skill. You are putting on the show that your fellow townsman pay to see, and yet you calmly tell me you have only a hankbook published so long ago that I've forgotten the date.

You have not even invested fifty cents in a lens chart. You do not subscribe to the Moving Picture World, large and I depend on a "glimpse" of the projection department, which is "all that you are interested in.

Ought To Be Ashamed.

You ought to be ashamed of yourself. If your profession is not worth investing a few dollars in text books, subscribing to the Moving Picture World, large and getting you real information, and if its various branches other than the one you are in do not in-

Notice to All

Pressure on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, print four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

Question Booklets.

We have two paper covered booklets containing 166 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

The Lens Charts.

Are you working "by guess," or do you employ up-to-date methods?

You demand that your employer keep his equipment in good order and up to date. Here's both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11 x 17 inches, on heavy paper for framing) are in succession use by hundreds of progressive projectionists.

Don't "guess." Do your work right. Price, fifty cents, stamps.

Address Moving Picture World, either 415 Fifth avenue, New York City; Schlitter Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Calif.

Suggested Possibilities

Recently R. P. Smith, Jacksonville, Florida, made an inquiry which suggested possibilities, as follows:

A very great many theatres are using such huge columns of projectors that it is local to use on objective of sufficient diameter to pick up the entire light ray, under the condition thus:

Suppose, for instance, we use a hundred, or even ninety, amperes D. C., which calls for not to exceed 16 inches from center of condenser combination to film; in fact a little less is usually the rule. Also, as a rule, the working distance of the objective in the present top-of-the-bailey-able-to-flamingo-lane location foreshadowed on all too many present day high class theatres, is long.

With condenser sixteen inches from film and a sixty-five thousand amperes D. C. a 2.5 inch diameter would not pick up the entire ray, and at seven inch working distance a three-inch-diameter objective would be packing in size.

Now we all well know there is objection to such large lenses, from at least two viewpoints, and certainly there is no benefit in a light ray larger than necessary.

What Is It All About?

And now here is what I am driving at. By reducing the condenser diameter we reduce the diameter of the condenser by means of a collimator. Let us take the side of the lens allow us to advance the crater nearer to the lens without breaking which would, of course, call for the use of a shorter focal length are lens; also there be any
AB be rotated about point A, AB and AC would be equal, an impossibility of course, if BCA is a right angle, but this is merely a slip in expression, and does not affect the result.

Using his theory then, the answer to your shutter blade problem would be as follows: Find the distance from center of shutter shaft to center of light beam. Measure diameter of light beam. This formula would then result:

\[
\frac{1}{2} \text{ diameter of light beam} = \text{sine of angle } \angle BAC
\]

distance from center of shutter shaft to center of light beam.

Refer to a table of natural sines and find the number of degrees in the angle. Then apply this formula:

Angle BAC multiplied by 2, plus intermittent angle, equals total number of degrees for main shutter-blade.

I think this somewhat condenses and simplifies his solution, although the entire credit belongs to Mr. Stringer, and I think he should be awarded this prize. It seems to me that the above formulas, in some form or other, should be included in textbook and in every standard text book on moving pictures, and should be known as "Stringer's Shutter Blade Formulas", as they are the first concrete formulas to give the exact width of the main shutter blade in degrees, to meet any local conditions.

**Shutter Pattern**

R. P. Smith, Jacksonville, Florida, sends in a shutter pattern for examination. Says that he is getting good results from same, using a Powers machine.

The shutter has 12 degree main-blade, then a 30, 25 and 30 degree blade, in the order named, leaving two 70 degrees and two twenty-five degrees clear.

I would not expect good results from such a shutter when using brilliant illumination, though it gives ten degrees more than fifty per cent. of light, hence it is efficient. He has perforated the master blade with 1/16th inch holes, spaced a quarter of an inch apart, which certainly would have the effect of injuring the contrast.

**As to Non-Flam Film**

Charles Roach, Visual Instruction Section Iowa State College, Ames, Iowa, propounds important inquiries, as follows:

1. Have you not yet used a non-flam film, as they are called by exchange managers? if so, does the exchange manager claim it is so much inferior that the industry has not yet seen fit to adopt it for general use.

2. I know of no other individual who can give us correct information, which will be unblased by commercial or other considerations, hence please give us such information as you can and will.

**Exchange Manager Correct.**

What the exchange manager says is the exact truth. The question is one which has been, in some of its phases, taking up a vast amount of the time of the last two meetings of the Society of Motion Picture Engineers. It has been very thoroughly discussed by the members at the conference Dana Pierce, head of the Underwriters Fire Prevention Bureau. There were Eastman film experts present and Mr. Cook, president of the Pathoscope Company of America, which corporation uses nothing but non-flam film.

The opinion of all those competent to speak with authority was that non-flam costs more and has only about eighty per cent. efficiency as compared to flam film, meaning that it would last only about eighty per cent. as long. At all meetings men were present who fought for the adoption of non-flam stock for general use in the industry.

But they accepted the fact that it would cost more and have a shorter life as fact, arguing that the industry should shoulder the additional financial burden for the sake of the added safety.

This discussion was not directly brought about through advocacy of either non-flam or flam film, but through opposition to the special width non-flam film standard adopted by the society at its Rochester meeting.

These are the facts: Cost about one cent per foot more than inflammable stock; lasts only about 80 per cent. as long.

At the last meeting the fact was brought out (Eastman representative being the author) that while quantity production would probably operate to reduce the cost of non-flam to some extent, it would never be as cheap as the inflammable stock because of the costly chemicals required in its manufacture.

In the foregoing, having quoted from memory, the actual figures of relative cost may be slightly in error, but the main facts are absolutely correct.

**Looks Practical to Me**

Robert P. Smith, Jacksonville, Florida, proposes the following as a simple, easily applied, practical solution of the shutter question:

"I submit herewith my idea of a simple, easily applied and thoroughly practical solution of the shutter problem. I may be in error, but believe my plan will give desired results, and that, without the necessity of applying either geometry or trigonometry, both of which were so successfully employed by brothers Jard and Stringer, but with both of which the average projectionist is not very familiar.

**Smith's Solution.**

My solution is as follows: Draw rectangle A, B, C, D, the EXACT size of light ray at point it is to be intercepted by shutter blade. From exact center of side of rectangle nearest where shutter shaft will be located in pattern, draw a line perpendicular (at right angles) to side of rectangle, and extend line to be the exact length of distance from center of shutter shaft of your projector to edge of rectangle of light, at point where it is to be intercepted by shutter blade.

The end of this line (line E, K) will be point E, which will be center of shutter shaft. From point E, using a compass, draw curved line J, J, if about an inch beyond edge B, C of light rectangle.

**Outer Edge of Shutter Blade.**

This will be outer edge of your shutter blade. Next draw line H, D and then cut out your pattern with E, H, J as the master blade, and
the exact requirements of the question propounded in the question will have been fulfilled.

It Seems Right.

Seems to me this is absolutely right, except in cases where the ray is, by reason of too-small objective, round.

In such cases, it would not alter the correctness of the solution, though it would modify or change the method of its application to this extent: We would then draw the straight lines through center of circle representing exactly the same pattern, light rays at point shutter intercepts it and draw lines E, G and H to just pass sides of circle.

On Second Thought.

On second thought it would be very difficult for the average man to get line E exactly right, however long he worked, therefore, suggest adding point K exactly half way between E and C. A line drawn exactly parallel to K to a point that the dotted line, would, of necessity, be exactly at right angles to line AD.

Still another way would be to extend one side, liberties, bond, third, as per dotted line D, L. One could then apply a triangle or an ordinary carpenter's square with very tolerable accuracy.

Oh, Boy!

The story goes that a certain union in a certain city received a certain exhibitor the following letter in response to a demand for increased emolument in return for services to be rendered. We cannot vouch for the truth of the statement, nor, but, anyhow, it is mighty good reading, and so close to the truth, in many cases, that the union could not be told apart. Here is the letter:

Local Union No. X Y Z, International Association of Theatrical Stage Employees and Moving Picture Workers. Operators of the United States and Canada.

Gentlemen: For the following reasons I am unable to consider the raise for which you ask. I have been held up, held down, sand-bagged, sacked, sat, on, flattened out and squeezed, first by the United States Government for federal war tax, excess profit tax, income tax, capital stock tax, merchant's license, then by the state of New York for an income tax, and an income tax next; by the city for water tax, theatre license, dog tax, special assessment tax and property tax, and afterward by every society or organization the marvelous ingenuity of modern man can suggest to subtract me from that which I may or may not possess.

The Society of John the Baptist, the G. A. R., the Women's Relief for the Navy League, the Red Cross, the Purple Cross the Black Cross, the Double Cross, the T. M. O. C. A., the Boy Scouts, the Jewish Relief, the Belgian, Italian, Turkish, Armenian, French, English and United States Orphans and every hospital in the city insist upon separating me from my hard won coin, and just as good measure the Associated Charities which pick up any stray crumbs the others may have inadvertently overeaten.

One Sweet Dream.

And to the end that life be but one sweet dream, our beneficent government has so hedged my business about that I must inquire quite who owns it.

I am inspected, suspected, scrutinized, examined, overhauled, re-examined, investigated, supervised, informed, required and commanded. Do I dream? also I am, why I am or whether I shall much longer continue to be.

The thing to know with surety is that I am supposed to be a sort of Christmas tree, from which many things are taken, and may or may not exist in the metallic surface screen, according to whether it is or is not rightly made.

In connection with the screen problem, you will remember that a few years ago many were vociferating loudly in favor of yellow calamine, the metallic surface screen.

This department is weighed down with a storm of censure for "falling for the yellowcalm." Well, you don't hear any one declaiming over a yellowcalm, do you? It is just another instance out of dozens where the department and its editor have refused to follow the crowd, when it was thoroughly convinced that the crowd was wrong, being roundly abused for such refusal and then, long afterward, being acknowledged right.

Questions and Answers.

George J. Homer, Mankato, Minnesota, wants something we are now engaged in preparing to give him, in the very best possible form. He says:

I purchased the question, long chart and handwriting, but when I sent the questions I think some of them are a bit confusing. I believe, and the belief is shared by others, that it would be a good idea to publish the questions and answers in book form.

It would be much more convenient for those who wish to make the most of their profession and reach its real heights a chance, and that they would want the book, regardless of what its price might be.

We have no local here, as in larger cities, which fact places us in a great disadvantage.

In the larger cities they get together in club rooms and discuss various things, which is a privilege denied us of the smaller towns.

Regarding "Get Together."

With regard to the "get together and discuss things," it is quite true that city union men do do that very thing, more or less. But such meetings and discussions will be helpful or harmful, according to their nature.

At a city where the possibility for harm, we visited the rooms of the projectionist in one of the largest cities of the country a couple of years ago.

This local had leading-heads and stationery suggestive of a high class membership. The union president accompanied us through the rooms in one of which were many members engaged in animated discussion.

Discussing Cubic Contents.

On large table certain cubes were rolled and actual computation of the sum of the uppermost spots each discussion was decided. True, all our feeble intellect could see in the discussion which pertained to projection was the fact that the aforementioned cubes were projected.

However, the above was merely an isolated case of which there are many others, showing a particular lesson, anything even faintly resembling a general condition. It is only mentioned as showing that gatherings of city men for discussion may be harmful as well as helpful, so you have no reason to feel discouraged by your semi-isolation. As a matter of fact, however, let it be said that this is not becoming the fact that city men really do meet, more or less regularly, for helpful discussion.

As to Questions and Answers.

As to the questions and answers, we could not publish them in the form you propose without supplying an encyclopedia to do the answering. The one your examina-

Questions and Answers, thus turning loose upon a defenseless professor a horde of men who secured license without anything in the way of knowledge except the asking of questions, which they had learned to repeat like a parrot.

We have, however, finally hit upon a plan which will give you exactly what you want, and give it you in a helpful way. It will supply the questions and answers all in one package, but not in just the way you mean.

The way will, however, be entirely practical. We cannot, for purely business reasons, do the plan is at this time; also we will not be able to get it into shape for a year or more probably, and that is all. We shall do it only when it is absolutely necessary.

The advertising pages of Moving Picture World tell the story of the world's production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant is the Moving Picture World informal and keep posted the picture showman.
Alice Ward Bailey, well known as a writer of magazine stories, and particularly beloved to the children of Minneapolis, was one of the interesting figures met in Cleveland during the week of the N. E. A. convention. She has a tiny, fragile personality, and one wonders in looking at her how she is able to put so much vim into life. But looking down the line of people who have accomplished much, we find that not all of them—in fact, a small majority—have gained either great height or avoiduposis. So, perhaps, it is not so surprising after all that Mrs. Bailey has attacked big problems and been able to get away with them.

One of her latest accomplishments is the making of a moving picture intended to lessen the difficulties of the study of grammar. This production is called "Mr. Noun and Mrs. Pronoun," and was enacted by girls and boys, with the author in the role of Old Mr. Grammar. The story opens with a little girl trying very hard to understand the relations of the different parts of speech. Finally, she falls asleep, and dreams that Old Mr. Grammar steps from the book, calls his nouns and pronouns, verbs, adjectives, adverbs, etc., around him. And like real people they enact the story, in which they are kept in order by rules which appear as policemcn.

The picture is not yet in the hands of distributors, and in fact there are but four prints made. The inspiration for making the film came from the fact that Mrs. Bailey has for several years been looked upon in Minneapolis as an elucidator of problems of the schoolroom. Cases of children who found it impossible to understand ordinary mediums were brough to her. And it is an interesting fact that the little trick through which she arouses their interest, and brushes away the cobwebs, was learned by accident when a little girl of her acquaintance fearfully acknowledged that she was beaten by the complications of the text book on grammar. Mrs. Bailey solved her problem for her by clinching up the parts of speech and representing them to her as real people. The little girl was happy, and many other children have since been made happy through her experience. In her apartment in Minneapolis, Mrs. Bailey now retains a clinic to which children with like problems are brought to have them simplified.

We will no doubt hear more of this picture, and of another which is about to make, called "Fractions," intended as an elucidation of the subject in the classroom.

Brussels and Rhine in Burton Holmes Latest

In the Paramount-Burton Holmes travel number for February 29 the American soldiers watching on the Rhine affords some interesting scene in the occupied territory of Germany. The cameraman guided the onlooker through cities under control of the American military police and to the Royal Palace, a favorite residence of former German royalty, especially Empress Augusta, grandmother of the onetime Kaiser. The cafés, the Y. M. C. A. huts, the water fronts are all visited by Mr. Holmes in his camera-chaperoned tour including the famous pontoon bridge over the Rhine which leads up to the citadel of Ehrenbreitstein where, with the Stars and Strips flying overhead, the tourist looks down upon Coblenz, picturesquely situated between the Rhine and Moselle rivers. The picture is called "The Watch on the Rhine."

The Holmes number for March 7 shows that last summer, at the time the picture was taken, there was more life on the streets, more eating, drinking and entertaining in the beautiful cafes and on the sidewalk terraces of "Bustling Brussels" than in Paris itself.

For five years the Belgians had lived under every conceivable restriction and under the shadow of every fear. When the armistice was signed and their liberty assured, the Belgians quickly rejected this restraint and horror, and Mr. Holmes shows Brussels and the Belgians enjoying life to the utmost. He gives a glimpse of everything worth seeing in enchanting, rejuvenated Brussels: the celebrated Guild House, the lovely flower markets and the famous city hall. The hard working dog doing carrier duty, the interesting phases of daily life in and about the streets, the wonderful displays of Brussels lace give the finishing touch to an unusually interesting and timely picture.

Diversity of Subjects in Screen Magazine.

The fifty-seventh issue of the Universal Screen Magazine heads off with a fashion feature "Inspirations from the Court of King Arthur," directed by H. Christensen. Following this are other interesting scenes, in which appear James Hunter, manager of the Denver Municipal Zoo, and some of his pets. Interesting shots are shown of prize antelopes, mountain lions, bears, and "Snowball," said to be the only pink-eyed, white-haired coyote in the world. Denver's prize bison herd is also shown.

Another subject on this reel, and one which will be of absorbing interest to the naturalist is "Monuments of the Microscope World," showing reproductions, enlarged a millionfold, of the numerous skeletons of polycystina, the fossilized remains of which, accumulated through the ages, compose the undersurfaces of the Barbadoes and other island groups. Boys, earning while they learn, are shown at work in the Vocational School at Kansas City. They build a complete house in full view of the camera.

When Adjective Modifies Verb Then the Trouble Commences.

Scenes from "Mr. Noun and Mrs. Pronoun," conducted by Alice Ward Bailey's production which simplifies the learning of grammar by backward children.
Educational Receives First Shipment of Negative from North African Party

THE first shipment of negative from the Educational-Interchurch Expedition in North Africa has been received in New York by Vice-President E. W. Hammons, of the Educational Films Corporation of America, together with a detailed report of the activities of the camera party.

The North African expedition is in charge of Willard Price, editor-in-chief of World Outlook Magazine, and includes Horace D. Ashton, of the Educational staff, cameraman. It is one of two expeditions sent out early last December by the Interchurch World Movement, in co-operation with Educational.

The second party, under the direction of E. Lloyd Sheldon, the well-known author, includes Dr. S. V. Cessalman, of the Interchurch Movement, and Harry Keepers, cameraman. This party, known as the India-Expedition, is now in China, and is to spend some months in India as a part of a program which will carry it around the world.

To Release in Two Groups.

The purpose of both expeditions is to secure a better type of travel film, built to conform to present-day standards, which Mr. Hammons has carefully planned in advance to insure a maximum of entertainment and action. All the subjects thus produced are to be edited and released in two groups, the first under the title "World Outlook on the Screen," for general release through the Educational organization, and the second for the use of the Interchurch movement.

Mr. Price and Mr. Ashton have had unusual success to date and the material now in hand proves that the arrangement is certain to result in a different sort of travel subject. In the first place, Mr. Hammons states, the camera party has enjoyed extraordinary privileges, which was anticipated, and therefore things that have heretofore been inaccessible have at last been photographed.

Each of the subjects thus far completed conforms to the original plan of containing more than mere scenery, combining it with a thread of story that is accepted before the party sets out and which guarantees a greater degree of success. Mr. Hammons' present plans will result in a regular release of the World Outlook Films through the Educational exchanges, beginning about August 1.

Atlaś Appoints New Vice-President.

The following interesting announcement comes from the Atlaś Educational Film Company, of Chicago, which is now making more or less elaborate preparations for future educational film requirements:

"At the last meeting of the board of directors of the Atlaś Educational Film Company, John Melville Boggs was elected vice-president by a unanimous vote. Mr. Boggs served with distinction during the late war as major in the Ordinance Department. He was assigned by the department as supervising port ordinance officer at Philadelphia, Pa.-Wilmington, Del., and had charge of the shipping of high explosives to Italy and France.

"Prior to the war Mr. Boggs was known to the business world as the vice-president and general manager of the Philadelphia Casualty Company, also the Pittsburgh Casualty Company, which was taken over by the National Life Company of Chicago, while holding his position of general manager."

Atlaś has recently been busy sounding out the possibilities and requirements of the school market, and will doubtless be one of the educational concerns to whom we may look early for interesting developments.

Films on Fruit Packing and Road Building Shown

THE Ontario County Fruit Growers' Association, an organization having hundreds of members in one of the most prosperous rural counties in New York State, met in Canandaigua on March 4, and the sessions were held in the Liberty Theatre. The movie house was selected as a meeting place in order that the members of the association might have the benefit of motion pictures showing the latest and most improved methods of growing, packing and handling fruit in Niagara County. The members are interested in co-operative packing houses, among other things, but before they invest hundreds of thousands of dollars it was decided that it would be a good idea for the whole membership to become thoroughly acquainted with the subject through special motion pictures.

Motion pictures are also playing a big part in the building of town roads in Western New York. In the towns the superintendents of highways are elected, and as often as not are practical road builders, rather than scientifically trained engineers. For the firms selling road machinery and material to reach these men with convincing reasons for buying their product has not always been an easy matter, until the recent advent of motion pictures as salesmen. Road building and machinery are now demonstrated with the aid of film for the benefit of highway officials who are in the field for such equipment, and the screen has proven far superior and more convincing than the usual sales talk of the gib-tongued salesman.

At a meeting of the Town Superintendents' Association of Monroe County, held in Rochester, and also attended by representatives from Ontario, Genesee and Livingston counties, pictures were used to demonstrate the use of local materials, including gravel and broken stone, to meet the traffic requirements of the present day. At a meeting on March 2, a film entitled "A Concrete Romance" was presented, showing the benefits of modern road-building methods. A love story runs through the film to make it doubly interesting, but it is closely interwoven with the possibilities of using cement not only on highways, but also for general farm use.

Films Used to Instruct Dry Goods Employees

MOTION pictures for instructing salespersons in their work are now available for retailers. The Department of Research and Information of the National Dry Goods Association, anticipating the interest of our members in the use of motion pictures for educational work, has been gathering together information relative to the work now being done and possibilities for the future.

Very often sales are lost because of the ignorance of the salesperson as well as that of the customers. There are comparatively few books on the process of manufacture of the various commodities sold over the counter and what books have been published are not attractive to the average sales girl. Everyone realizes the possibilities of motion pictures and there are very few salespeople who do not find them one of their chief methods of entertainment. If the sales force can see the store of their wares they will be able, more intelligently, to guide the choice of their patrons and by stressing valuable points could almost invariably sway the undecided buyer. If, on the other hand, the public knew more about the character of goods they were purchasing, they would make fewer unwise selections and many returns would be eliminated.

Because of the fact that the expense of production is so great, few retailers have been able to use this valuable method of instruction. However, two or three of the very large concerns have made a good beginning. These productions were along the lines of delivery and window decoration, and a community film to attract rural trade.

F. H. Richardson's Projection Department in Moving Picture World is admittedly the best and most useful compendium of projection knowledge extant. Week after week, Richardson talks with authority on the subject of projecting pictures—and he talks to the future theatre manager, who is the present projectionist.
Ottawa Teachers' Hear Screen Blamed for "Vulgarizing" World War Ideals

MOVING pictures are now being blamed for "cheapening" the great war. A statement to this effect was made by Prof. J. L. Morison, of the Ottawa Teachers' Institute at Ottawa, Ontario, on February 20. Moving pictures, he believed, were largely responsible for the "vulgarizing" of the great war which the war was fought. He illustrated this assertion by telling of a motion picture which he had seen in a theatre in Scotland. This picture was called "The Beast of Berlin."

"The impression one received from witnessing this picture," he said, "was that the war was won by a succession of parades down Broadway and that peace was obtained by a meeting in Europe at which one nation was the predominating factor."

So disastrous did this propaganda become, he continued, that a certain British officer had told him that "he thought he was fighting for the Allies, but found that he was fighting for Horatio Bottomley."

Soldiers "Howled" at Front Line Scenes.

Prof. Morison declared that British soldiers in a hospital had "howled" when films from Lord Beaverbrook's department, which were supposed to depict scenes in the front line, had been shown to them. He ventured the opinion that indulgence in flag-waving is a great evil.

At the same convention the proposal was made by Dr. F. A. Jones, of the Ottawa Normal School, to have moving picture projection machines as permanent equipment in all schools teaching geography, history and other subjects.

At a meeting of the National Educational Council in Ottawa on the same day, one of the delegates from Winnipeg, Manitoba, told of having seen a private screening of rejected portions of moving picture subjects which had passed through the hands of the Manitoba Film Production Picture Censors. He referred to the exhibition as "nauseating."

Shown Despite Protests.

The presentation of these condemned scenes before a gathering of clergymen and others at Winnipeg the week before had aroused a protest from local exhibitors on the ground that such a screening would only add to the prejudice against moving pictures by a group of preachers. The exhibitors pointed out that if the scenes had been condemned by the censor for showing in Manitoba, they should not be shown to church audiences a few miles away, and it was also argued that the condemned portions of the films, when presented without proper sequence of context, could not help but appear crude.

Game Birds, Sports and Fun in Goldwyn-Bray Pictograph

A n unusual study of the scientific breeding of game birds as practised by the New Jersey Fish and Game Commission,黄金 at Bound Brook, is the lead-off subject in the Goldwyn-Bray Pictograph, B-279, scheduled for release at an early date. It is entitled "Pheasants—Artificers of Breeding."

The scenes photographed at Fork River show how thousands of pheasants are raised every year under the most scientific conditions at a hatchery on the estate. The pheasants, after they are hatched in incubators, are placed in special cases and brought to their various hunting grounds. The picture closes with shots of rare varieties of pheasants.

Some Things Worth Knowing

That the Prizma release for March 2 is painfully reminiscent of the days when John Barleycorn was in his prime. This reel reproduces in colors the preparation of various alcoholic drinks. The latter part of the reel is a close-up of methods which are supposedly employed in the home to produce substitutes.

That the International Novelty No. 48 shows the resurrection of popular industries in the near east, furnishing interesting scenes in which Persian men and women are shown turning out the fine rugs for which they are famed. Among the scenes are American marines shown in lively work at the president's palace in Hayti, where they are helping to bring about frequent revolutions which make life interesting in this little South American republic. Other items of interest show coal being doled out to starving families who are being provided for hungry children of the New York schools.

That a three-reel moving picture story of the manufacture of an automobile tire, starting with a view of the crude rubber as it arrives after its long journey from the Goodyear Tire and Rubber Company's plant in Sumatra. The picture takes the spectator step by step through the various processes of manufacturing, showing the intricacies at work mixing and rolling the rubber, and looms for the weaving of the fabric. The dexterity of the tire builders, and the huge steam waging machines, are shown, the skill and care with which each operation is cured provide interesting sights. The picture was made by the company's own corps of experts and cameramen, under the direction of Ralph M. Lambeck, formerly a cameraman with big producing concerns.

That the filming of Mount Timpanogos, one of the highest peaks in the Wasatch ridge, will be the feature of Utah's campaign for advertising its scenic wonders this year, Dana Parkinson, supervisor of the Wasatch forest service, arranged with the International Film Company to make pictures of the mountain. E. L. Roberts, professor of physical education at Utah State University, Logan, will accompany the photographers on the hike up the mountain.

That the bad effects of the incorrect handling of apples are graphically shown by a moving picture which was exhibited at the Maryland State College of Agriculture at College Park, Maryland, recently in the auditorium. This picture was shown by the State Extension Service and the correct method of handling apples and how incorrect handling will affect them was depicted. The county agent of Washington County, Maryland, and the College Extension Service men made the demonstrations.

That a three-reel film made for the government by Major L. C. Mitchell with the purpose of teaching the men in the military camps the proper care of mouth and teeth is called "Come Clean." This film was not quite finished when the armistice was signed, and it was therefore in a measure deprived of its original purpose. In finishing the picture Major Mitchell had the foresight to inoculate it certain things which pertained particularly to the child. The film is now awaiting certain formalities preparatory to its distribution. Thirty copies of the picture have been made.

That the Pathé Review, No. 41, contains a remarkable animal study by Raymond L. Ditmar called "The Dog that Taught Men to Cuss." This is a series of scenes showing the prairie dog and his habits. A Pathé color of views in Tangier, Morocco, an Algerian Dance, a Novophone number, "Just Legs," in which the New York mounted police perform, and German prisoners rebuilding France complete the reel.

That "Reflections of a Bachelor Girl" by Helen Rowland makes its reappearance in film in the Paramount Magazine for March 7. This issue also contains a subject called "On the Wings of the Morning," which shows the valuable service rendered by ice breakers in facilitating the work of the U. S. Life Saving Corps.
**Softly Cooing As the Old-Cradle Rocks**

*We Glance at the Infant Industry Ten Years Ago*

JUST to start an argument, and perhaps to be called down for making a few misstatements, we'll begin this week's lesson in ancient history by recording a few "firsts" and to get to them, the earlier years of the Infant's life must be delved into. As, for instance:

The first slide manufacturer was Joseph F. Coufal, of the (then) Novelty Slide Company. He's here still and going strong. The first "Imp" picture was "Hiawatha," with Florence Lawrence and King Baggot leading—although their names were never mentioned. It was against "policy" then to let the names of the players be known. Different now.

The first publicity writer for films was R. H. Cochrane. He was then in Chicago, head of his own advertising agency. Carl Laemmle was getting into the film game via renting and Mr. Cochrane gave a few moments of his time to devising advertisements and reeling off publicity.

**"Old Mamma 10 Per Cent."**

In Moving Picture World dated March 12, 1910, there is a lively sample of the Cochrane skill in putting the "punch" into an argument. At that time Imp was battling the Patents Company and the Independents were fighting the Trust.

"She's Dead," wrote Mr. Cochrane as the caption under a drawing of an old lady stretched out on a cot with men labeled "Certain Licensed Exchange" mourning her demise. The cut of Carl Laemmle's smiling face held down the southeast corner of the same page.

"She's dead!" wrote "R. H."

"Old Mamma Ten Per Cent is dead!"

"Deader!!"

"Get out the crepe!"

"Sound the dolorous drums of death. Boom!"

"Let the mournful trombone croon its agonizing dirge!"

"Oom-pah! Oom-pah! Toll the bells!"

"Ding-a-ling!"

"For she's dead!"

**R. H. Cochrane "Nails a Lie."**

Gives you an idea of advertisement writing; advertisements that put Carl Laemmle "on the map" (with exchanges in Chicago, Minneapolis, Salt Lake City, Portland, Evansville and Denver) and all over the map ten years later. And some mighty printable publicity going along with the advertisement writing.

On another page of the same issue Imp advertising said: "The blackest and at the same time the silliest lie yet circulated by enemies of Imp was the story floated on the public of St. Louis last week in effect that Miss Lawrence (the 'Imp' girl, formerly known as the 'Biograph' girl) had been killed by a street car."

Gradually the names of players were getting into print!

Samuel L. Rothapfel, destined to later on become quite well known in the industry, broke into type with a contribution to Moving Picture World concerning picture theatre management. This was the first of a series of arguments and expressions of opinion that later came into full operation at the hands of the same Rothapfel on the street called Broadway in the city of New York.

In the history of moving pictures that is still to be written these letters from Rothapfel should find place. For "Roxxy" has done more for pictures than pictures can ever do for him.

**Thanhouser's First Release.**

New Rochelle flared forth on the map of moving pictures when Thanhouser released his first picture—and Bert Adler wrote his first tradepaper advertisement. "The Actor's Child" was the title; release date March 15, 1910. "Los Elmo" was underlined for March 22.

Four stills were used by New York Motion Picture Company to advertise, in a page of space, as many Bison releases. Nowadays Clarence R. Yearley does a dozen stills to tell the story and advertise one First National on two pages of tradepaper advertising.

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.

Panning the movies was a popular pastime ten years ago—as in 1920. We quote the remarks of Dr. Anna Shaw, whoever she was: "There should be a police woman at the entrance of every moving picture show and another inside. These places are the recruiting stations of vice."

("Doc" was also a "Reverend").

Like the rest of her ilk, "Doc Ann" made no exceptions. She would 'em all into the ash-heap and covered 'em with her apron. Note, also, the "policewoman's idea. Woman's suffrage (and suffering) was coming on—like prohibition—ten years ago and nobody seemed to realize it.

"Education, Science and Art and the Moving Picture" was the caption on the first educational department ever established by a moving picture tradepaper. "House Fly Actors Make Their Debut Upon the Screen" was the leading article. And there were other interesting educative film references.

**The First Educative Department.**

"Nicky Carter, the Acrobat" (Eclair) indicated that the slippery detective, dear to millions, was being filmed in some of the aforesaid "dens of iniquity." We'll say for Nick we'd rather read one of his tales than to have heard "Doc Shaw" rave. (Bet that hurt!)

Pause also to remark that Essanay filmed "The Egg Trust" in 1910. Been generally reviewed lately. "Mexican Faith" (Essanay) was filmed to make things harder for Taft and Wilson later on. The synopsis set forth the "Greaser" as a very treacherous sort of a cactus.

Chris Taylor was signing Vitagraph publicity. The boys are not signing their stuff now-times, for some reason or other. Chris entered about three inches of matter in competition with Edison Notes; Essanay Notes, Bison Notes and Lubin Notes—and not a "Statement of Policy" in the lot.

Just to lend a dash of personal interest to this stuff—tell us what YOU were doing ten years ago. Something like this, for instance:

Lynde Denig, now writing publicity for Goldwyn, was on the staff of the Springfield Republican, a Massachusetts newspaper with national circulation.

Tell us about yourself.

The pictures were a series of slides, following in quick succession, while someone recited the story of the play. "Miss Jerry" has been put into the Paramount Magazine and should be of great interest to picture fans, old and new.

This Is "Miss Jerry," Produced in 1894, The First Photoplay to Be Exhibited.

P. S.—Read that last line again.

W. K. H.
"F. B. O., the Great Filmway," Explains
Its Method of Feature Exploitation

SPEICALLY notable fact in connection with the English exploitation of D. W. Griffith's masterpiece, "Broken Blossoms," is the fact that before the trade show was arranged, Film Booking Offices (1919), Ltd., was able to secure the opinion of the leading film and dramatic critics at a press view held in its private theatre at 22 Soho Square, when forty of the leading English pressmen pronounced a unanimously eulogistic verdict.

The Times led off with the statement that "Broken Blossoms" is "the greatest achievement that stands to the credit of the silent stage — pictures of rare beauty which have rarely if ever been surpassed."

As this was achieved within two days after the arrival of the film in England, it is something of a record in press views.

"F. B. O." are also responsible for the highly successful launching of Clara Kimball Young's latest vehicle, "Eyes of Youth," which is breaking all previous records achieved by this star. The fame of Filmm Booking Offices (1919), Ltd., better known on the British side as "F. B. O., the Great Filmway," is an outstanding example of how scientific methods applied to film exploitation in Great Britain can secure the ultimate of financial results.

Under the managing directorship of Arthur and Albert Clozenberg, who have been closely associated with the film trade during the past eleven years, Film Booking Offices, Ltd., has made a close study of the most effective methods of putting a feature over. The two salient points in the policy have been scientific salesmanship and expert publicity. Having taken infinite pains to secure the most fully-equipped system of film distribution for Britain and the Isles, film exploitation plus the salesmanship and publicity referred to became an easy matter, and it is worthy of note that during the past two years their most prominent successes have occurred in connection with American productions.

The unparalleled results achieved in Great Britain with the film version of ex-Ambassador Gerard's "My Four Years in Germany," which appeared in over 1,000 picture theatres, is famous in the history of the British trade. Starting off with private views given on two consecutive days in London West End picture theatres, to audiences numbering, among them, 400 of the leading members of Parliament, ambassadors, agents, admirals and generals as well as famous clerics, the Gerard film was screened before H. H. Prince Albert and thirty members of the House of Lords, while the lord mayors and the principal city officers of leading British cities, who had been invited to see it, sent in a long stream of testimonials to its value.

The W. J. Flynn Secret Service Serial, known in England as "The Eagle's Eye," launched by "F. B. O." under the title of "Count Bernstein's Secrets," had a phenomenal run at every leading theatre, and the British press devoted nearly 400 columns to it. It was under their aegis that Essanay Chaplin Comedies achieved their supreme popularity in Britain, while the "Great Filmway" holds the record for bookings on features like "Raffles," "On Trial," "The Argyle Case," "Sherlock Holmes," the Bairnsfather's Cartoons, and well-known Americanic productions.

Twice a week the "Great Filmway" issues its celebrated news picture film, "The Topical Budget," which is screened daily at most of the picture theatres in the United Kingdom.

The head office of "F. B. O." is situated in the hub of the London film-world at Soho Square. The premises consist of a modern eight-floored self-contained building, housing a staff of over 120 persons. There is a luxurious private theatre on the ground floor reserved for the use of exhibitors, and a second private theatre which is used for viewings, etc.

From the central office in London, the F. B. O. activities radiate in every direction of the United Kingdom, and the "Great Filmway" is linked up with nine branches situated at such central points as Manchester, Birmingham, Leeds, Liverpool, Newcastle, Glasgow, Cardiff, Sheffield and Dublin. Each of the exchanges is equipped with travelling, private theatres, hire and despatch departments and the other impediments of an up-to-date exchange.

It is worthy of note that the governing directors of Film Booking Offices, Ltd., Sir Edward Hilton, Baronet, is one of Britain's press magnates, being the owner of the Hilton Press, which operates eleven dailies and weeklies covering a circulation of 8,000,000 readers.

Film Booking Offices, Ltd., is prepared to pay spot cash for any acceptable production in hand.

Batavia Showman Is Willing to Build Community Theatre

OPPOSING the efforts of Harry Crosby to secure money for the erection of community theatres, a note was handed in Batavia, N. Y., and offering to provide half the necessary capital for such a project, operate the theatre on a fifty-fifty basis and guarantee a return of 6 per cent. to subscribers to the fund, Nikitas Dipson, exhibitor, has carried his fight to the citizens with a large advertisement in the local newspaper.

He explains that the statement is made because of the use of his name by Mr. Crosby at a recent meeting in Odd Fellows' Temple.

Mr. Dipson sets forth four general arguments why a community theatre running in opposition to his theatrical interests could not be financially successful. Among them is the charge that the moment the Crosby theatre was opened, exchanges would double the rentals of films and admission prices would have to be raised. He gives figures to prove that Mr. Crosby's estimate of $20,000 for expenses is far from sufficient.

Mr. Dipson offers to turn over his new site on Main street for the erection of a community theatre, or to rebuild his Family Theatre on Jackson street and operate it in the community plan.

"I stand ready to give my experience, invest my own money and turn over my property to the community theatre plan," says Mr. Dipson in closing.

Hugh Ford Takes Company to Cuba.

Hugh Ford, with an entire company of Paramount Artcraft players headed by Thomas Meighan, has gone to Cuba to make a series of scenes for a new production about which little information has been given out beyond the fact that it promises to be one of the most notable to be made by Famous Players-Lasky in some time.

In the party, which went by rail to Key West and thence to Havana by boat, were Martha Mansfield, Frank Losee, Alfred Hickman, Warren Cook, Marie Shotwell, Maude Turner Gordon and Albert Gram, all members of the cast; Clara Beranger, who wrote the scenario; Hal Young, cameraman, and Joseph Boyle, assistant to Mr. Ford.

They will remain in Cuba about ten days and upon their return to the United States will go to one of the large sugarumps in the South for some more exteriors before coming to New York for the studio work.

Monkey Comedian in Rolin Comedy.

In "Flat Broke," the Rolin comedy which Paramount released Monday, Oct. 14, the little comedian "Snub" Pollard has a strange partner in fun in Jockey, the Rolin comedy monkey, who makes his first bow to the films. Jockey proves that he has a true sense of humor. Eddie Boland and Marie Mosquini display their talents in the laugh-making line, making "Flat Broke" the funniest comedy Rolin has produced to date.
Senator Capper Congratulates Kane.

The latest to extend the hand of friendship to the Arthur S. Kane Pictures Corporation is Senator Capper of Kansas, one of the biggest publishers in the country and a well-known political figure, having been formerly Governor of the Sunflower State. Senator Capper has written a letter from the national capital offering the wish that Mr. Kane's new venture be his "crowning success."

President Kane was associated with Senator Capper on his Kansas trip and considered the film executive as a newspaper man on the Topeka Capital, one of the many organs owned by the Kansas publishers.

Baltimore Crowds Flock to Witness "In Old Kentucky"

REPORTS from all over the country indicate that there has been no letter of protest in the business line to the opening of Anita Stewart's massive production, "In Old Kentucky." The latest has come from Baltimore in the form of a telegram from Louis A. De Huff, manager of the New Theatre, where the picture opened on Monday, February 23.

Mr. De Huff states that not only did "In Old Kentucky" break all records for his theatre, but is the most profitable production he has played in five years. He has extended the engagement a week.

Mr. De Huff is entitled to credit because of the splendid exploitation he gave the production—pickaninnny bands, trained jockeys, thoroughly dressed racing horses, and girls costumed to look like Anita Stewart as Madge. An effective prologue preceded the picture and the stage setting was a work of art. A local singer scored with Anita Stewart's own song, "In Old Kentucky."

"In Old Kentucky" has opened at the Regent Theatre, Toronto, for an extended run. It will be presented in Philadelphia, Washington and Boston within the next few weeks.

List "Tarnished Reputations" as Pathé Feature March 14

TARNISHED REPUTATIONS," a Leonce Perret production, starring Dolores Cassinelli, is announced by Pathé as the special feature for release of March 14. The production was directed by Mme. Alice Blache. Exhibitors are unanimous in praising the work of Dolores Cassinelli by virtue of her splendid emotional work in such box office successes as "The Virtuous Model," "The Right to Lie," and "A Ship of Despair." In "Tarnished Reputations" she has again been provided with the type of a role that gives her the greatest opportunities.

As with most Leonce Perret productions, the story evolves around but few characters. Albert Roscoe plays opposite Miss Cassinelli. George De la Cigale appears as a play right impresario. Ned Burwell also has an important role.

It's "Dangerous to Men."

"Dangerous to Men" is the title under which Diala Dana's next Metro special production will be released. The picture is an adaptation of "Eliza Comes to Stay," a stage drama by H. V. Esmond, author of "What a Wife Can Do" and other theatrical successes. In the process of translation to the screen, however, the character of Eliza has been developed on somewhat more sensational lines than planned by the dramatist, and the new title chosen by Metro officials was considered not only more applicable to the amplified story, but infinitely more valuable from the angle of the box office.

Dolly and Howard Spurr Are Exonerated of Charge of Desecrating the Sabbath

MISS DOLLY SPURR, head of the Mutual Theatre Company, operating the Indiana, Lyric and Royal-Grand theatres at Marion, Ind., and her brother, Howard Spurr, who is associated with her, were exonerated of a charge of desecrating the Sabbath by a jury in the Grant County circuit court at Marion last week. The charge against them resulted from the operation of the Lyric Theatre on Sunday, October 12, 1919.

The verdict of the jury, however, will have no bearing at this time on the Sunday show questions at Marion. Both Miss Spurr and her brother stated after their acquittal that no attempts will be made to reopen their theatres on Sunday until the legality of the city ordinance, prohibiting Sunday shows, and passed at a time when the Spurrs were trying to get Sunday exhibitions for their patrons, is tested.

Although the fate of the Sunday show question at Marion rests with a decision of a higher court on the legality of the ordinance, the verdict of acquittal by the jury is regarded as an important step gained in the fight for Sunday motion pictures.

Fourth Time Acquitted.

The exoneration of Miss Spurr and her brother marked the fourth time they have been acquitted on the same charge. In almost any other city one or two acquittals would have been enough to convince the most skeptical authorities that Sunday shows are not a violation of the law and that the people are defrauding them, but the Marion officials, it seems, ignore the decisions.

"Although the acquittal fails to give us Sunday shows because of the existing ordinance, it is still a decided victory from a moral standpoint," said Miss Spurr in commenting on the case. "It is just another forward step gained in our fight to give the thousands of people of Marion what they want and what they should have—a harmless clean Sunday recreation for the entire family."

There are still two cases pending against Miss Spurr on the violation of the city ordinance governing the Sunday shows, and it is on these cases that the legality of the ordinance will be tested.

Her Fight Began in 1914.

Miss Spurr's fight for Sunday opening started in 1914, when she opened the theatre, was arrested, appealed her case to the circuit court and there was acquitted. The same thing happened in 1916. On October 12, 1919, she opened her theatre and when the authorities arrested her the enraged people threatened violence. Miss Spurr, herself, prevented rioting by appealing to the crowds to disband and go to their homes. Within the next few days 4,000 citizens petitioned the city administration to permit the Sunday opening.

The following Sunday, October 19, she opened her smallest theatre, charging no admission. More than 2,500 attended. She was not molested by the police. On October 26 she opened again, taking donations for the Roosevelt Memorial. It rained all day, but more than 5,000 people attended, donating a good-sized sum to the memorial fund.

On November 2 and 9, after the new ordinance providing for a jail sentence became effective, Miss Spurr did not open because her attorneys were not prepared. She did open a week or so later and was arrested and arraigned in the city court. She waived arraignment and appealed the case to the higher courts.

Miss Spurr's plucky fight at Marion aroused state and national interest, and many letters pledging her their moral and financial support were received from exhibitors, producers and exchange men throughout the country.

Rapid Work on "Silent Avenger.

Word comes from the West Coast that William Duncan is making splendid progress on "The Silent Avenger," his new serial. Already five episodes have been completed. Mr. Duncan, as usual, is directing his own picture.
Advertisers at “Summernight Festival”
Defy Cold and Royally Entertain Friends

The grand summernight’s festival of the Associated Motion Picture Advertisers at the Cafe Boulevard on the evening of February 27 took place on a cold evening, but after the affair was over every one present declared he had enjoyed a “hot time.” Nearly a hundred members of the organization and their friends were present. When the Advertisers had finished with display copy of an intimate nature concerning themselves, they turned on their friends. Meantime the jazz band played and the laughing saxophone shrieked.

President Paul Gulick opened the gathering with dignity. Mr. Gulick always tries to be dignified. With universal blandness he gave one flash of quiet reserve and then Jerome Beatty jumped up. Mr. Beatty, with Tom Wiley, Harry Reichenbach, George Landy and “Bill” Yearsley, had charge of the entertainment. He announced that they were there for fun. Then he introduced three mysterious guests, whose names were not announced, but who started the merriment going within a few minutes. After the three guests had finished with the crowd every one tried to make a speech, but Messrs Beatty, Reichenbach, Yearsley and Landy held the gathering in check. When one wasn’t speaking another was, and each time a speech was made President Gulick was introduced under a new name.

A feature of the evening was a sketch in which Nat Rothstein, Paul Lazarus and Mr. Beatty were the stars. Lazarus and Beatty represented two publicity men sitting in a restaurant kicking against the world in general. Then entered Rothstein, who impersonated Arthur James. He preached a doctrine of mildness until someone mentioned a rival advertising expert, and then began a war of words. Another feature was the repartee indulged in by Harry Reichenbach and Charles Pettijohn, and the stories told by the pair.

A. H. Blank, exchangeman and exhibitor from Des Moines, Iowa, and Sam Katz, of Chicago, were present, and after hearing themselves “panned” they got up and good naturedly returned the compliments.

One of the features of the evening was the presentation of a pair of gold cuff buttons to Ben H. Atwell, of the Capitol Theatre.


Gardner Pictures to Open
Exchange in New York City

The Gardner Pictures, Inc., extensive state right distributors, with offices in Buffalo and Albany, are arranging to open a state right exchange in New York City, at 729 Seventh avenue. T. A. Gardiner, president of the company will be in charge.

This company has recently secured rights to extensive territory on “The Lost Battalion,” and will begin booking in Pennsylvania early in April. A second company of Jazzophiends which have proved a hit with the first road show has been organized to accompany the big production.

The Gardiner Company have secured the New York rights on “Tillie’s Punctured Romance” and “A Trip to Mars Ten Years From Now.”

Lightman Visits New York;
Buys Two Arrow Westerns

A VISITOR to the offices of the Arrow Film Corporation recently was M. A. Lightman, president of Criterion Film Service, Atlanta. He reports that the greatest demand in the South is for red blooded stories where adventure and daring predominate.

Mr. Lightman is well known to exhibitors in his territory, and during the last two years has built up his exchange to a point where it is a big factor in the independent field.

The university subjects which he purchased from Arrow for Georgia, Florida, Alabama, North and South Carolina are “Fool’s Gold,” a six reeler starring Mitchell Lewis, with Florence Turner and Evelyn Brent, and “The Desert Scorpion,” a six-reeler, with Edmund F. Cobb and Vida Johnson.

Chamberlain Made General
Service Head of F. P.-L.

A. L. LIGHTMAN, general manager of the department of distribution, Famous Players-Lasky, Inc., recently just announced the appointment of Fred V. Chamberlain as general service manager, with supervision over all those departments and divisions which control the physical distribution of the Famous Players-Lasky product. These include the purchasing, exchanging, service, inventory, central warehouse and warehouse printing departments.

In the course of his duties Mr. Chamberlain will supervise the phase of exchange embracing matters of standardization, routine, expenses, service, equipment, quarters, etc.

Mr. Chamberlain takes up his new duties with a splendid equipment of experience in matters connected with exchange operation, having been identified for a long time with the Famous Players-Lasky organization as special representative.

“Oriental College Boys and Co-Eds.”

The Burton Holmes release for February 22, released through the Famous-Players-Lasky, is “Oriental College Boys and Co-Eds.” In this picture we visit a Philippine university. The principal building of the university is a wonderfully beautiful structure of classic design, typifying the high standard of education therein obtainable. Here you are introduced to undergraduates of both sexes, you see the cadets of the university being put through their military manoeuvres, and the girls playing all sorts of American games and out-of-doors sports. You also see the pupils of the normal school in some of the most interesting branches of manual training, especially in the branch of art industrial training, the boys making baskets and the peculiar heelless slippers of the Filipinos called “Chinelas,” popular as house slippers among the Filipinos ladies. The manual training of the girls is principally present in the markets of the civilized drawing work, especially sought after devoted to the far-famed embroideries and world, because of the unique production of this kind of work in the one-time busy European centers where lace and embroidery and drawing work were the staples of export. This mingling with the “Oriental College Boys and Co-Eds” will be an eye-opener to those who do not know of the wonderful educational facilities to be found in the Philippines.
Jesse L. Lasky Announces Purchase of Rights to Several Plays and Novels

UGUSTUS THOMAS'S celebrated drama, "The Witching Hour," in which the late John Mason scored his great success as a legitimate actor, heads an imposing list of plays and novels recently acquired for early production in motion pictures, the purchase of which is announced by Jesse L. Lasky, vice-president in charge of production of the Famous Players-Lasky Corporation.

The other plays included in the list are "A Celebrated Case," by P. Euney and Common; "What Happened to Jones," by George Broadhurst; and "The Shulamite," by Edward Knoblauch. The books purchased for picturization are "The Conquest of Canaan," Booth Tarkington's famous novel, which is considered by many second only to "A Gentleman from Indiana" in popularity among his works; and "The Husbands of Edith," by George Barr McCutcheon.

"What Happened to Jones" and "The Husbands of Edith" will be used respectively as starring vehicles for Bryant Washburn and Wallace Reid, and all the others will be produced as Paramount Artcraft Specials.

Has Spiritualistic Theme.

"The Witching Hour" is probably one of the strongest dramatic works which American playgoers have seen. It was first produced by Charles Frohman at the Hackett Theatre, New York, in 1907, and ran almost two full seasons. Coming at a time when spiritualism was little talked of, it was for this reason perhaps the more startling. The play was fictionalized and published by Harper & Bros. and Gosset & Dunlap.

"The Conquest of Canaan" was published by Harper's in 1905 and later republished by A. L. Burt. It has a distinct vein of light comedy suited, it is said, to Wallace Reid. Mr. McCutcheon's "Black Is White" was recently produced for Paramount Artcraft by Thomas H. Ince with Dorothy Dalton in the stellar role, and his "The City of Masks," starring Robert Warwick, is now being produced at the Lasky studio.

To Handle Comedy Art Program.

Contracts have been closed between Sol Lesser and the Alexander Film Corporation whereby the latter will do the distributing in the New York and northern New Jersey districts of the new Comedy Art program, which consists of a two-reel novelty and a single reel comedy each week. Release date on the initial release is set for March 22.

Busy Exchanges?

Read 1794!

This Is Where the "Heavy" Gets the Well-Known Demobilization Orders.

Bill Russell does the shooting, helped by Mary Thurman in the American feature, "The Valley of Tomorrow."
Battle for Open Sunday in New Jersey
Will Be Fought at Trenton on March 8

The battle for the liberalizing of the blue laws and the enactment of a law which will permit the localities of the state to decide whether or not the motion picture theatres will be open Sunday, is to be fought out at a hearing in the State House in Trenton on Monday, March 8. The thousands of picture patrons who are attending these motion picture theatres of the state every day are giving splendid co-operation to Dr. H. C. Hespic, representing the film distributors, and to the other branches of the motion picture industry, which have been mobilized for the fight. The Motion Picture Bureau of the Philadelphia Chamber of Commerce, meeting unanimously endorsed the bill which has been introduced by Senator Albin Smith, of Passaic. This bureau is interested in the southern section of the state. Many chambers of commerce and boards of trade in New Jersey cities which in other years have taken no action on the Sunday opening bill have come out unreservedly this year for the abolition of the stringent Sunday laws.

Reports Are Encouraging.
Reports received from all sections of the state are encouraging for the success of the bill. Employers and others in large industrial centers declare that the opening of the theatres will do much toward allaying the unrest which is engendered when the workers see men and women automobilizing and playing golf Sundays while they are deprived by law from any amusement. This has been a potent argument in bringing to the support of the bill many localities which in other years have opposed Sunday opening.

Another very effective argument with men who are open to conviction has been the experience of New York City which opened the theatres after the enactment of the local option Sunday law in that state last year. Reports compiled by William P. Capes, director of the New York State Conference of Mayors, show that in the cities which adopted Sunday opening there was a marked falling off in the number of traffic in police courts. This feature of the benefits of Sunday opening has won the support of many ministers who had opposed opening day.

It has also been found that the women are very much in favor of Sunday opening where it has been in vogue. Men who formerly found their recreations away from their families, in gambling and other ways, now take their families to the motion picture theatres.

The theatres have been using the screen in arousing the people and gaining their support for Sunday opening.

Appropriation Asked for Circulating Dental Film

There is now before Congress an amendment to the Legislative Appropriation Bill to provide for printing and circulating in the states the dental film, named by the army during the war. The amendment carries an appropriation of $15,000. Part of this sum will be used by the Bureau of Education, at the request of the army, to provide the means for printing and circulating the film. Major Mitchell, who was responsible for directing the preparation of the film, Major Mitchell will be engaged by the Bureau of Education and sent to the various states to cooperate with the State

institutions in promoting better health through care of the teeth.

The film, although prepared for army use, shows by means of pictures and diagrams the proper care of children's teeth. It is woven about a story of keen interest. An exciting fist fight is one of the most interesting features of the picture.

The School Hygiene Association and the Society on Oral Hygiene have approved the film and requested Congress to appropriate the money for its use in the states.

Pathe Appoints J. E. Storey
Assistant Exchange Director

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. has announced the appointment of J. E. Storey as assistant director of exchanges. Mr. Storey, who has been in charge of the western district for Pathe, has already assumed the duties of his new position. He has been associated in the film business with the Pathe director of exchanges, Elmer R. Pearson, for several years, and, and like Mr. Pearson, he enjoyed a long commercial experience in organization and salesmanship before entering the motion picture industry.

Mr. Storey was for several years in the engineering and operating departments of the Union Pacific Railroad and became chief clerk of the general manager. He was later made secretary to the president of the Kansas City, Mexico and Orient Railroad. While in control of the land development of the railroad, he is reputed to have sold more land by mail than any other man in the country.

Border troubles resulted in a receivership for the railroad and Mr. Storey joined the selling organization of V. L. S. E. in Kansas City. He was later appointed chief clerk of the Kleine System and held that post until he became manager of the Pathe branch in Kansas City. He was appointed to that post of manager of the western district last October.

Training of the Deaf Shown
in Ford Weekly No. 191

The Ford Educational Weekly, No. 191, "Broken Silence," treats of a subject unlike those usually presented in these pictures. It shows how deaf children are taught to talk, to read, and write, and become as thoroughly educated as any normal child. Scenes were photographed in a school for deaf children where the class room work was depicted during the hours of patient instruction in talking, singing and rhythm.

By careful training, the unfortunate are taught to read lips of others and then to make their own lips duplicate the motions. Next they are taught to control the breathing so that their lips may make the movements with their lips, but also sounds, and finally to talk. They learn to read and write and solve difficult problems in arithmetic, while, point of knowledge, they are on a par with other children.

One of the most interesting parts of the picture concerns the method by which the pupils are taught to "feel" music through the vibrations communicated by the keys of a piano on which their fingers are placed. Much the same system is employed in teaching them to talk when they place their hands on a violin or piano to "feel" the music, so they learn to talk through feeling the vibrations of the vocal cord.

Fox News Reel Has Good Material.

Among the items in Fox News No. 42, released Feb. 28, is a record of the day in Berlin when the workmen stormed the Reichstag building causing a counter-attack by troops in which many persons were killed and scores of others wounded. A Fox News cameraman was on the scene as the mob gathered and he obtained excellent views of the rioters being harangued by their leaders attacking theburg of the steers with their machine guns covering the crowds, and of Frau Luise Zietz, the independent member of the Reichstag, who left the building and called on the people to drive out the legislators who were passing an unpopular factory law.

Another extraordinary subject consists of views of the first woman to leap from an aeroplane with a parachute. These were taken at San Francisco and afford exciting glimpses of the daring woman from the moment she left the machine 2,000 feet in the air until she landed.

On the picturesque side are scenes from the Carnival at Nice, the most famous of all the French feets. Many beautifully decorated floats, from which flowers are thrown by the thousand.

Still another subject in the release is the Cornell University Spring Festivals. Here the new plays, ballet and side shows were part of the feit. The students and alumni had transported from Ithaca three relics dear to the hearts of all who attend or have been graduated from the University. These relics are a much-used street car, the to-boggan slide at Beeke Lake, and a famous bat.

International Elects Hubert

At a special meeting of the board of directors of the International Film Service Company, Inc., held Tuesday, March 2, Henry M. Hobart was elected vice-president of the company.

Mr. Hobart has been general manager of the international for a number of months and his election to this important office, while coming a little sooner than anticipated, was predestined by the excellent work he has shown connection with the company. He came to the International from the Hearst Magazine, of which he was general manager.

John E. Storey
Appointed assistant to Elmer R. Pearson, Director of Exchanges for Pathe.

March 13, 1920
"Big Four" Will Stick to Percentage,
But Exhibitors Have Choice of Rental

In answer to an inquiry regarding the report that the United Artists Corporation is now accepting contracts on its productions without insisting on a percentage arrangement, Hiram Abrams stated that the company is as firmly convinced as ever of the equity and fairness of percentage, and that it is accepting contracts from exhibitors without the percentage arrangement he is simply making it possible for theatres to show the "Big Four" pictures, who are not convinced that a percentage plan is to their best interest.

"Some time ago I stated that we are headed for straight percentage, and I am more convinced than ever that the whole motion picture business will be on that basis before long. At that time I pointed out that forward movements in the industry had been opposed from the beginning by certain factions among exhibitors who did not realize that they were fighting against their own best interests, and you can put down as an absolute forecast of fact, that in not so remote a future the same men who are today opposing percentage will turn down a booking offer of a flat rental and demand percentage.

"We are playing percentage engagements all over the country; we shall do all in our power to encourage percentage, and our entire organization is being built with an eye to the day when straight percentage will be in full force. If, however, an exhibitor is not convinced that he will benefit by the percentage method, if he wants to take the entire risk of an engagement himself, if he is going to be satisfied with the limitations of flat rental, if he is going to let the real showmen exploit and profit all around him on the percentage basis while he takes the older method with a "good enough for me" attitude, that will have to be his loss. If he wants to play our pictures that way, we'll let him, because, though he is the equal beneficiary under the percentage plan, if he will not take the extra profits, it is not for us to go against his will in the matter.

"An interesting number of theatres are playing our pictures on a percentage basis, and they will receive every encouragement, for I really believe that the future development of motion pictures exhibition is in the hands of the men who are sure enough of their own ability as showmen to go out and get the bigger profits that come to initiative and theatrical genius. "The best argument for percentage is the exhibitor who has played it."

Hoxie in Another Serial for National.

Jack Hoxie, star of the "Lightning Bryce" serial, will soon begin work in another serial for National Film Corporation. The story is being prepared by L. V. Jefferson from a story by a well-known serial writer.

Bruner Recovering from Operation.

Frank V. Bruner, director of Pathe's serial publicity, who underwent an operation for appendicitis at the Park Hospital, New York, February 20, is now well on toward complete recovery and expects to quit the hospital soon.

"Down on the Farm," Sennett's Five Reel Comedy, To Be Released by United Artists

MACK SENNETT'S newest comedy creation, "Down on the Farm," will be released some time in April by United Artists Corporation. Hiram Abrams announces that arrangements had been completed with E. M. Ascher, personal representative for Mr. Sennett, whereby "Down on the Farm" would be made available to the theatres of the country through United Artists Corporation.

It has been known right along that United Artists would not confine itself to the distribution of the productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith exclusively, but would distribute the occasional big picture that came to the open market for specialization in distribution.

The announcement of the release of "Down on the Farm," following so closely on the announcement of the Doris Keane picture, "Romance," indicates that United Artists Corporation will have a release list of wide variety in addition to the productions of its four principals.

Has All Elements of Melodrama.

Every resource of the large Mack Sennett studios and farm in the suburbs of Los Angeles contributed to the remarkable results achieved by Mr. Sennett in the production. Visitors to that institution know that there is a farm on the fifty acres that comprise the "lot." It is a regular honest-to-goodness farm with everything that a farm boasts.

"Down on the Farm" opens when the champion rooster of the ranch puts the sun to work early in the morning of what promises to be the last day ever experienced on any farm with results that are thrilling, comic, hilarious, farcical and sentimental. A dozen comedy bits, provided by laughter, suspense is relaxed in gags, and dramatic action of grave significance is interrupted by typical Mack Sennett comical episodes.

The production quality is derived from its unique blending of many elements—comedy and serious moments, satire and straight drama, character delineation and grotesqueries.

Though the plot is melodramatic and contains the romance of a pretty maiden of rustic life, a menacing mortgage, a villainous landlord and a harassed and beautiful wife, the treatment will be found as new as it is refreshing and different.

Maryland Exhibitors' League
Now Favors Sunday Opening

THE Exhibitors League, of Maryland, now favors the opening of moving picture theatres on Sundays. The resolution recently passed by this body of exhibitors, proclaiming as a sound policy neutrality on the question, was rescinded at a special meeting called to order by President Eugene B. McCurdy at the league headquarters on Thursday, February 20.

About thirty-two members, including officers and directors, were present. Postcards were sent out with the letters announcing the meeting, and those who could not attend were asked to state how they stood and return the card. It was found that a great majority were in favor of Sunday opening. The motion was carried by a large majority, with Franke Durke and Julius Goodman voting "no." The action taken applies to Baltimore city only.

An amendment has now been attached to the George D. Iversen Jr., Blue Law repealing bill, it is understood, which eliminates the provision for allowing the moving picture theatres to open on Sundays. The House Judiciary Committee at Annapolis still had the bill on Tuesday, February 24.

A new bill was introduced in the House by Mr. Iversen, of Baltimore city, on February 24, which gives permission for moving picture theatres to open after 2 p. m. on Sundays, but which makes no reference to any other business on Sunday and will apply to Baltimore city only. It is thought probable that a yearly state license will be included in this bill.

The chairman of the State Board of Moving Picture Censors of Maryland has been chosen to succeed Charles E. Harper by Governor Albert C. Ritchie, and he is not an exhibitor. Dr. George Heller, a Democrat, will succeed Mr. Harper.
Americanization Tie-up with Schools
Begins with Speech by C. C. Pettihjohn

THE start of the movement of tying up the colleges with the Americanization campaign now being conducted by the motion picture industry was made when Charles C. Pettihjohn, vice-president of the Twilight University, spoke to 600 students of the New York University at the Judson Memorial Church last week. Pettihjohn represented Lewis J. Selznick, who has been invited to address the student body, but who was not in New York at that time. The address concluded a program which included the first showing of the university's three reel propaganda picture produced under the supervision of I. Martin Stern.

"Some time ago," Mr. Pettihjohn said, "the government officials became convinced of the value of the motion picture as a means of influencing the public. Although the newspapers aided the government in every way possible, impressions obtained through the reading of a newspaper can hardly be compared with those obtained by a motion picture. This is because one newspaper article may be inserted in one way and still another newspaper article may be inserted in another way. The two articles may be printed in an altogether different manner. Colleges with one can explain a movement in one way, but not in the other way, just as it happens, and the best way."

Not Students, But Teachers.

Mr. Pettihjohn explained how former Secretary of the Interior Franklin K. Lane had invited the leading film producers to join him in the work of carrying on the Americanization movement. He told the students about the various meetings that were held in Washington and praised the spirit of the film men, who had expressed themselves as being willing to cooperate with Mr. Lane in every manner possible. "As a representative of one of the largest film companies in America, which produced the first Americanization picture, The Land of Opportunity, I am asking you and every other college and place of education in America to use your ability in co-operating with the government and the film industry in the furtherance of the Americanization movement."

One Reel Chaplin Going Big.

Tower Film Corporation reports continued popularity on "Lord Helpus," the one-reel Charlie Chaplin special, formerly entitled "Cruel, Cruel Love," and now being released on the independent market by Tower Film Corporation.

"Lord Helpus" is said to be a hilarious comedy with plenty of action and laughs.

Good Will, Oratory, Wit and Jazz Tunes
Feature gathering of Indiana Managers

EXCHANGE managers, film salesmen and bookers joined in banquet festivity at the Indianapolis Chamber of Commerce on Saturday night, February 21, at the first annual banquet and get-together meeting of the Indiana Board of Motion Picture Exchange Managers, which was organized in 1918 to further the interests of the motion picture industry throughout the state.

Paul Allison, manager of the Doll-Van Film Corporation and president of the board, was toastmaster and treated his co-workers with some of the most eloquent oratory that the local film men had ever heard. He explained that it is the wish of exchange managers in Indiana to establish a spirit of good will among all.

The other features of the evening included toasts and stories by Ralph Abbott, manager of the Universal exchange; Claude Penrod, manager of Fox; Samuel Sax, of Select; Robert Schrader, of Pathe; two original poems by Floyd Brown, manager of the First National exchange; a new dance by George W. Wilson, manager of the dancer orchestra and stories by the whole bunch.

Those who attended were Floyd Brown, M. J. Doody and H. C. Knox, of First National; Paul McDaniel and A. W. Garrick, of Pathé; John E. Penrod, Edwin Booth, S. H. Abrahams, J. G. Wilson, V. A. Fuller and H. J. Bailey, of Fox; R. W. Abbott, Sam Rosenberg, of Selznick; Paul Goldwell and Earl Penrod, of Universal; George W. Wilson, Ross Smith, G. C. Parrish and D. L. Hammer, of Bee Hive; Samuel Sax, Fred J. McLean and J. F. B. Cobb, of Robertson-Cole; C. C. Wallace, of Famous Players-Lasky; Wade W. Willman, Metro; Tony Clott, Vitagraph; Louis M. Baxley, of Celebrity Players; C. M. Miles, National Pictures Theatres, Inc., and T. J. Macevoy, of "Mickey."
J. D. Tippett Arrives Here to Establish New Link in International Studio Chain

JOHN D. TIPPETT has arrived in New York from London. The direct cause of this trip is the fact that the continent of America is to begin at once the building of studios for the production of big feature photoplays, to be co-related with the production of pictures in London and on the Continent. While one or two American film producing companies have inaugurated the production of pictures in Europe, Mr. Tippett's contemplated program is the first evidence of an international film producing organization initiated by England.

Mr. Tippett laid the ground-work for one of the biggest motion picture studios yet erected in London before his departure for America, and he intends at once to consult the foremost studio architects in connection with the building of the American producing factories.

In speaking of his plans for exchanging pictures produced in America for those produced in Europe under a single management, Mr. Tippett said:

"The motion picture industry is today broader and more effective in its direct appeal to the masses than ever before. The war has developed the universal interest in motion picture, both as an entertainment and as an educational agency, to a point which could not normally have been attained in two decades. The screen has also revealed through the recent crisis in the world's affairs its potent influence upon mankind as the one dependable universal language. It is my purpose to exert this influence of the screen to its fullest possible extent—to bring the people of England, indeed Europe, and America together through the screen, with the view of having a better knowledge of and sympathy with each other.

"As the screen is universal in its appeal, so, I believe, we should produce more stories with a universal background. Instead of adhering to one locale, whether it be Los Angeles, London, Rome or Paris, I intend to produce several feature photoplays, parts of which will be produced in all those centres. That is one reason for my plan to build studios throughout the world. While my immediate purpose is to have three producing plants in London, Paris and Los Angeles, the purpose will later be expanded, so that in time we will be producing in South America and Japan as well, thus constituting the first actual international producing organization in the history of the cinema.

To Produce in Orient Also.

"I have in the past exploited the productions of other companies through offices located in all the principal cities of Europe and the Orient. I am now launching a producing campaign of my own, because I feel that the present producers are not taking full advantage of the unlimited and ever-widening opportunities for universal service through the silent drama."

Mr. Tippett is stopping at the Hotel Astor, and will go from here to Los Angeles, where he will inspect the various producing plants before his return to London.

Work the Psychic Hunch and Guess Who Is This Golden Girl with Azure Eyes

WHO is she? That was the question exhibitors and the trade generally were asking this week, following an announcement that a new star had been secured by Realart Pictures Corporation.

The name of the young woman was withheld in order that the trade might make its guesses. For several weeks past Realart has been conducting a teaser campaign on this subject, directed to its branch managers. In successive letters, meager information had been given about the new star and managers have been trying to identify her.

Advertisements just published give glimpses of the new star in various poses and limited data concerning her career. Her eyes, mouth, profile, hair, legs and arms were presented under the caption, "Can You Put Her Together?"

Her birthplace is stated to be Pennsylvania and her age is given as "permanently eighteen." Her eyes are described as deep blue, her hair "very golden," and her height as a "quarter past five." She is said to have been discovered by Cecil De Mille on the Paris Stage. (A fine line, but sufficiently likely to set men hunting for her.)

Gosh! But Can't Them Picture Actresses Change Quick!

Pearl White, "barnesi," and as she appears in her first production for Fox, "The White Moll."
**Exhibitor Will Shape the Future of the Screen, Says Maurice Tourneur**

The man who produced "The Blue Bird"—long before Maeterlinck came to America—has something to say about present day picture production and what may be expected unless the type of production is soon changed. He says it in the following article, giving credit to the picture showman as the real hope of the moving picture industry.

Maurice Tourneur, who produced "The White Heather Island," "The Whip," and other plays of impressive melodramatic force, should be entitled to an opinion and his opinion should carry weight. When men contribute so much to an industry as Mr. Tourneur has done his opinions are to be seriously considered. Mr. Tourneur writes:

"Conditions are leading us rapidly to the point where the exhibitor is going to be king. The days of the program are numbered—the days when the exhibitor had to take what he was given are gone.

"Now stars, directors and authors are going into the business for themselves, releasing their own pictures. The exhibitor has the power to select the pictures he wants and discard the others."

**The State of Public Mind.**

"Being armed with that power that being the supreme judges between the producer and the public are the exhibitors of America going to raise the standard of motion pictures? The day for such productions as 'Intolerance,' 'The Woman God Forgot,' 'War Brides' and 'The Blue Bird' seems past—we are now producing things such as 'Malice and Female,' 'Scarlet Days' and 'The Life Line.'

"The public is evidently remaining faithful to its old house of fun and thrills. It has not yet been convinced that there may be more of a thrill in a glance from one character to another in the proper situation than in the wrecking of a railroad train. Has public taste not changed since 1912—do they still want 'The Perils of Pauline' and 'The Mark of Zorro'?"

"Under the old program system, exhibitors had to take what they were given, which was possibly a good thing for those days. In the days of the first theatres cheap advertising, daily changes and cheap exhibitors did not allow for much originality. The man who opened his show with a film such as 'The Passion Play' for the feature and closed with a Chaplin comedy was considered not at all out of the usual."

**New Men at the Helm.**

"Only a few of these exhibitors have survived. In their place have come men with a sense of artistic refinement with advertising ability, the judgment of showmen. And, above all, they have a good business sense. Every radical change that has come into the industry has been brought about either directly or indirectly by the exhibitor. He has been the elimination of worthless stars, and all the rest of the changes. We have heard this producer and that producer claim that he brought about it. It was opened up to him by the exhibitors that abolished the program system."

"And now that the exhibitor is the final word of authority, will he cleanse the market of those pictures which are reflecting ridicule on the industry by every possible means? He has been offered the opportunity to do him a good service."

Manager H. W. Vance Makes Laurier Theatre a Success

After two months under the management and control of H. W. Vance, the Laurier Theatre, Hull, Que., has become a very successful enterprise. For a number of years this house had been a white elephant and eventually the theatre was only operated on Sundays. The theatre had been controlled by a rather large syndicate of Hull citizens and even their united efforts did not result in the obtaining of a comfortable share of the receipts. The theatre changed hands just before Christmas and was remodeled throughout. The house had been known as the Odeon Theatre, but this name was changed in memory of the late Sir Wilfrid Laurier, one of Canada's greatest statesmen. A handsome lobby was added to the building and about $2,500 was spent for new projection equipment, including two Powers 6B power-driven projectors, a Hunter Transformer and a gold fibre screen. One of the brand new features is an eight-piece orchestra and, last but not least, Mr. Vance booked a number of really good pictures. These bookings came on top of an expenditure of $15,000 for changes and improvements in the house itself.

The new aim of Manager Vance was to build up the mid-week patronage and, accordingly, he boosted the programs which he arranged for Tuesday, Wednesday and Thursday. In addition to the pictures and special music, he arranged for a series of popular stunts including a "Country Fair" and a "Money Night" for the mid-week runs.
"The Daredevil" with Tom Mix Is Among Fox Productions Scheduled for March Release

PROMINENT in the list of productions listed by Fox Film Corporation for release during March, "The Daredevil," also stands out as one of the most important offerings of the month. J. Anthony Roach of the Fox distribution department, a Mr. Jennings did the photography. The cast includes Eva Novak, Charles K. French, L. C. Shumway, Sid Jordon, Lucille Young, L. S. M. Farnum, company, George Hernandez and Harry Dunkinson. The story is of a hard-boiled tenderfoot and offers a score of opportunities to the reckless Westerner, which are both new and hair-raising.

Farnum in "The Adventurer.

"The Adventurer," which has already been shown to the trade press, is the William Farnum picture offered by Fox for March release. The story is by E. Lloyd Sheldon. The theme is of the romantic drama type and gives Mr. Farnum the role of an adventures in Italy whose sword carries him through a maze of entangled situations. J. Gordon Edwards directed the production. The cast includes Estelle Taylor, Paul Cazeuven, Kenneth Caseley, Franklin Drake, Harry Southard, Pat Hartigan, James Devine and Sadie Radcliffe.

Geldragg's novel, "Find the Woman," picture rights to which were purchased by William Fox, has been completed. The picture title selected for it is "A Manhattan Knight." The cast will be released in March. It is what the producer class as a novelty melodrama and the artistic and popular George Walsh is the star. Geo. A. Beranger directed while Paul H. Sloane of the Fox staff, did the scenario.


New Shirley Mason Picture.

The second Shirley Mason picture for Fox is called "Molly and I," and it gives this young star a role of unusual scope for versatility. "Molly and I" is a screen adaptation of Frank R. Adams' story, "Molly and I and the Silver Ring." It was adapted by Isabel Johnston, and directed by Howard M. Mitchell, with George Schenieder at the camera. Supporting Shirley Mason are Albert Roscoe, Harry Dunkinson and Lilie Leslie.

The latest of Peggie Hylan's vehicles under the Fox banner, a comedy-drama entitled "Black Shadows," is also listed for March. In it the power of hypnotism is an important element. Peggie Hylan appears in a cast of notables including Albert Roscoe, Corrane Kirkham, Henry J. Hebert, Edwin Booth Titon, Estella Evans and Cora Thorburn's. Adapted from Dashiell Hammett's story by Natalie Lincoln Sumner and J. Anthony Roach. Howard M. Mitchell directed.

From Hampton Del Ruth, supervising director of the Sunshine Comedy companies on the West Coast, come two ratting good finish comedies bearing the titles, "The Heart of a Bachelor" and "The Lightweight Lover."


Widespread Showmen Interest Seen in "The Harvest Moon"

THE widespread exhibitor interest in Augustus Thomas' "The Harvest Moon," the second Deitzrich-Beck production starring Doris Kenyon, following the studio's announcement of its completion, augurs for it even greater success than was achieved by "The Bandbox," the initial Deitzrich-Beck offering.

The stage drama was one of Mr. Thomas' successes, being the hit of the season at the Gin Mill Inn, in 1910 and having enjoyed a big road popularity. "The Harvest Moon" deals with the psychological power of mental suggestion, and, as Mr. Thomas and the author with an opportunity to make use of some very novel lighting effects in the speaking stage version is not unfounded. It must also be said that these effects have been enhanced in the picture.

The story was selected for Miss Kenyon because of her special qualifications as an artist. She has appeared before the camera as a woman, of her beauty and charm—the lovely girl graduate type. The Harvest Moon is replete with exciting episodes and some of the scenic effects are superb. It includes twenty-four sets and on occasion there were with in the studio at one time, alternating shots from one to another.

The pictures is full of novel and effective lighting—some of which bordering on special merit. One midnight scene on the deck of the ship as she lies off the Bahamas is hull down and sinking. A stiil life at the end of a day's sea service, he dives off the deck of the ship in an effort to rescue the leading man, Hugh Thompson, who is cast as Bruce Critten and, purser of the craft.

Constance Binney Completes Second Realart Production

CONSTANCE BINNEY has completed her second production, "The Stolen Kiss," for Realart Pictures Corporation. It is scheduled for early release.

The picture is founded on the novel, "Little Miss By-the-Day," by Lucille Van Slyke. Kenneth Webb directed the production and the adaptation was made by Kathryn Stuart. "The Stolen Kiss" is described as absorbing drama and comedy, touched with flashes of humor. It has a little Brooklyn girl, Felicia Day, who is kept in sheer ignorance of the simplest things of life by her misguided but really affectionate grandfather.

Miss Binney really has three roles in this production. She portrays both Felicia Day and her mother, Felicia Day, in the picture at the widely different ages of childhood and young womanhood. Rodney La Roque, who plays opposite Miss Binney, has appeared in many productions throughout the country before starting his screen work. Frank loose, one of the best known "heaves" on the stage and screen, also in the picture.

Robert Schable plays the part of Allen Graemer in the picture. He is a graduate and former instructor of the American Academy of Dramatic Art. For ten years he was stage director for John Drew, and has served in the same capacity with Marie Doro, Nazimova, and Annie Russell. Others in the cast include Bradley Barker, George Backus, Richard Carlyle, W. P. Mason, and Tyrone Power.

J. V. Bryson to Be Foreign

Universal Representative

JAMES V. BRYSON, for the past twelve years Universal exchange manager at Minneapolis, has arrived in New York for a conference at Universal headquarters. He will be sent to Australia on a big business mission very shortly.

It was Carl Laemmle's idea that the Australian territory was being overlooked and he investigated the matter with the result that Universal is now preparing to invade this field in a big way. Mr. Bryson will head a party which will sail from San Francisco about March 16. DeWitt G. C. Adams will accompany him as assistant manager. General offices will be opened at Sydney, Melbourne and Brisbane.

Mr. Adams will remain at Sydney as manager while Bryson will proceed on a three years' tour of the Orient as Mr. Laemmle's personal representative. He will visit Bombay, Calcutta, Singapore, Java, Manila, Canton, Shanghai, Port Arthur, Yokohama and other Asiatic film centers, conferring with the Universal managers at these points.

Universal exploitation will be inaugurated at all these points with the intentions of properly introducing the feature productions to this territory.

Makes Long Contract with Browne

Myron Selznick announces that he has signed a long term contract with Lewis Allen and Byrthame, scenario writer, following Mr. Browne's success with the Americanization picture, "The Land of Opportunity," and a second play now being made.

Since joining the Selznick organization Mr. Browne has written "Sooner or Later" for Owen Moore, which was adapted for the screen by R. Cecil Smith, and has put a film in "The Land of Opportunity" that will be heard for some time to come in the echoes from the applause of the press and public for its strong and patriotic principles.
Three Equity Pictures Open in Three Different Sections to Heavy Business

C OINCIDENTAL, rather than premeditated, three Equity productions made first bows in three different sections of the country, and the three pictures succeeded in breaking house records. The "Forbidden Woman," the latest completed work starring Clara Kimball Young, and second of that star's first series of four specials, opened at the Capitol Theatre, New York, February 22, to what its managing director, Edward Bowes, announces the largest business the theatre has known since it opened, and in his statement on business done, which continued record breaking throughout the entire week, he credits Equity Pictures with having given the Capitol staff perfect co-operation in every respect.

An unusual preliminary campaign of publicity and exploitation preceded the opening at the Capitol.

The blind campaign in which the daily papers were used and the public, for several weeks, requested to watch the color of lights in the sky on February 21, referred to "The Forbidden Woman," and on Saturday night previous to the opening thousands of people craned their necks to watch the sky for the color that would tell them at which house "The Forbidden Woman" would be projected, and, despite the snowstorm, a number of powerful sunlight arcs, covered with green shades, penetrated the dense atmosphere and the crowded streets saw that green designated the Capitol as the house at which "The Forbidden Woman" was to be seen the following day.

Heavy Business the Result.

More than twenty thousand paid admission Sunday and more than twenty-two thousand and a commensurate number on following days rewarded the conceivers of the idea to light the sky.

At Detroit, "Eyes of Youth" opened at the Adams Theatre for a two weeks' run, and from early noon until night crowd houses were in vogue, an unusual event for Detroit, people being standing out in zero weather.

The delayed opening of "Eyes of Youth" in Michigan was attributed to the transfer of the franchise from Kunsky to Equity Players of Michigan, which Haynes and Wells control, and who have held the Detroit engagement until their offices were so equipped to give the utmost co-operation to the theatre for the engagement.

The business at the Adams during the first week was more than exceptional and promises to smash the house record.

At Tulsa, Okla., under the direction of T. E. Larson, the first Equity special release, "Silk Husbands and Calico Wives," opened Wednesday, February 18, and for four days the theatre was jammed, and the manager volunteered a telegram to Genery Manager Schnitzer, of Equity, that he was going to repeat the picture for a week.

83 Prints Out on First Runs.

This was the first showing anywhere of this feature, and augurs well for Equity's idea of making highly dramatic productions with unusual titles, and intersperse them for release between the Clara Kimball Young units.

For the next few weeks eighty-three prints of "The Forbidden Woman" will be occupied on first runs in such cities as San Francisco, Philadelphia, Boston, Toledo, Chicago, Indianapolis, Denver, Salt Lake City, Seattle, Portland, Washington, Baltimore, Atlanta, and on the big circuits, including Loews, Ashers, Balaban & Katz, Lubliner & Trinz, Ackerman & Harris, etc.

Kane Pictures to Move to New Association Building

T HE Arthur S. Kane Pictures Corporation has leased new quarters in the National Association Building which is rapidly nearing completion at 2131 West Forty-third street, New York City. The young producing company will move from its present location in the Knox Building at Fortieth street and Fifth avenue as soon as its quarters in the new building are ready for occupancy.

Established only a month ago, the Arthur S. Kane Pictures Corporation, which is headed by the former organizer and president of Realart Pictures, is already finding its original offices insufficient for the rapidly expanding needs of the growing institution. The erection of its new building in this part of the city has answered the problem of the young concern.

The lease signed last week by President Kane calls for office space four times the size of the present location, and provides for continuous expansion in all departments of the organization. The producing company feel that the response which has met the organization of Kane Pictures, and the needs of developing the business facilities demand an immediate removal to larger quarters.

Kane Pictures will have a suite of offices on the eleventh floor. With a total space of more than 2,000 square feet looking out on Forty-third street, Forty-fourth street and Fifth avenue, half a block away, the young concern is admirably situated to carry on its work in the heart of the amusement district of New York City.

"Show-Me Attitude" Obliges Making of Good Productions

T HE most striking change in the selling end of the motion picture business in the last year is the attitude of managers toward taking things for granted," said Paul Tessier, the Pathe branch manager at Cleveland, who is spending a week in the home office, "yet he really have to show them what you are trying to sell. Telling them about it is a thing of the past.

"It is a fact that, a few years ago, most exhibitors bought carelessly, but today more than half of them demand a screening of a picture before they will consider buying it. It means that the day of the poor picture is over, for you cannot sell it.

"All the exhibitors with whom I have talked say that the public has been educated to good pictures and that they will not stand for mere fillers. Practically every one going into their theatres is a screen fan. They follow developments and pictures carefully, and if a house runs too steadily to weak pictures, the business is sure to go.

"This situation has, of course, made the exhibitor careful in his selection of pictures, and he certainly must be given due credit for thus doing his best to protect himself and to protect the industry. It is up to every other element in the business to help the exhibitor in thus holding the public.

Mr. Tessier said that the winter season in Cleveland and surrounding territory has been remarkably good, with the exception of a period of about three weeks in the end of January and the beginning of February. He expressed the opinion that the prospects for the coming year were exceptionally good.

Crandall Family Begins Trip.

Mr. and Mrs. Harry M. Crandall and their three children have left Washington, D. C., for New York, preparatory to going to Los Angeles. Mr. Crandall is making this trip in the interests of the Associated Exhibitors, but declined to make known the exact business involved. The return trip will be made over the southern route, with stops at New Orleans and other southern cities. It is probable that an effort will be made at these places to interest other exhibitors in this organization.
THE MOVING PICTURE WORLD 1823

March 13, 1920

Four Reasons Why March Bids Fair to Break All Paramount Aircraft Records

If four telegrams received at the home office of the Famous Players-Lasky Corporation recently are fair criteria, officials are justified in their belief that the month of March will see the highest records yet made by the Paramount-Aircraft Super-Specials.

The telegrams were all received by Claud Saunders, exploitation manager, in accordance with the instructions given to the exploitation men in the field to wire facts concerning the opening of the super-specials in the first-run cities for the information of the home office. The first was from H. Wayne Pierson, of the Atlanta office, who wired from Miami as follows:

"The honor of presenting for the first time in this part of the country the Cecil B. DeMille production, 'Why Change Your Wife?' was given to the Hippodrome here. The word 'honor' is used at the suggestion of Harry Leach, manager of the five Miami houses. He had not seen the picture and was inclined to doubt its greatness, but after the first show he mentioned that the Hippodrome had really been honored by being allowed to show it ahead of release date, and he asked me to express his sentiments to you.

Made His Patrons Talk.

"Mr. Leach experienced a near-sensation to-night as he stood at the exit doors. Patron after patron stopped to tell him what a really great entertainment he had given them, and all expressed a desire that he run it long enough so they might have an opportunity to send their friends. I heard a great number of people say it was the best motion picture they had ever seen. It rained all day, but the house was filled to capacity. Mr. Leach said you can say anything about the picture to your clients over his name, as he does not fear anyone questioning his judgment."

Leslie F. Whelan, exploitation representative at Dallas, wired from Houston as follows:

"Under unfavorable weather conditions, 'Huckleberry Finn' opened here, today in Queen Theatre, seating only 850 people, to $1,250. Consensus of opinion is that the picture is more interesting than the book. Some say they will want to see it over and over again."

Concerning the opening of "Everywoman" in New Haven, Paul Morgan sent the following: "'Everywoman' shatters opening night record set by 'Male and Female' at Rialto Theatre. Picture enthusiastically received."

Buffalo Out in Force.

From John P. McConville, of the Buffalo office, comes perhaps the most remarkable message of all. It was sent from Syracuse, where Cecil B. DeMille's "Male and Female" opened at the Strand Theatre, and read as follows: "Greatest outpouring of motion picture lovers ever known in Syracuse greeted 'Male and Female'; matinee performance at Strand breaking all attendance and box-office records in history of house. Long line in street constantly for seven hours awaiting admittance. Forced to stop selling tickets many times and hundreds turned away."

Cast Is Named for "His Word of Honor."

The cast for "His Word of Honor," which is now being produced at the Selznick studios on the West Coast, with Owen Moore in the star part, was announced this week for the first time following its completion. Gloria Hope has the leading feminine role opposite Mr. Moore, as Mahel Darrow; Henry Miller, Jr., is cast as Alan Moss; Emmett King is Philip Darrow; Arrow Hoyt is "Whitey"; Charles Arling is Joseph Plant; Nell Craig is Evelyn Plant; Virginia Caldwell is Dorothy and Tom Ricketts is the butler.

The story is by Edgar Franklin; the scenario is by Zelda Crosby. Direction is by Wesley Ruggles.

Lynch Circuit Books American Film.

S. A. Lynch of the Lynch Circuit, Atlanta, Ga., signed a contract for "The Valley of Tomorrow," the American's Western super-drama featuring William Russell, for his entire chain of theatres.
Detroit's Majestic Theatre
Books Two Realart Pictures

TOM EALAND, of the Majestic Theatre, Detroit, has closed contracts for showing "Firstwhile Susan," starring Constance Binney, and "Anne of Green Gables," starring Mary Miles Minter. He signed a contract a short time ago to show "Soldiers of the Philippines," the picture released by Mayflower Photoplay Corporation, during the week of March 23.

Alice Brady's first production for Realart, "The Fear Market," from the play by Amelia Rives, had its first run showing recently at the Washington Theatre.

The closing date for Realart for the two star pictures gives Realart, according to Ralph Quive, manager of the Detroit office, first runs on all pictures thus far released.

Mr. Quive was particularly pleased with this record, as he only recently assumed control of the Detroit office for Realart. Mr. Quive also reported that he had closed contracts with Fitzpatrick & McClroy for Realart's star series of productions.

First of Vitagraph's Super Productions
Is Based on a Gouverneur Morris Novel

AFTER several weeks of preparation, casting and supervising the building of sets, Tom Terriss is about to begin active work on the filming of big special productions with all-star casts, which Vitagraph will present during the current year. The first of these to be directed by Mr. Terriss will be an adaptation of "Trumpet Island," one of the recently released novels of Gouverneur Morris. Its screen title will be "The Girl from the Sky."

"The Courage of Marge O'One," adapted from the novel of the same name by James Oliver Curwood, is another of the big all-star special productions. Production on this epic is already under way, with the supervision of David Smith, who has already made a name for himself as a director of the Curwood type of story with its scenes of wild animals in their native haunts.

Other Big Productions.

Other big special productions on the same lavish scale to follow closely, and for which the crews are now working, are the ones written and produced by the producer, "The Hidden House," based on the novel of the same name by Amelia Rives, and "The Son of Wallingford," being the first adventures of the son of the famous "Get-Rich-Quick" J. Rufus. George Randolph Chester, the creator of that lovable vagabond, J. Rufus, is now at work on the novel, in collaboration with Mr. Chester, Vitagraph's special production of "The Son of Wallingford" will be filmed while the novel is being run serially in one of America's greatest magazines. The production will be made under the supervision of Mr. Chester, who is Vitagraph's editor-in-chief.

As the cast, so far, is possible, will be assembled from some of the well-known leading men and women, names alone will not be the deciding factor. There must be a corresponding ability, and each member of the company must be peculiarly adapted to the type he or she is to portray.

The special Tom Terriss production will be unusual in that it will be produced on a scale never before attempted, and it is expected that Mr. Terriss will take his company to the West Indies for some of the scenes. Spectacular and typically wonderful mechanical effects have been worked out for this feature. The scenario was written by Rudolph de Cordoba.

"Hidden House," "Spuok" Play.

In "The Hidden House," Albert E. Smith, president of the Vitagraph, promises not only a picture par excellent but an absolute novelty. Mr. Chester has been working on the picture and planning starting effects for more than six months. It is a "speak" play with real people. The story is so weird, and yet within so real, that Mr. Chester has felt at liberty to go to any lengths for the groundwork of the picture proper. Big sets of lighting will be prominent features. The scenes of this production will, to a great extent, be interiors.

These are but four of the special super-productions planned by Mr. Smith, and these will in no way conflict with Vitagraph's output of features, serials and comedies.

Easter Sunday Brings First
Issue of Selznick News Reel

EASTER SUNDAY will usher into the theatres of the country the first issue of the Selznick News reel. Announcement that plans were being formulated for this addition to the company's activities was made a few weeks ago.

Revolving to the exhibitor inquirers Mr. Selznick said: "I am glad to be able to give exhibitors, on Easter Sunday, a new news reel which I feel will help their program wonderfully. For eight months we have been creating this first reel and forming plans for the ones that will follow, and I am positive shownmen throughout the country will be agreeably surprised. "Cameramen have been engaged and placed throughout the world to rush the very latest and best news ever gathered since the inception of news reels. The word "class" will be written all over our news reel. It is our purpose to have the reel in keeping with the same atmosphere that permeates throughout our best productions."

Following the initial release date, on April 4, the news reel will be released every Thursday and Sunday thereafter.

Universal Lists Last of Stage
Women's Pictures for March 15

THE twelfth and last of the Stage Women's War Relief Jewel pictures, "The Mad Woman," is announced for release on the Universal schedule for the week of March 15. Nance O'Neil and Tyrone Power are featured. The Capitol Theatre, New York, booked the entire series and because of the very prominent stage stars appearing in them the twelve pictures have proved a drawing card for exhibitors throughout the country.

The two serial releases for the week are "The Jaws of Destruction," the twelfth episode of "The Lion Man," featuring Kostrowitz, Corry, and Wells, and "The Battle Under the Sea," the sixth episode of Elmo Lincoln's entertaining production, "Elmo the Fearless."

An amusing "Rainbow" comedy two reel picture on the program is "A Roaring Love Affair," directed by Jess Robbins and featuring Zip Monberg, Harry Swett and Consuela Henly in a hilarious, tragedy back home on the farm.

The Eddie Lyons and Lee Moran weekly offering is a one-reel comedy and "Stop that Shiny," starring Magda Lane and Robert Burns are featured in a western, "When the Cougar Called."

Current issues of Hearst, International, Universal Current Events news reels and the weekly Universal Seven-Screen Magazine complete the list of releases for the week.

Public Liked Both Endings
and So Experiment Failed

OEW'S Stillman Theatre, Cleveland, announced an interesting experiment the week ending February 28, but when it was over the management didn't know much more than when it started.

Two films were projected at one showing, "The Right of Way," starring Bert Lytell. It was announced at first that the both endings would be shown to newspaper critics and after the theatre would show the one they decided upon. But this plan went wrong when one of the newspaper men made a premature decision before he had seen both endings.

Then the Stillman announced it would show the director's ending a certain number of days, and the book ending on the other days.

"Now we will see what the public wants," said Manager Klein, who figured that the audience would tell. But it didn't work out that way because the attendance was big every day and the comments of patrons as they went out were favorable every day.

"Several letters were received from patrons praising the picture, but not one mentioned anything about the endings," said Mr. Klein.

"We decided in the end to keep the event a surprise and the papers print the article and argument in the papers as to the right of a director to change an author's story doesn't interest the public."

Shanks—Pullian.

Earl V. Shanks, formerly connected with Mary Pickford's organization, and now a business manager of The Special Pictures Corporation, sprang a surprise on his friends this week by announcing his marriage to Patricia Page, to Robert Pullian, screen actress, appearing in Special Pictures features. After a short honeymoon, the newlyweds will locate at Long Branch, N.J., and the bride will continue her picture work at the Balboa Studio, where, under the supervision of Director General Ward Lawell, The Special Picture Corporation has several companies operating.
Well-Known Film Men Are
Directors of New Company

THE Theatre Owners’ Chamber of Commerce was incorporated in April, with eight directors named. The organization is unique in its intents and purposes, which are outlined as follows: to promote the interest of those persons engaged in the business of exhibiting motion pictures; to reform abuses relative to motion picture exhibiting and the industry in general; to secure freedom from unjust or unlawful exactions; to diffuse accurate and reliable information as to the standing of persons, firms and corporations engaged in the motion picture industry; to procure uniformity and certainty in the customs and usages of the motion picture industry, and all those having any trade, business, financial or professional interest therein; to establish and maintain a credit system for its members; to co-operate for the improvement of all conditions relating to the business, and to promote a more enlarged and friendly intercourse between those engaged in the motion picture industry.

The directors are William Brandt, Frederic W. Anderson, Samuel G. Bock, Charles Steiner, David V. Picker, Rudolph Sanders, Thomas D. Blumenthal, all of New York with the exception of the last named, who is a resident of Jersey City.

"Sex" Is Title of Third Read Film for Hodkinson Release

THE third special production by J. Parker Read, Jr., starring Louise Glauin, was delivered to W. W. Hodkinson Corporation recently and announcement made of its forthcoming release through that organization.

"Sex" is the title of the new Read-Glauin screen play. It was written by C. Gardner Sullivan and directed by Fred Niblo, who was loaned to the producer by Thomas H. Ince to make this super-feature.

Among the qualities "Sex" is said to possess is that of extraordinary photographic value. Charles J. Stumar, who filmed the two previous J. Parker Read, Jr., productions directed by Hodkinson, also was head of the camera staff for "Sex."

The production is in seven reels. Irving Cummings and William Conklin are Miss Glauin’s leading men, while Myrtle Stedman and Peggy Pearce have the subordinate feminine roles.

Bosworth Film Nearing Completion.

Hobart Bosworth is nearing the completion of his first vehicle for J. Parker Read, Jr. It is called "Mister MacNeil," this title being merely tentative, however. The story is by Frank Brownlee and is being photographed by J. O. Taylor, who also filmed "Behind the Door." Goldwyn will release this J. Parker Read, Jr., special.

Building Big Stage at Universal City.

Activities at the studios at Universal City have increased to such an extent that it has been found necessary to enlarge the plant. This has largely been the result of a new stage that will occupy about one-third the area of stage space already covered. The new stage will measure about 140 feet by 400 feet and will contain a sub-cellar generating plant, which will supply light and power for the buildings known as the main stage, the north stage, the west stage, the old and new light buildings and the new theatre building. The structure will be known as the new stage and will be able to accommodate from sixteen to twenty-four individual sets.

Ince’s "Dangerous Hours" Is Among Trio of Current Paramount Artcraft Releases

IN lending their co-operation to the Motion Picture Committee on Americanization, exhibitors will do well to overlook the Thomas H. Ince production, "Dangerous Hours." This timely film evenly divided between drama and action which makes for a thrilling interest. The story is by C. Gardner Sullivan of the "Three Pink Roses" fame, and was directed by Fred Niblo, who was loaned to the producer by Thomas H. Ince to make this super-feature.

The title picture is in seven reels, and the leading cast includes Charles Le, Raymond Hatton, Walter Hiers and J. Metz. dumont. Walter Edwards directed.

New York Theatre Has Run for "Lone Wolf's Daughter"

DESPITE an admitted congestion in booking and the fact that pictures are in demand, that fact that pictures have been bought would have to be deferred. By the circuit of B. F. Keith and Keith & Proctor theatres have booked J. Parker Read, Jr.'s second Louise Glauin production, "The Lone Wolf's Daughter" and this Hodkinson special opens a full week's engagement next week at the 5th Street Theatre with engagements following at the Directors’ Fifth Avenue, the Fifty-eighth Street Theatre and engagements across the entire metropolitan chain of the organization. Brooklyn first run of "The Lone Wolf's Daughter" has been captured by Frank Keeney's Keeney Theatre and Sydney Cohen's chain of Metropolitan houses, including North Star, McKinley Square, Tremont and others.

"The Lone Wolf's Daughter" has begun by more than exceeding the splendid record of 'Sabah' in the New York district, and Marx Nathan, the Hodkinson manager in New York, has called for more prints than were ever used before on any other production distributed through his office in the New York zone.

President Harper Makes Appointments.

Lawrence Beatus, manager of Loew's Palace; Harry M. Crandall, head of the Crandall string of theatres; Tom Moore, head of the Tom Moore theatres; and Sidney B. Lust, president of Super Films Attractions, Inc., have been made members of the committee on conventions of the Washington, D. C., Chamber of Commerce.
Lichtman Explains Exploitation Policy
Inaugurated by Famous Players-Lasky

ENTHUSIASTIC at the general prosperity of the theatrical business all over the country, and reporting an increasing demand for long-term Paramount franchises, Al Lichtman, general manager for the department of distribution of the Famous Players-Lasky Corporation, has returned to New York after making him his way into all the leading cities of the South and Middle West.

During his trip Mr. Lichtman had an unusually good opportunity to study the operation and success of the policy of exploitation which, inaugurated last autumn by Famous production, has been widely extended after the recent company convention in Chicago.

"Exhibitors," said Mr. Lichtman, "are realizing more and more the great opportunities for increased profits which lie in the Paramount-Artcraft policy of giving exploitation to individual pictures. With the usual type of exchange made by Famous, the Famous Players-Lasky is equipped to help exhibitors put over their pictures in a way never before attempted in the motion picture industry.

The King's Theatre Success.
"For instance, when I was in St. Louis I saw the campaign which King's Theatre, assisted by our exploitation representative Charles L. Winston, conducted in connection with the showing of the Paramount-Artcraft Super-Special 'Everywoman.' Open to prove to everybody, this whirlwind advertising campaign and exploitation of every feature of this big production made 'Everywoman' the talk of St. Louis. Over all the city he did four times more business than it ever did before on any other picture.

"That is merely a sample of what the Famous Players-Lasky exploitation policy is doing, and exhibitors everywhere are availing themselves of this exceptional service and are increasing their profits." Lichtman declared that all of the cities he visited he found theatrical conditions unusually prosperous. This, he said, is particular true in Texas and through other parts of the Southwest, where the oil wells have pushed a deluge of dollars.

Use More Intelligent Exploitation.
Another development which struck Mr. Lichtman with unusual force is the growing tendency of exhibitors to demand longer独家 advertising facilities to show Paramount-Artcraft pictures.

"I have learned something that is particularly gratifying," he added. "That is that the exhibitors have found they are keeping the usual pictures for the special features contained in those pictures. The wise exhibitor no longer contents himself with merely giving the name of the star and the name of the picture. He plays up, in his advertising and publicity, the strongest features in the story as well as the name of the star. This is of benefit to the star because it makes each of his pictures distinctive, shows his versatility and brings him new admirers."

Robinson Tours Country in Interest of Doug Fairbanks

WITH the aim of forming a closer relationship between the exhibitors of the newspapers throughout the entire United States and Canada, Carlyle R. Robinson, director of publicity for the Douglas Fairbanks organization, is touring the country as personal representative of the athletic Doug and is expected to complete half the journey about the middle of March, when he will arrive in New York for a sojourn of one week.

Douglas Fairbanks started Mr. Robinson out on his journey today. February 12, the initial stop being San Francisco. In the Bay City the star's representative spent two days, making his headquarters at the United Artists exchange which is in charge of Edward Baron. Portland, Seattle, Spokane and Salt Lake City were next visited and the first lap of the trip ended in Denver.

From Denver, Robinson will go to Kansas City, Minneapolis, St. Paul, Chicago, Detroit, Columbus, Philadelphia, Brooklyn next to Boston and completing half the trip upon his arrival in New York. The final half of Robinson's trip will take him to Los Angeles, San Francisco, Portland, Pittsburgh, Cincinnati, Atlanta, New Orleans, Dallas, Houston and, at last, Los Angeles.

Staff of First National Home Office
"Gets Together" at Hotel Dinner-Dance

THE first of a series of recreational events for the entire membership of the First National Exhibitors' Circuit home office staff was held recently at the Hotel Astor, New York, when more than 100 co-workers, their wives and those associated with the Circuit assembled for a dinner-dance and get-together.

At the disposal of the First Nationalites was the Belvedere room of the Astor, equipped with the latest improvements in jazz music, and Lieutenant James P. Anderson, who had just returned to New York after a nationwide tour with First National's "Auction of Souls" with Aurora Mardiganian. Mrs. Jane S. Johnson, secretary to J. D. Williams and H. O. Schwalte, was hostess.

Robert Lieber, president of the Circuit; J. D. Williams, manager; P. C. Mooney, of the Anita Stewart productions, and David P. Howell, representing First National in foreign lands, made short addresses. The affair was arranged by C. L. Yearsley, George R. Grant and E. J. Hudson. The reception committee consisted of Mrs. J. D. Williams, Mrs. Moe Mark, Mrs. Tom Moore, Mrs. David P. Howells, Mrs. Frank Ferrandini and Mrs. R. D. Craver.

This first of the series of entertainments to be given by the First National organization for the fostering of a loyal spirit of cooperation was titled "The Idle Dancers," which nomenclature was burlesqued from D. W. Griffith's second production through the Circuit, "The Idle Dancer."

Among those present were Mr. and Mrs. H. O. Schwalte, Mr. and Mrs. Worth Butts, Mr. and Mrs. J. D. Williams, Mr. and Mrs. C. L. Yearsley, Mr. and Mrs. E. J. Hudson, Mr. and Mrs. W. J. Morgan, Mr. and Mrs. W. E. Mulligan, E. Mandelbaum, custodian of the First National franchise for Ohio, Miss Florence Mandelbaum, Miss Mae B. Sullivan, Paul M. Sarazan, Miss Eleanor Benedict, Steve W. McGrath, Sol Shernow, "Miss Helen Blumkin, C. F. Chandler, Mr. and Mrs. Charles L. Becker and daughter, R. H. Pornhagen, Mr. and Mrs. W. A. Mallett, Miss Alice S. Mallet, Mrs. Louise Lancaster, Miss Leonie Marsden, Jack Weaver, James M. King, J. W. Kelly, Mr. and Mrs. J. P. Goodall, B. Allsopp, V. Ferrandini, H. F. Gutentag, Miss Rita Ann McCarthy, J. L. Hunter, Miss Lena B. Fox, Miss Evelyn C. Queensland, Miss B. B. Biehl, Mrs. Ernest Shipman, Mrs. Edna Shipman, E. Unterweiser, J. C. Bruggy, L. B. Johnson, general manager of Turner & Daenicke, of San Francisco; Mr. and Mrs. Frank Ferrandini, of Richmond; W. E. Lusk, of Cleveland; Lieut. and Mrs. J. P. Anderson and R. D. Craver.

Finds 'Earth Bound' Contains All Qualities of Big Picture

HAYES HUNTER, Goldwyn director, has never had a better vehicle for the expression of his ideals of motion picture art than "Earth Bound," from the story by Basil King, just filmed at the Goldwyn Studios in Culver City.

Mr. Hunter believes that a successful picture must have an unusual story as its basic bid for success. "Earth Bound" is an unusual story, a radical departure from the usual type of story typing. He believes also in all-star casts as a general rule. "Earth Bound" has an all-star cast, including some of the most capable players on the screen.

"Earth Bound" is a picture which presents several almost insurmountable difficulties in filming. Its artistic value depends on absolute perfection of technique. Mr. and Hunter obtained this perfection. He is a man with infinite capacity for taking pains, and when he seeks a certain effect, no effort is too great for the obtaining of it.

"Earth Bound," says Mr. Hunter, "is a story of the high quality to be expected from a man like King's ability. The cast is made up of players of sympathy and understanding, and finished technique. The theme is remarkable. In my estimation, it is a picture which will have a potent influence, and will make a deep impression on every individual who sees it."
March 13, 1920

THE MOVING PICTURE WORLD

1827

"Flame of Hellgate" Last of Micheline's Outdoor Productions for Robertson-Cole

T HE FLAME OF HELLGATE," the melodramatic picturization of the great outdoors, starring Beatrice Micheline, rounds out a series of three features from the studio of this star, which have been released by Robertson-Cole.

The story, starred with wit, exciting action and shows Miss Micheline at her best. Its marked contrast with her other two Robertson-Cole pictures, "The Heart of Juanita" and "Just Squaw" brings out her versatility strikingly.

"The Flame of Hellgate" was directed by George M, Middleton and written by Earl Snell. It comes from Miss Micheline's own studio, which is situated at San Rafael.

It is a story of life as it was used to be when the California mountain country was new and riding, shooting and throwing the lasso were things in which the women as well as the men were trained.

Miss Micheline plays the part of Star Dowell, the daughter of a homesteader who has taken Government land in the mountains. Her portrayal of the daughter who avenges her father after his murder by a dishonest cattle king is the best thing she has done.

Story Different from "Just Squaw."

This story is a great deal different from "Just Squaw," in which Miss Micheline takes the role of a white girl, who has been brought up to believe that she is of Indian parentage. This latter role places her in more or less of a passive part, making sympathy and womanliness the more appealing by reason of the sympathy which her situation arouses.

The popular character man, Andrew Robson, starred Miss Micheline in "Just Squaw," as well as William Pke, who is also her leading man in "The Flame of Hellgate."

In "The Heart of Juanita," Miss Micheline is a more independent and sophisticated character. She plays the part of a dance hall girl in the Uncle California days. Over her two men fight a desperate duel.

Superb Mountain Views.

In "The Flame of Hellgate," the latest of the three pictures, she appears before some of the most beautiful mountain scenes ever put into a picture. She rides, shoots and uses a lasso like a veteran, but the part is not one which makes her masculine, for she has ample opportunity for the display of the feminine caprices and arts which characterize her personality.

She is supported in this production by William Pike, Albert Morrison, Clarence Arper, Cliff Thompson and Jeff Williams.

Prepares for Busy Summer.

Plans for materially aid producers in the coming summer months are being formulated by the Publicity Service, of 1387 Broadway, New York City. Indications are that the release of pictures during the coming summer months will be great, and for that reason the Service has added to its staff one man for each of its publicity, advertising and art departments.

The Service also announces that several large theatres have lined up, and that its heralds are used by every principal theatre in the country.

Gaumont Repudiates "Representatives."

It has been brought to the attention of the Gaumont, that some persons, namely, Joseph Mattingly and B. O. Mattlin, who are plying on the Pacific Coast as representatives of the Gaumont Company; in fact, it is charged they have in their possession business cards bearing the Gaumont trade mark, copy of which, are told, they obtained in a most peculiar manner.

We desire to inform the trade that the two persons mentioned are not in the employ of the company, nor have they the right to pose as representatives of this company. Therefore, anyone having dealings with them should be guided accordingly.

GAUMONT COMPANY.

Sampson, Modern "Strong Man."

There are four Detroit houses showing a Pathe picture 365 days a year. They are the Rialto, Family, Del-The and Palace. Manager George W. Sampson, of the Pathe office, states that this is what film folks mean when they talk "100 per cent." He also says that the Jack Dempsey serial will net more than any other chapter play he has handled.

Robertson-Cole Gets Shackleton's Pictures of His Antarctic Exploring Expedition

A VIVID portrayal of Sir Ernest Shackleton's famous South Pole expedition "Endurance," of the World," has been obtained by Robertson-Cole for release in the near future. Realizing the big drawing power and the unlimited exploitation and publicity angles of this production, Robertson-Cole includes the acquisition of the Shackleton drams among its big announcements.

The picture comprises a complete record of the expedition, from the time it left civilization until the arrival back at Valparaiso, after being shut off for nearly two years from the outside world.

Not only is the picture a most interesting and vivid portrayal of the Antarctic expedition, but the production, "Endurance," which had been the home of the crew for such a long time, was torn to bits by the ice as it was dashed against the sides of the ship.

As the ship started to settle it was abandoned by the expedition and all available provisions were salvaged. And preparations were started for the long and perilous journey back to civilization.

The production vividly portrays in every detail this thrilling adventure.

"Springing" the Spring Straw.

Harry Morey is a "style sheet" here, as he is in his latest big Y. "The Flaming Crie."

Robertson-Cole Gets Shackleton's Pictures of His Antarctic Exploring Expedition

for seventy days. Throughout this time the "Endurance" remained imprisoned, with nothing but ice for hundreds of miles in either direction. It was impossible to obtain any kind of fresh food supplies, with the exception of a seal now and then, or perhaps a Penguin. Many times during the long wait on the ice the Antarctic storms and packs of ice threatened to tear the "Endurance" to bits. But each time she upheld her name.

Throughout the long and perilous stay on the ice the dog teams were trained daily in preparation for hard work when the southernmost point possible was reached with the "Endurance." And then came the greatest disaster of the journey—the ice started to break, and the "Endurance," which had been the home of the crew for such a long time, was torn to bits by the ice as it was dashed against the sides of the ship.

As the ship started to settle it was abandoned by the expedition and all available provisions were salvaged. And preparations were started for the long and perilous journey back to civilization.

The production vividly portrays in every detail this thrilling adventure.

Arline Pretty in Selznick Special.

Myron Selznick added another name to the fast growing list of Selznick celebrities when he placed Arline Pretty under contract to play the feminine lead in the special all-star production, "The Prince of Pines," now being filmed under the direction of Burton George from a story by Willard Mack.

Within twenty-four hours after the contract had been signed, Miss Pretty had assembled her wardrobe of far north clothing, and was en route to a snowbound lumber camp in northern New Hampshire, where many of the outdoor scenes of the production are being made.

Miss Pretty will have the support of Thurston Hall, Aura Lehr, William Davidson, Jack Costello, Bobby Agnew.
Metro's Third Round of Special Films
Are Bunched Near the Finishing Line

The spirit of friendly rivalry which exists among Metro's directors is again manifested in the news from the company's West Coast studios that the six productions that comprise the third round of the "fewer and better" idea of films are getting under the finish wire neck-and-neck.

Of the six productions three have been completed so far as the actual camera work is concerned, and the others are nearly finished that they will be in the cutting stage, tilling and assembling within a week. The trio of these three are "The Cheater," starring May Allison; "Dangerous to Men," with Viola Dana, and "The Hope," a Drury Lane melodrama, with an all-star cast featuring Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite de la Motte.

In each case the director of the production personally will supervise the cutting, titling and assembling of the respective productions.

"Old Lady 31," starring Emma Dunn, is another of the trio of the successful stage play by Rachel Crothers, which was produced on the stage by Lee Kugel, with Miss Dunn featured in the role of Angie, which she also interprets in the screen version.

Hodkinson Exchange Heads Report Banner Week's Business on "His Temporary Wife"

From all territories Hodkinson managers reported a banner week's business, with bookings on "His Temporary Wife," Joseph Lovern's leap year romance, starring Ruby De Remer, Edmund Breen, Mary Boland, Eugene Strong and W. T. Carleton, the Lincoln Corporation's idea of the way this W. W. Hodkinson release has caught on may be gleaned from the immediate bookings and engagements on the such prominent picture shown as Tom Moore for a week's run at his Strand Theatre, Washington, D. C., and W. C. Dineen, general manager of all Harry Moir houses in Chicago, for a week's engagement at either the Rose or the Alcazar of the Moin first run theatres to be followed within two weeks in every house of the Moin chain.

In addition to the big booking from Mr. Dineen, the Chicago Hodkinson manager, Sidney J. Goldman, obtained contracts on the production in seventeen other Chicago theatres and many of the big houses in the territory, including the Palace, Moutaine, 1a.; the Crystal, Joliet, Ill.; the Palm, Rockford, Ill.; the Chateaux, Kankakee, Ill.; Stonehouse, Fruean, Decatur, Ill., and the Opera House, Dubuque, la.

Metropolitan Bookings.

In the New York district Marx Nathan, Hodkinson manager, has equalled the market set by Mr. Goldman, the lists of bookings in the metropolitan area, including the Palace, Symphony, the Adelphi, the Majestic, the 77th St. Theatre, the City Hall, Proctor & Keith's 58th St. and 23rd St. theatres, and the third run theatres in New York City, the Mardi Gras, the Roebling, the New Atlantic, the Sheffield, the Cleveland, in Brooklyn.

Bert Lytell in "Right of Way" Brings Big Flood of Booking Orders to Metro

Although "The Right of Way," Metro's screen production of the celebrated novel of regeneration by Sir Gilbert Parker, star bookings on "His Temporary Wife," among the most important releases of the week, has been in the market for booking only about a fortnight, the exchanges and the home offices of the Metro organization announce that they have been virtually deluged with requests for dates and with inquiries regarding options on first showings.

Has Choice of Endings.

For its first big metropolitan showing, "The Right of Way" is the current attraction at the movie palace house, the Capitol Theatre, New York, for the week of February 29, the showing having been put off a week to permit of the arrangement of special effects.

As announced before the release of "The Right of Way," Metro has provided for exhibitors a choice of endings to the story; the first following, with only minor changes, the original story by Sir Gilbert Parker, and the second diverging to the extent of its becoming "happy" or, in other words, without the death of the hero, "Beauty" Steele, at the end of the picture. The managing director of the Capitol, Edward Bowes, did not make any advance announcement to the public as to which ending he would use, but Metro believes the Metro audience will demand the solution of the story as written in the novel by Sir Gilbert Parker.

"Cynthia-of-the-Minute" with Leah Baird Has Many Remarkable Lighting Effects

Cynthia-of-the-Minute," starring Leah Baird, latest feature spectacular to be completed by Gibraltar Pictures for W. W. Hodkinson distribution, is regarded by the studio as the work of Joseph Louis Vance as one of his most powerful stories, possessing as it does the maximum of pictorial value.

This is practically the only picture completed since the beginning of the world war wherein nearly all the important scenes are laid on board ship. Entire weeks were consumed in the filming of the drama, half of that time being utilized in and about the ship's docks at Alaskan. The only half in shooting was spent at Jacksonville, Port Seawall and Tampa, Fla.

The production is remarkable for the fact that four of the six reels are devoted to marine features of the story, all of which are supposed to transpire in one night. The plot is involved in part of a big tramp steamship, from the captain's cabin to the fo'c'sle head, Miss Baird in her character of Cynthia fighting all over the ship. The sets were on a grand scale with the operators bent on cutting the craft for the insurance.

Katherine Porter Joins Kane Staff.

The Arthur S. Kane Pictures Corporation announces the addition to its publicity staff of Katherine Anne Porter, a widely known magazine and newspaper writer, in charge of feature writing for the fan publications and newspapers.

Schlesinger and Miles Plan Highly Specialized Service

Filling a long felt want in the motion picture business, the Film Service Bureau will have its inception on or about March 10 with headquarters on the sixth floor of the Leavitt Building 126-301 West Forty-sixth Street, York. Leon Schlesinger and Joseph R. Miles, who are responsible for this new departure, are pleased with the enthusiasm with which the first announcements have been received.

Under the general management of Mr. Schlesinger, the Film Service Bureau will render a service intended to alleviate the shipping and forwarding troubles of the producer, exporter and state right distributor alike. For many months the lack of proper shipping facilities and specialized packing and forwarding services has handicapped the activities of these men in no small degree.

The Film Service Bureau, specializing in packing, shipping and forwarding for export, will also take care of shipments for domestic distribution. Title work in all languages, for insertion in export and domestic titles, and cutting and editing pictures; in fact, everything will be done to relieve a distributor of all the worriesome details of physical distribution.

More Theatres Fall in Line for $100,000 Lloyd Comedies

Surrounded by the knowledge that Harold Lloyd is fast becoming a prime public favorite in two-reel comedies, thirty-two managers of Pathe Exchange, Inc., during February wrote the biggest business yet recorded monthly on the new $100,000 subjects. Every Pathe branch surpassed the best previous figures established on the Lloyd comedies. More than a score of the most prominent first-run theatres in the United States were added to the host of houses now playing the multiple reels.

Ruben & Finkelstein, who stand prominent in the exhibition field in their territory, during the past month booked the entire Lloyd series, beginning with "Bumping into Broadway" and including "Captured Kid," "Kidnapped," "His Nibs," "From Hand to Mouth" and "Haunted Spooks," in their first-run theatres in Minneapolis, St. Paul and Duluth. A. H. Black, managing director of the new Des Moines Theatre, one of the finest in the entire country, also subscribed his name with the other prominent bookers of the Lloyd funmakers.

"Haunted Spooks," considered by Pathe by far the best of the entire Lloyd series, is to be released on March 21.
Lascelle Makes Comedy Not Using Faces of Actors and Without the Use of Subtitles

SOMETHING entirely new in the way of comedy is being brought to the screen by Ward Lascelle, formerly connected with the directorial staff of Mary Pickford.

Lascelle, who is now director general for the Special Pictures Corporation, has just finished a comedy promises to be one of the most novel pictures ever attempted. He has made a comedy without using the faces of actors or actresses, and also without the use of subtitles.

This feature is claimed by the authorities in Los Angeles to be one unique. In the past faces or words as subtitles appear, direction and continuity and community are said to be perfect.

"For a long time," said Mr. Lascelle, "I have believed it possible to work out a photoplay, keeping the action complete, without the use of subtitles or players' faces, and this is the first opportunity I have ever had to undertake such an experiment. The result, I assure you, has been most gratifying, and, in my opinion, a new path in the field of picture making. I believe that the screen need not be limited to the use of faces and words.

Lascelle declares that "Uneasy Days" is the first of many novel film features which will be produced through Special Pictures. Exhibitors may look for something new in the Comediant release and the use of Art Color Scenics, in which the Handschagne and his associates will have a monopoly.

Pathes to Distribute "The Little Cafe," with Max Linder, and "Lifting Shadows"

PATHES promise of big things in the way of features for this spring has been partly fulfilled with the addition to the schedule of two exceptional productions, one of which will bring back to the American screen the famous French comedian, Max Linder, in the first big feature he has taken over here. Linder's fans have been kept in suspense over the distribution of "The Little Cafe," a five-reel comedy starring Linder, and will release it on April 25.

Pathes will also issue Leonce Perret's "Lifting Shadows," in which Emmy Wehlen is starred. This production has been set for release on April 4, following Blanche Sweet in "The Deadlier Sex.

"The Little Cafe" is an adaptation of the successful stage play of the same name produced by Klaw and Erlanger. Wanda Lyon, lately of the Winter Garden of New York, portrays the part played on the stage by Hazel Darce.

Emmy Wehlen was signed by Mr. Perret for the leading role because of her particular adaptability for the role of Vania Gobert, a part which has been one of the prime favorites of the screen and stage. Among her most successful screen works may be numbered "Miss Robinson Crusoe," "Nobody," "The Outsiders," "The Shell Game," "House of Gold" and "His Bonded Wife.

Mr. Perret has surrounded Miss Wehlen with a support including Wyndham Standing, Stuart Holmes, Julia Swayne Gordon and F. French.

Winchell Smith Joins Metro Authors;
"New Henrietta" To Be His First Film

WINCHELL SMITH, playwright and stage producer, is now a member of the Metro scenario staff in Hollywood, Calif. Smith, who is as well known in the West De Mile selection to interpret his action are Clarence Geldart, Sylvia Ashton, Maym Kelso, Lucien Littlefield, Edna Mae Cooper and Jane Wolff.

Supervision of a screen adaptation of "The New Henrietta," the revised version of Bronson Howard's celebrated stage play of that title, for which it is claimed the writer of original stories, but will assist in the picturization of several of his own plays.

Acquisition by Metro of the services of Winchell Smith follows closely the announcement that Bayard Veiller, another dramatist with an international reputation, had signed a contract to write four original stories a year for Metro, the first to be a vehicle for Bert Lytell.

The Screen Fascinates Him.

The playwright declares motion pictures always have held a peculiar fascination for him, that he believes their prospects were never better, and that they offer a splendid field for the dramatist.
DENIAL of charges that the motion picture industry is using money among legislators in efforts to kill censorship legislation was made by J. W. Binder, of Hackensack, N. J., in a letter to the Massachusetts Legislative Committee on Mercantile Affairs.

The letter says: "I am advised that at a hearing before your committee on Tuesday last, one Mrs. Maud Murray Miller alleged that I had appeared in addition to a motion picture censorship bill introduced by one Nef, and had made statements that I had $30,000 to spend in defeating the bill and as much more as necessary.

"I understand that this statement was made to you but I want to deny emphatically and categorically that I ever made any such statement or that I had any money whatever to spend in defeating the legislation in question."

"I was in Ohio representing the National Board of Censorship of Motion Pictures, an organization composed of men and women of the highest type who make up the motion picture community. They were in the city to give testimony against the bill. I was not there to influence legislative action.

"In justice to myself I demand that this communication be spread upon the records of the committee that I have not been advised. I am not now nor have I been for two years connected in any way with the motion picture industry."

Metro's Alice Lake Feature Breaks Records Down South

DESCRIBING the business done during a week's showing of the Screen Classics, Inc., production, "Should a Woman Tell?" featuring Alice Lake, as "one of the best business weeks that have ever been operating at this theatre," Daniel Michalove, manager of the Strand Theatre, Atlanta, Ga., has written to Charles E. Kessnich of Metro's Atlanta branch, sending along the picture and recommending it to other exhibitors as one which will yield box office returns to "compare favorably with any picture released so far this year."

The Strand Theatre is one of the chain of theatres owned and operated by Southern Enterprises, Inc., with a capital of $5,000,000. The Strand is one of the leading motion picture houses in Atlanta, with a fixed policy of following the record of all productions it books, with the aim of obtaining only the best possible quality of screen productions for its patrons.

"Mystery of the Yellow Room" Cleans up in Los Angeles

T. L. TALLY has scored an impressive success with "The Mystery of the Yellow Room," an Emile Chautard Production, presented by Mayflower Photoplay Corporation, during a week's showing at his Broadway Theatre in Los Angeles. The show is closely similar in record of having played in substantially all of the big Los Angeles first-run houses, including Grauman's Theatre, Miller's New Theatre, the California and Silhouette Cinema.

This showing follows rapidly after the establishment of a new Broadway record made when the Rialto Theatre in New York City hooked Mary Miles Minter in "Judy of Rogues' Harbor," making it a straight seven of Realart's first seven productions to have Broadway runs.

The following telegram was received by John S. Woody, general manager of Realart, "The Fear Market," from the play by Yellow Room' packed Tally's Broadway all day today and tonight. In my opinion, it is a most excellent box-office attraction and one of the most absorbing and baffling mystery pictures ever made. Am highly pleased with Realart product and will use as frequently as opportunity offers."

Fox South American Manager Sees Rich Market for Films

J. P. RYAN, South American district manager of the William Fox interests, has arrived in New York after an absence of three years, surcharged with information on the motion picture market there and the comparative standing of various stars. He was stationed at Buenos Aires, the acknowledged picture center of the continent, and therefore was in a position to make an exhaustive study of conditions. In addition to gathering data in his headquarters city he made extensive investigations in other parts of the continent.

"The motion picture made in the United States," Mr. Ryan asserted, "is by far the largest factor tending towards a better understanding between our country and the South American republics. This better understanding will manifest itself most noticeably in a larger trade between the two countries. Too exaggerated ideas entertained by a great proportion of Spanish-speaking Americans about the North American and his way of living and trading, is so thoroughly upset by what they see on the screen that a gradual change in attitude is inevitable."

"One sees foreign pictures only in the cheaper show houses. In the recognized theatres American productions hold their own, and more."

Mr. Ryan is emphatic in his statement that the South American market is a rich one for the motion picture producer. He cites his own success in spreading Fox pictures as an example of what can be done. The volume of business that Fox Film Corporation does in Latin America has increased at a phenomenal rate during the last few years. Pearl White, he said, is the most popular star.

O'Brien to Make Pictures on Coast

Myron Selznick, head of production of Selznick Enterprises, announced this week that Eugene O'Brien left for California February 28, where he will appear in a production which is scheduled to begin shortly after he arrives there. The reason for Mr. O'Brien's journey to the West Coast Selznick studios, according to Mr. Selznick, is because the Eastern offices at Fort Lee and in the Bronx are so crowded that no more productions can be taken care of there at the present time.

Raid Takes a Flier on the Stage.

Wallace Reid is back on the stage again. The excursion of the Paramount Aircraft star into the "legitimate," however, will not be for long, as he has signed only for a limited engagement and is not to leave Los Angeles.

It was Frank Egan, of the Little Theatre, Los Angeles, who offered Wallace the juvenile lead in Harry Corson Clarke's production of the English comedy satire, "The Rotters."
Two New Picture Corporations Will Produce in San Francisco.

THE D. & G. Film Company has been organized at Oakland, a suburb of San Francisco, and a tentatively named studio has been selected. R. C. Durant, president of the Chevrolet Motor Company, is a member of the new concern, and Charles Graupewin is another. It is planned to produce a series of comedies in which Charles Graupewin, the Orpheum star, and others will be featured.

The California Projector and Film Corporation has been incorporated at Oakland, Cal., with a capital stock of $58,000. The company was organized by John J. Dashiell, of Oakland; Henry G. Laflam, of Berkeley, and Samuel J. Jones and Owen Roberts, of San Francisco. The company proposes to establish a studio for the production of films in the Greater San Francisco, which includes the east-bay suburbs.

Strief Finds Original Motion Picture Fans of Cincinnati

THAT first motion picture shown in the old Dime Museum, on Vine street, 25 years ago, created a sensation, but not nearly the one the city has had as it would have done had we believed it genuine. Folks in those days thought it a fake. We couldn't believe the actors on the stage, and the projected scenes thought they were real live humans shadowed in some way."

Attorney H. A. Mingus, with offices in the Wiggins Block, was commenting on his experience when he saw the first motion picture play ever flashed on a Cincinnati screen. It was on March 18, 1894 at the Keck Dime Museum. Mr. Mingus wrote to Manager Fred Strief of the Paramount-Archt's local offices in response to Strief's efforts to find other "original motion picture fans" of Cincinnati. The first photoplay was "Miss Jenny," a crude affair, presented in October, 1894.

Mr. Mingus and several other "original film fans" will be guests of Strief soon at a party in the private theatre of the Famous Players-Lasky Corporation, which is located on Madison Street. Several others who saw "Miss Jenny," have written to Mr. Strief, Mrs. Frank Bennett, Williamon W. Va., and the son of her, will attend the performance.

Jack Jordan, 807 Scott street, Covington, Ky., is another "original." For 18 to 20 years, he says, he has missed going to a picture show more than two nights in any week.

Mary MacLaren in "Roads to Divorce."

A picture which should have a strong appeal to all married couples, or young people who expect to embark on the uncertainties of married life, is "Roads to Divorce," which Mary MacLaren plays the stellar role, and which is announced for release on April 5.

From its gripping story, its photographic effects and the splendid work of the star and her supporting company, the photoplay contains a lesson by which every young man and woman may profit.

Miss MacLaren's supporting cast includes Edward Peil, Bonnie Hill, Eugenie Forde, Helen Davidge, Roy Stocker and several others.

Stanley Company to Buy Entire Block for Theatre Building in Trenton, N. J.

PLANS are maturing for the construction of a new $25,000 motion picture theatre in Trenton, N. J. The Stanley Company of America, with home offices in Philadelphia, have been negotiating for a whole city block enclosed by North Broad, East Hanover, Warren and North Warren streets. The company is said to be planning the erection of a large apartment house and a group of stores. The real estate alone will cost upward of $950,000.

The new Strand Theatre, of which T. O. and R. A. Fleischhein are the proprietors, was opened in Cloquet, Minn., on February 19 with Mary Pickford in "Daddy Long-legs." It is in the east end of the town and cost $45,000. The Fleischhein's operated the Diamond Theatre in Cloquet prior to the big fire of October 12, 1918.

The Saxe Brothers, well known throughout the Middle West as owners and operators of hotels, restaurants, and taxi-cab lines, are negotiating in Waukeha, Wis., for the purchase of property upon which to erect a hotel and theatre building. This will represent Saxe Brothers, that the concern is also negotiating for the purchase of the theatre of Janesville, Fond du Lac and other Wisconsin towns.

It is reported that a syndicate of Chicago moving picture interests are planning a large picture house in Waukeha, to be located on Wisconsin street. The statement was made by Carlton Rieger, manager for Milwaukee, at the opening of the Iris Theatre, and Foxteenth street, recently. He said that the new theatre, for which no site has been yet secured, would cost about $250,000. The Iris is the first of a chain of houses which will be taken over by the syndicate within a year. It is also proposed to build a theatre at Twelfth and State streets.

It is now an assured fact that the Lyceum Theatre, of Duluth, will be made over into a first class picture theatre by the Clinton Company, in conjunction with the Famous Players-Lasky Corporation. The work probably will be started about March 1. The theatre lease held by the Lyceum company does not expire until September 1. More than $200,000 will be spent in improvements, not including a pipe organ costing $35,000.

Buxbaum to Head Paramount Convention Representatives

H. BUXBAUM, manager of the New York exchange of Famous Players-Lasky Corporation, will lead the Paramount Arctraft representatives at the convention of New York State Exhibitors to be held at Utica on March 8 and 9. Other Famous Players-Lasky representatives who will attend the meeting will be Manager Allan S. Moritz, of the Buffalo exchange; M. D. Seidman, manager of the newly organized Albany exchange, and Henry Randall and W. A. Roosevelt, of the New York City exchange. A special meeting will be held by the Paramount Arctraft interests at the convention.

Decorations of posters, accessory displays and exhibitors' aids will be lavishly exhibited, as will the press books, trade organs and publicity material issued by the organization will be available to exhibitors.

One of the convention features will be a showing of Cecil B. DeMille's latest Paramount Arctraft production, "Why Change Your Husband," with Thomas Meighan, Gloria Swanson and Bebe Daniels. The picture is said to be a worthy successor to DeMille's last release, "Male and Female," by those who have seen it. It picks up the opposite point of view of the marriage question to the one expressed in the earlier release, "Don't Change Your Husband," although it is in no sense a sequel to that production.

Realart Lists Alice Brady's "Sinners" for Early Release

SINNERS," starring Alice Brady, Realart, is announced as completed and on the schedule for release after it has finished its preliminary box office tests.

The picture is an adaptation of Owen Davis' stage drama of modern life, in which Miss Brady starred for more than a year in New York City and for a longer period in the larger cities of the country. It was produced on the stage by William A. Brady and has been one of the biggest dramatic hits of recent years. The success of the drama created a demand for its novelization and this work was done by D. T. Geary.

The play was adapted to the screen by Eve Unsell and the production was made under the direction of Kenneth Webb. Most of the scenes were photographed on the Nantucket Island, off the coast of Massachusetts, according to the demands of the original play.

Miss Brady's leading man is James L. Crane. Frank Losee has the role of William Morgan. William P. Carlton also has an important part.

Others in the cast include Nora Reed, Robert Schable, Crawford Kent, Lorraine Frost, Augusta Anderson and Agnes Everett.

Predict "Virgin of Stamboul" Will Go Big the Country Over

THE VIRGIN OF STAMBOUL," a big specialty in press releases, has at last been completed. Tod Browning, who directed the feature, brought the picture along with him when he arrived at the New York Universal offices from the coast a few days ago.

A private showing was immediately arranged, at which Carl Laemmle, R. H. Cochrane and the top executives of the Universal organization were present.

"The Virgin of Stamboul," said Carl Laemmle, "has us confiding our expectations. Tod Browning has produced a truly wonderful picture. Priscilla Dean will take the country by storm when this photodrama is released. We are really proud to stamp this production with the Universal-Jewel trademark."

American Works Overtime on New Prints

The laboratory of the American Film Company is working overtime on new prints for the Romulus-Minter-Fisher series, according to Sam Silverberg, superintendent of the plant.

"We've just got an 800 prints off to the New York exchange to take care of recent bookings and meet the present needs," he said. "There seems to be a steady demand for all the Universal pictures. 'Where the West Begins,' 'The Mangle of Charity,' 'The Eyes of Julia Deep,' 'When a Man Rides Alone' and 'Money Isn't Everything.' We got out about 100 prints in the first place, but there has been no let-up on these features. These comedy-dramas must have been very successful!"
Republic to Distribute Allgood Serial,  
“The Whirlwind,” Featuring Hutchinson

The Republic Distributing Corporation, of which Briton N. Busch is president and Lewis J. Selznick is advisory director, has enlarged its activities to include the distribution of serial subjects. The announcement states that contracts have been signed between Republic, represented by Mr. Selznick and Mr. Busch, and Allgood Pictures Corporation, represented by Charles Alperstein and Joseph A. Golden, whereby Republic will handle the distribution of “The Whirlwind,” a fifteen-episode feature serial in which Charles Hutchison has the “daredevil” star part.

According to present plans, “The Whirlwind” will premier in the early part of April. George Ames, who lately became a member of the Republic sales organization, specializing in short subjects, will be in active charge of sales for this serial.

In describing this “continued” feature which marks the entry of Republic into this branch of motion pictures, stress is laid upon the fact that the sales men responsible for the selection of “The Whirlwind” took into consideration that Republic will have to build up a serial reputation beginning with this initial release. Not having established itself among exhibitors as producers or distributors of serials, it behooved Republic to exercise a keen sense of discrimination in selecting as its initial release a subject that has every earmark of popularity.

An announcement to exhibitors, Republic said: “We have, by reason of our success in handling short subjects such as the Chief William J. Flynn series, Prizma natural color pictures and Kinograms, and because exhibitors are seeking good serials now more than ever before, been encouraged to take on the distribution of a serial and are negotiating for two more at the present time. Our first, ‘The Whirlwind,’ is in fifteen episodes, each one of which contains two or more thrills calculated to lift the audience out of its collective seat. The director, Joseph Golden, it will be remembered, has lately to his credit ‘The Great Gamble,’ which was one of the biggest money-getting serials of the year.”

Neilan’s “The River’s End” Is Breaking Records Everywhere

Marshall Neilan’s initial independent production, “The River’s End,” is sweeping the country with big success. At the Strand Theatre, New York, the film proved the greatest attraction in the history of that institution, which fact was extensively advertised in the daily papers. All box-office records were smashed on the first day and the second day the records of the first were shattered. The film on closing in New York was immediately transferred to Brooklyn Strand Theatre, the largest house in the city, the Strand Theatre, Detroit, the picture broke all records, and the latter part of the week exceeded the business of the first day.”

The picture opened at the Circle Theatre, Indianapolis, last Sunday and created a sensation the entire week, breaking all records. At the Kinema Theatre, Los Angeles, the production also broke all records.

Manager Cassard Is Honored by Admirers on West Coast

S. C. CASSARD, sales manager of the Nicholas Power Company, Inc., has recently been made an honorary member of the Moving Picture and Projecting Machine Operators Union, Local 169, I. A. T. S. E., and presented with a gold card case. As Mr. Cassard was also made an honorary member of the San Francisco local a short time ago, he must be very popular with the unions on the West Coast.

Mr. Cassard, who left New York during the early part of January and has been traveling through the West for his firm, will return home in about ten days. He reports a very successful trip, and those who have known “Dick” Cassard during the nine years he has been connected with the picture industry will not be surprised at these honors that have come to him, for he has an unusual faculty for making friends and keeping them.

Six Big Columbus Theatres Show Paramount-Artcrafts

COLUMBUS, OHIO, has been celebrating an “Impromptu Paramount Artcraft week,” starting February 29. Every one of the theatres had complete Paramount Artcraft programs, not to mention the suburban theatres.

At the Grand, “On With the Dance,” the George Fittanzen, super-special, opened a two weeks’ engagement with a lavish prologue and big advertising. At the Colonial, Douglas MacLean and Doris Nau, as Thomas H. Ince, appeared in “What’s Your Husband Doing?” At the Southern, was Marguerite Clark in “Lick the Lion”; at the Hippodrome, “Hawthorne of the U. S. A.” with Wallace Reid; at the Pastime, Marion Davies in the “Cinema Murder”; at the Majestic, Billie Burke in “Wanted—A Husband.” The week previous, the downtown houses had “The Thirteenth Commandment,” “The Miracle Man,” “Counterfeit” and “Why Smith Left Home,” in addition to Paramount Mack Sennett comedies.

Colonel J. E. Brady of Metro Addresses Columbia Students

COLONEL J. E. BRADY, scenario editor of Metro, gave an interesting lecture at Columbia University, New York City, on Friday evening, February 27. The large audience was composed of the members of the Cinema Composers Club and of the students of Mrs. F. T. Patterson’s photoplay classes at the university.

Colonel Brady gave a vivid description of the writing as well as the production of the modern photoplay. He emphasized the fact that the main requisite for successful motion picture writing is innate creative interest, and that photoplay writing differs from no other business or profession in its demands for painstaking work, even from the most talented authors who illustrate his point. Colonel Brady related the action of a story recently submitted to him, wherein the author through sheer carelessness had failed to realize the possibilities of the little bit of his story.

Colonel Brady concluded with a note of hopefulness, assuring the audience that in spite of the demand of our times for adaptations of published stories and plays, there was still a market for good original scripts.

Go to Charleston for Scenes

Dorothy Gish and the members of her company are at Charleston, S. C., securing scenes for Miss Gish’s next Paramount Artcraft production. Among the players with Miss Gish are Ralph Graves, Marie Burke, George Siegmann and George Fawcett. Mrs. Mary Gish, mother of the Gish girls, also is with the party. They will return to New York about March 10.

"The Very Idea" of Defining the Booking Calendar for this Taylor Holmes picture is enough to make the wise exhibitor shudder. A big New York stage comedy success.

Written by William Le Baron for William Collier

To make a hit in. And it more than fulfilled expectations. You have to use a split-second watch to catch the interval between laughs. The giggles drop all around you, like hailstones. It’s as full of chuckles as a barber is of conversation. Six reels of celluloid hilarity. If you can laugh painlessly, ask the Metro exchange to show them to you.
Big Extension of Foreign Territory Is Announced by Pathe Exchange, Inc.

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that plans have been completed for the exchange of copies taken over from Pathe Cinema, the great French concern, all the territory situated east of Suez and extending as far as the Atlantic Ocean.

The new arrangement is bound to prove beneficial to both companies, inasmuch as it gives Pathe Exchange all facilities to cooperate with its foreign agencies and an opportunity to devote all its attention to the European market, which is now ready for development. The French company will, however, continue to exploit its European productions through its former concessions in said territory.

While details of the plan were being worked out, the contract with Max Glucksmann for the exploitation of the Pathe products in Argentina, Paraguay and Uruguay, expired, and a new agreement was entered into, extending the franchise under which Glucksmann has handled Pathe pictures in its territory for almost two decades. Mr. Glucksmann was also granted the concession for Chile, Peru and Bolivia.

Pathe Exchange is following the policy of Pathe Cinema in its new territory by giving to its foreign agents an opportunity to purchase exclusive branches with a long-term franchise for the Pathe product. Alex Hague, who has been in charge of the foreign department of the Pathe motion picture interests for several years, has just gone back to India, after having made arrangements for the purchase of his branch, which he now holds under which he secures the Pathe product for India, Burma and Ceylon for a long period.

Arthur E. Rousseau, export manager of Pathe, says: "There is no country on the globe where we are not represented. Whenever we do business, the name of Pathe stands for integrity and quality, but it was gratifying to me to learn that the excellent reputation which we enjoy in this country extends to the rest of the world. Our export business has entered into a new era of prosperity and never in the past has the outlook been so optimistic."

"Dangerous Days" Heralded as Barker's Best Production

GOLDWYN executives saw Mary Roberts Rinehart's first picture for Eminent Authors, "Dangerous Days," at a private showing in the New York exchange this week and pronounced it the master production of Director Reginald Barker. Its greatest success is evident in the fact that Mrs. Rinehart is also highly pleased with it. The film ranges in seven reels from domestic trouble and the tragedy of the war to the romantic scenes of novel splendor and lurid scenes of riot, fire, dynamite and industrial destruction.

"Dangerous Days" is the Goldwyn release for the week of March 14. It combines the qualities of screen presentation notable for a work with unusual popularity of Mrs. Rinehart's story telling gift, which made "Dangerous Days" as a novel the best seller in forty-nine test cities in America during the past year. The novel was also published serially in "Pictorial Review."

Lawson, Butt plays Clayton Spencer; Frank Leigh is Rudolph Klein; Rowland Lee is Graham Spencer; Stanton Heck is Herman Klein; and H. MiltonRoss is Dunbar. Mary Roberts Rinehart has provided unusual acting opportunities for her woman characters, interpreted by Barbara Castleton, Ann Forest, Florence Deshon, Pauline Stark and Clarissa Selwynne.

Irene Rich Signs Contract to Appear in Goldwyn Pictures

IRENE RICH, who has played opposite Will Rogers in several of the Goldwyn star's pictures, has signed a contract which will keep her in Goldwyn productions for a period of years. Miss Rich is not saying the lead opposite Mr. Rogers in "Jes' Call Me Jim," which is being filmed under the direction of Clarence G. Badger at the Culver City studios.

Miss Rich has achieved popularity in the comparatively short time since her picture debut, which took place in 1917. She came directly to the screen from private life, with a number of years, and at the outset she proved her ability to play appealing, heart-interest roles with sympathy and understanding. Her work with Will Rogers has given her a special sympathy for her natural inclination is toward the type of role required by his pictures, and her interpretations are excellent.

Sidney Olcott Starts Work on Hughes' "Scratch My Back"

PRODUCTION of Rupert Hughes' Goldwyn Eminent Authors picture, "Scratch My Back," has begun under the direction of Sidney Olcott with a scenario prepared by Rupert Hughes and E. T. Lowe, Jr. In the all star cast the four principals are: Roy Barcroft as Val Romney; Helene Chadwick as Madeline Secor; Lloyd Whitlock as Rodman Loton and Cesare Gravina as Jahoda — a professional artist in decay, with the blood of eleven races, the vices of all and the virtues of none.

Rupert Hughes is said to have written this comedy directly for the screen and has secured a number of novel and amusing effects that will make it one of the most interesting pictures on the Goldwyn list. The story ranges from London and Paris to New York, and from a convention to a dancing school, the opera stage, tenement house and yacht.

Instead of the conventional triangle situation Rupert Hughes has developed a surprising plot that is full of comic possibilities.

Pathe's "Blood Barrier" Is Picture for Real Americans

WHILE not to be released as a propaganda picture, J. Stuart Blackton's "The Blood Barrier," a picture of America for Americans. It will be released by Pathe on April 11, and already indications are that it will be a worthy successor to "My Husband's Other Wife" and "Respectable by Proxy," which are now enjoying unusual popularity. Sylvia Breamer and Robert Gordon are again featured in "The Blood Barrier," and from Pathe reports they give able presentations of their difficult roles. Without aid from the studio and Dr. Cyrus Townsend Brady, author of "The Blood Barrier," discussed the story, the producer told the author that he felt there was a job in the United States an insidious movement fostered by foreign influences, and that he wished to produce a story that would combat by its own less such influences. Out of that conference grew "The Blood Barrier," and while a thrilling novel, it does not have the impact of Dr. Brady and Stanley Olmsted, there is a very definite demand that "America be for Americans."

New Style Detective Play Pleases Broadway Audiences

EROY SCOTT'S "Partners of the Night" was shown at the Strand Theatre last week as the first Eminent Authors' production made in the East and presented to a New York audience. "Partners of the Night" was selected for this distinction because it is a story of New York life; a police drama presented from an unusual angle under the direction of the author and director, Paul Scardon.

Emmett Corrigan's performance as Bradley, chief of detectives, is effective. Mr. Corrigan won his reputation on the legitimate stage and is in many of the great police characters in American drama. The leading woman character of Mary Regan, played by Phina Nesbit, created a marked impression. Others in the cast are William R. Davidson, William Ingersoll, Mario Majeroni, Vincent Coleman and Frank Kingdon.

Leroy Scott wrote all his own titles and edited the film. The scenario was written by Charles S. Whittaker.

Heyes to Continue in Serials

Herbert Heyes, whose playing opposite Ruth Roland in the "Patte" serial "The Adventures of Ruth" has captured the attention of motion picture audiences, has decided to keep up his work in serial films and will appear in the leading role in "Broadway Bab," which is to be Ruth Roland's next episode feature for Pathe.

Wants Them to Say "I Went to the New Theatre" Instead of "I Went to a Picture Show"

A. LICK, owner of the New Theatre, Fort Smith, Arkansas, is an admirer of the service given by [REDACTED], and a fan of the idea of making little services count so that the patron, on going away from the theatre, instead of saying listlessly, "I went to a picture show," says, "I went to the New Theatre." Such publicity is priceless.

Since Mr. Lick is a printer as well as a picture showman, his pamphlet is attractive and well made up. Exhibitors who have the "superior" theory to back up such copy as Mr. Lick gives out would do well to consider his idea.

March 13, 1920 THE MOVING PICTURE WORLD 1833
See Big Interest in "Edgar"
Comedies; Working on Third

With the first of Booth Tarkington's "Edgar" Comedies completed and ready for distribution to exhibitors under the title of "Edgar and Teacher's Pet," and the second two-reel episode undergoing final revision before it is sent to the exchanges, Director E. Mason Hopper, at the Culver City studios, has started shooting the third of the series, which is tentatively called "Little Brother Charlie." The second release carries the name of "Edgar's Hamlet.

"Edgar and Teacher's Pet," which has been shown to many exhibitors at the Goldwyn exchanges, has been hailed as marking a new development in two-reel photoplays. Reports received at the home office assure a great demand for the series that will be carried through twelve episodes dealing with the adventures of Edgar and his young friends.

A unique feature of the stories as written by Mr. Tarkington, and one that has been commented on by many who have seen the initial release is the success achieved in indicating the thought and emotions of boyhood. Each episode presents a distinct story, but beyond that there is a true reflection of the spirit of childhood.

Civil War Veterans Honor Barrymore.

In appreciation of the motion picture version of "The Copperheads," which was shown recently to 1,000 Civil War veterans at the New York State Soldiers' and Sailors' Home, Bath, N. Y., James R. Silliman, president of the board of trustees, yesterday afternoon presented a framed copy of a resolution to Lionel Barrymore in the latter's dressing room at the Fifty-sixth street, New York, studio of the Famous Players-Lasky Corporation.

Mr. Silliman, in presenting the resolution, said: "We will always hold you in remembrance for the noble manner you portrayed the soldiers' duty you were called upon to perform at the time our country and Old Glory were in danger, but was saved by the boys in blue, and such Copperheads as portrayed by you."

Long Runs for Russell Feature.

"The Valley of Tomorrow" bookings are making a record, even for a "Flying A" Western starring William Russell.

The Victory Theatre of Providence, R. I., has booked the picture for a week; the Fox of St. Paul, a week; the Alcazar of Chicago, a week; the Rialto of Chattanooga, a week; the Garrick of Salt Lake City, a week; the Astor of Minneapolis, a week; the Jewel of San Antonio, a week; the White Star and Pastime of Detroit, a week; the Lubin Theatre of Cincinnati, a week; the Jensen & Von Herbert have lined up this special for extended runs in their chain of theatres in Portland, Tacoma and Butte.

"Slam-Bang Jim" Soon Ready.

"Slam-Bang Jim," another American Special, adapted from "Snap Judgment," is now in the titling stage. The art work introduces some animated titles, which are indicative of the tenor of the drama—a thrilling comedy starting in the conservative East in polite society, and rushing westward in the turn of the peppiest, fastest sort of adventures. In "Slam-Bang Jim" William Russell has every opportunity in the world to display his athletic prowess.

Tourneur Engages Charles Rosher.

Charles Rosher, who has been doing the camera work for Mary Pickford for some time past, has been engaged by Maurice Tourneur and is now photographing Mr. Tourneur's forthcoming production, "The Pavillon on the Links."

"Polly" Drew Tours the West in Search of a Studio Site

Combining business with a pleasure trip, originally intended to be a vacation, Mrs. Sidney Drew left New York on February 27, accompanied by her brother, Harry McVey, and another route for Los Angeles. While Mrs. Drew is going west for a needed rest, she will make the journey enjoyable by choosing a suitable location in which to build her western studio.

Mrs. Drew has not definitely decided just where she will build, but she intends making her headquarters while in the west in Los Angeles, with a view to locating somewhere in the vicinity of that city. Plans for a very complete and model studio are now ready, and as soon as a desirable site is secured work upon the building will be immediately started.

Following the selection of her new studio, Mrs. Drew will continue to produce her two-reel comedies, and, in addition to these, several features of a dramatic nature in which she will appear in the stellar role.

Mrs. Drew and her brother will probably remain in Los Angeles for about five weeks, returning to New York after that time to work upon the fourth instalment of her "After Thirty" series.

New Edith Halnor Picture Is Named

Having completed "Children of Destiny," the first of the Lawrence Weber Productions to be released by Republic Distributing Corporation, the Weber organization announces its second production for Republic, a feature entitled "Just Outside the Door."

It is described as a powerful drama from a story by Jules Eckert Goodman. The scenario was made by Harvey Thew. Edith Halnor will be the star.

The Weber Productions are under contract with Republic to make six pictures for the distributing company during 1920. Edith Halnor will be starred in all of the features. "Children of Destiny" will be released by Republic in April.

Arthur Lamb Changes Duties with Metro.

Arthur Lamb, manager of the Metro exchange in Los Angeles for a year and a half, has taken up new duties on the Pacific Coast. Harry Lustig, Metro district manager, was temporarily in charge at the exchange until B. F. Rosenberg came on from the Denver branch to succeed Mr. Lamb.

Mr. Lamb has been with Metro for nearly four years, having started as a salesman in Los Angeles. He was transferred to Salt Lake City as branch manager, later returning to Los Angeles in a similar capacity.

Opens Exhibitors Service Bureau.

The Publicity Service with offices at 1527 Broadway, New York, announces that beginning March 1, one of its specialties will be the arranging of programs and exploitation stunts for exhibitors. Furthermore, the service has been dealing exclusively with the publicity and advertising of producers, but realizing the possibilities in exploitation for exhibitors, it has opened this new branch.

Peterson in Casting Department.

Dick L'Estrange, casting director at Selznick's Fort Lee Studio, has a new assistant director in Elmer O. Peterson, who has been transferred from the transportation department to aid Mr. L'Estrange in picking the complete sets to make the Selznick pictures. Mr. Peterson has been with the organization since June. Mr. Peterson has had previous casting experience.
Buffalo Theatre Managers Adopt Near East Orphan.

THE Buffalo Theatre Managers' Association has adopted a Near East Relief orphan, according to an announcement made by Ira M. Mahoney, president of the association. The employees of the Palace Theatre contributed almost $200 to the fund. Local theatres cooperated in the drive by showing training films and allowing booths in some of the lobbies.

Although the Buffalo despatches do not so state, managers' proteges no doubt be trained as a picture showman, owning a string of theatres and all the franchises in sight.

Anyhow, Buffalo exhibitors are to be congratulated. "Captain Bonfire," who earns which goes to prove once more that picture showmen are interested in big, humane things.

High Praise for Pathe News.

Following a series of exclusive pictures of national and international events, culminating with a most remarkable "beat" in the recent Kansas wheat crop, the American Pathe is on the screen.

Among the exhibitors were "Jack" Coop er, owner of the 23rd Century; John Freundt, of the Clarence; Leslie Sparr, of the Village Theatre of Wilmette, and Louis Breves, of the Lincoln. There will be another trade showing at the Pantheon soon.

Sylvia Breemer on Way East.

Sylvia Breemer, who will star in Mayflower productions under Sydney A. Frank lin, who has a three-act contract, will arrive in Los Angeles from New York the latter part of this week to play the leading role in Robert W. Chambers "Athalie," the best picture of the year. Miss Breemer is promised the greatest increases in bookings this week.

Miss Breemer expects to be on the coast six weeks, but announces that she will return to New York between each production. "Athalie" will be Franklin's first screen role, a director of Mary Pickford in "The Hoodlum" and "Heart o' the Hills."

Select Cast for Anita Stewart.

The cast supporting Anita Stewart in her new Louis B. Mayer-First National attraction, "The Yellow Typhoons," has been com pleted. The story is based on the novel by Joseph Cowl, Donald MacDonald, George Fisher, and Ed Brady. The story is by H. M. Smith, the screen play by Edward Dmytryk, and the art direction is done by Horace Young. The picture is produced by Franklyn Lord.

Paul Scardom Joins Goldwyn's Culver City Directors Staff

PAUL SCARDON, who has just joined the Pacific Coast force of Goldwyn directors, having completed Leroy Scott's "Panama of the Night," is making his first visit to the Coast since 1906. He has been assigned to the production of "Milestones," the stage play by Edward Knoblock and with Bennett recent ly purchased by Goldwyn. "It's amazing," says Mr. Scardon. "One has to visit Los Angeles to really appreciate the many opportunities the motion picture business is. I was last in California in 1906, having come here from my home in Australia. "I've been with Mr. D. W. Granger for a long time and was also a member of our organization.

Mr. Scardon says he is going to enjoy his work here. "He has felt at home the minute he's walked in," says Mr. Granger. "He has brought with him an assistant, Tenny Wright, who has been with him for three years. He prefers to direct strong, subject pictures with mystery and heart interest combined.

Selnick Gives Film to Northcliffe.

In return for the many compliments W. G. Faulkner, Lord Northcliffe's representative in this country, has said about the "Land of Opportunity," both publicly and in his public speeches, Lewis J. Selznick has given him a print of the picture.

The presentation was made at a luncheon in the Hotel Astor, New York, Wednesday, February 25. The print is a specially prepared one, especially titled, etc., and Mr. Faulkner will take it with him back to England and give it to Lord Northcliffe as a present from Mr. Selznick.

Faulkner has been particularly enthusiastic about the Americanization of pictures, and in a previous speech has told a gathering of film men what an impression it made upon him when he first viewed it in the Capitol Theatre.

Fox Secures "Her Honor the Mayor.""Fox Film Corporation has purchased the world's motion picture rights to "Arline Van Ness Hines' stage success, "Her Honor the Mayor," which attracted lively attention when it was presented on Broadway about three years ago, the Fox organization points to the fact that the spoken drama, being crammed with action and rising to a logical and superb climax, is an ideal vehicle for filming.

The story is essentially dramatic, but contains a wholesome leaven of mature humor. "Her Honor the Mayor" has not been screen ed at the West Coast studios. It will be a vehicle for Madaline Travers.

Arthur Mackley Returns to the Screen.

Arthur Mackley, who will be remembered as the "Sheriff" in all of the Broncho Billy western pictures of a few years ago, has returned to the screen after several years in the army, and will be seen in the near future supporting House Peters in his forthcoming production, "The Great RedCross."
What Is Said by the Reviewers

Moving Picture World (Unindicated); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitor's Herald (E. H.)

The Copperhead (Lionel Barrymore, Paramount)
Rich in its spectacular features, and more valuable in its social ideal, "The Copperhead" is greatest in what it stands for—uncompromising and militant Americanism.
T. R.—It is a film for the American people. It will go down as a real drama, a time picture, and a good one.
W.—Dramatic and inspiring picturization of a great American play.
E. H.—It is one of the big pictures of the present season.

The Phantom Melody (Monroe Salisbury, Fox)
Many strong dramatic moments occur. The rather involved plot is consistently and clearly told. N.—The picture is rich in Suspense and the backgrounds are atmospheric and colorful.
T. R.—It carries interest, a strong plot, clever acting and able direction, all of which blend into a film drama of real value.
E. H.—There is nothing to take it out of the class of "ordinary entertainment."

A Modern Salome (Hope Hampton, Metro)
Proper classification puts this picture in the popular entertainment class. N.—Here's a picture which should satisfy any audience.
T. R.—This is all of its superb framing the feature lacks sympathetic appeal.

The Lack of the Irish (James Kirkwood and Arthur Viner, Reelart)
Affords interesting material for a moving picture production. N.—This is a good down feature which should satisfy the patrons who enjoy the work of this producer.
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. It has the expected attraction for the exhibitor.
E. H.—It is suggested, well written and capably enacted society drama.

Beckoning Roads (Bessie Barriscale, Robert T. Beaudry, United Artists)
Story of modern strength. Bessie Barriscale covers 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 moving picture product.
T. R.—An unimportant bit of melodrama, with Bessie Barriscale beginning as a child and finishing as a young woman.
W.—An average feature with a fine performance by the star.
E. H.—An altogether satisfactory evening's entertainment.

The Walk-Offs (May Allison, Metro)
Smart production of rather ordinary society story.
N.—Praiseworthy effort to make something of ordinary idea.
T. R.—Good satirical comedy.
E. H.—A story that is faultlessly cast. The production is lavish in the extreme, both as to settings and costumes.

Nothing But the Truth (Taylor Holmes, Thomas H. Ince, Universal)
Contains considerable good entertainment and should satisfy the average spectator. N.—A moderately entertaining picture which has been given a good production.
T. R.—A fairly bright glimmer of previous screen classic successes.

The Prince of Avenue A (James J. Corbett, B. B. Pictures, Universal)
The comedy as a whole, sets a strong pace for screen stories of this type.
N.—A good and successful play.
T. R.—The picture contains a wealth of human interest, good comedy, a bit of pathos and all the atmosphere of Avenue A that one could desire. It is a rich and successful melodrama.

Greater Than Fame (Elsie Hammerstein, Universal)
Production featuring Elsie Hammerstein; is not only interesting, but wholesome.
T. R.—Mediocre picture made from pot-bolter story.

The Last of His People (Mitchell Lewis, E. C. Compton, Universal)
Is a commendable production.
N.—A picture calculated to please for its vivid appeal and vital qualities.
T. R.—Offers entertainment of a kind which appeals to all admirers of "red-blooded" melodrama.

She Loves and Lies (Norma Talmadge, First National)
There is never a moment when the picture is not enjoyable.
E. H.—Scenes of pathos, humor and charm, and the acting of Norma Talmadge and Conway Tearle.
T. R.—Provides excellent light entertainment, moves swiftly, offers exquisite photography and should prove a lucrative box office asset.

The Beauty Market (Katherine MacDonald, First National)
The story persistently displays Miss MacDonald's charms, but is very far from being dramatic.
E. H.—Very orthodox play is this, given a very good production with correct types in all the roles.
T. R.—Despite the jarring inconsistencies of the unconvinced plot "The Beauty Market" has been made a success by Roy Stewart opportunities to register effectively in its many emotional scenes.

My Husband's Other Wife (Sylvia Breamer, Pathé)
From a pictorial standpoint the entire production is unusually effective.
N.—Satisfying offering on a marital theme. T. R.—Ranks high in story and production and should prove a lucrative box office production.

The Web of Chance (Peggy Hyland, Fox) A dramatic and thrilling story is pictured with a plentiful sprinkling of humorous subtitles.
N.—This picture does not pretend to be anything but light and frivolous, and it is both.
T. R.—An ordinary program offering that will while away the hour for the not-too-discriminating.

Wanted a Husband (Billie Burke, Paramount-Arcaert)
A fair entertainment of modest proportions.
N.—Registers a highly amusing comedy.
T. R.—Billie Burke saves the day in a measure, by sheer force of her radiant personality and vivacious charm.

The Capitl (Leah Baird, W. W. Hodkinson, Universal)
Contains a highly interesting situation which has not 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 admirably adaptability.
T. R.—Rather meagre entertainment.
E. H.—An expert picturization of Augustus Thomas' play. The picture will bear out promises made for it.

The Cyclone (Tom Mix, Fox) There are some terrific effects in the opening reels and the plot is a compelling one of its kind.
N.—A familiar formula makes fair picture for Mix.
T. R.—It is an example of the outdoor melodrama with an exciting plot and high speed and tosses off all sorts of heroines and villainous outrages.
E. H.—Presents the screen's premier horseman in what many will pronounce his best picture.

The Panama Alley (Albert Ray and Eleanor Fair, Fox) Albert Ray and Eleanor Fair appear in pleasing five-reel Fox production.
N.—Sticky sentiment and the overworked nature spoil what otherwise would be an interesting theme.
T. R.—The story is appealing and holds a rich amount of interest.
W.—Very poor entertainment bares nuce little idea.

Toby's Bow (Tom Moore, Goldwyn) This is an entirely fresh picture, though it provides a bright ensemble or two.
T. R.—A very entertaining playtop that should give pleasure to all classes of patrons.
E. H.—This is a pleasing comedy-drama, imbued with a touch of sophisticated humor and a good deal of quaint humor.

Eve in Exile (Grace Darling, Pathe) The plot is at all times entertaining, but produces rather more drama as the story develops.
N.—You have an absorbing drama in "Eve in Exile."
T. R.—A story rich in dramatic values, sponsored by a capable cast and beautifully photographed.

The Teeth of the Tiger (All-Star, Famous-Players)
A story of tense interest, so constructed by Roy Somerville as to keep expectation constantly on edge.
N.—A high-class mystery story with thriller qualities.
T. R.—Is one of the better class mystery-dramas. The pictures and acting favor that class of amusement should, in the language of the low-brows, "eat it up."

Blind Love (Lucy Cotton, Gerald F. Bacon) This production deals with the beauty and charming personality of Lucy Cotton and the richness and extensiveness of the settings.
N.—Nothing wonderful, but will entertain.
E. H.—It is so well acted that we are dressed luxuriously, has good plot interest, and the undeniable imprint of "class."

Piccadilly Jim (Owen Moore, Seinick) A good clean comedy with an abundance of human interest and is sure of meeting with widespread popularity.
N.—Entertaining light comedy from popular story.
E. H.—It is a play which the audiences have been waiting for.

The Elephant Man (Shirley Mason, Fox) In keeping with the standard of the best Fox productions.
T. R.—One of the best of all the circus pictures.
W.—Big sympathetic appeal and thrilling climax through the interesting cast and the sheer beauty of its presentation.

The Peddler of Lies (Frank Mayo and Ors Carew, Universal) The picture makes its great appeal through the interesting cast and the sheer beauty of its presentation.
T. R.—A good production of mechanical and unreal plot.
W.—A good, average melodrama and quite a satisfactory program attraction.
E. H.—Adds to Universal's string of crook dramas which is drawn luxuriously, but very much worth while unit.

Slaves of Pride (Alice Joyce, Vitagraph) In the summing up, "Slaves of Pride" stands so very high because there is a definite impression made.
N.—Enough force and vitality to make it good and interesting.
T. R.—The feature as a whole gives every indication of proving a good drawing card.

N.—The supreme effort of true art.
T. R.—It is a play which promises to be a picture that will live while memory lasts; its appeal is universal and lasting.
W.—A wonderful entertainment and a wonderful drawing card.

March 13, 1920
Sidelights and Reflections

At last New York has seen "Mary's Ankle." The picture version of the May Tully stage play had already been shown in several of the larger cities, and a poster and screen "ads" in last Sunday's papers disclosed a general booking of the feature for the week of February 29th. New York, the same week, resulted in excellent houses of uniformly pleased patrons, Douglas MacLean and Doris May having again been trimly fitted with the brand of clean and snappy comedy that best suits their youth and unfailing sense of good fun.

The story itself is not in the least original. The condition of being dead broke and hungry quite the experience of a dozen actors exhibited at the opening of the picture, is familiar enough both in fact and in fiction; but by expert handling it is made to yield a continuous flow of wholesome and apparently fresh humor.

There is that last desperate resort of the famished ideal--Polly. The "confiding landlady figures and the exchange of the bird at the pawnbroker's for thirty-nine-and-half, under the pretext that Polly is ill and must be taken to a hospital for feathered patients.

Then, the start for the waffle shop with the precious cash that was exchanged for the "Have a Hoot" girls! Few male beings there are that will not recognize an experience that has befallen them, when the three chaps are forced to surrender a dollar apiece to the tag day pirates and only ninety-five cents' worth of the parrot's crime stained pawnshop ransom stands between them and starvation.

And that feast of waffles, with the reminiscence of the longing faces of the three hungry young chaps watching from outside the window as the smiling cook flips over the browning batter on the shining hot plate and leaves to render a delicious tempting cake is done to a turn! Nothing out of common in this, perhaps. But mixed and blended of the proper proportion are coarse humor, combined humor and fellow feeling of it all gets under one's skin with each mouthful of the "feed" the boys tuck under their belts.

There is also the acting of Donald MacLean and his companions in the pawing of Polly or the crime of the keen scented waffle hounds. Young Mr. MacLean is developing rapidly into a light comedian of admirable variety and breadth. He has already learned how to wrinkle his nose into a dozen amusingly expressive positions, and there is no lost motion to anything he attempts.

Almost at the end of the column and nothing has been said about Chaps, the girl who really supplies the ankle and furnishes the doctor with a patient and a wife. Well, the omission is entirely easy for the story. The writer is all too interesting in the beginning. However, as it never weakens in that respect and Doris May is the best possible foil for young Mr. MacLean, the reader can hardly do better than go and see for himself what the rest of the picture is about...

LATEST REVIEWS AND COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR.

IN THIS ISSUE.

Jack Straw (Paramount).

My Lady's Garter (Paramount).

His House (Paramount).

The Mad Woman (Universal).

Tarnished Reputations (Pathé).

April Folly (Paramount).

When the Billboard Boys Strike (Paramount).

Who's Your Servant (Robertson-Cole).

The Road to Divorce (Universal).

The Sporting Duchess (Vitagraph).

Silk Husbands and Calico Wives (Equity).

Partners of the Night (Goldwyn).

A Veiled Service (Hollinbeck).

The Silkless Bank Note (Republic).

Comments.

"Jack Straw"

Robert Warwick Is Presented in Paramount Release from Former Stage Play.

Reviewed by M. Malaney.

THERE are many names that may be used by the exhibitor in advertising Paramount-Artcraft's "Jack Straw." First there is Robert Warwick, the star; then there is William DeMille, who directed the picture. The photoplay is based upon the stage play by W. Somerset Maugham, in which John Drew starred. But whatever the talent used in making it has provided a pleasing entertainment.

Mr. Warwick, as "Jack Straw" gives a mighty good interpretation of the part. He is a very natural actor and carries the role easily and convincingly. Mr. DeMille has cast Ethel Parker Jennings as Ethel Parker Jennings and Chas. Ogle as her father who are well cast. The work of Sylvia Ashton as Mrs. Parker Jennings also stands out. She really has the biggest part in the picture, for it is around her social ambitions that the entire plot revolves. "Jack Straw" should please an average audience.

CAST.

Jack Straw ............... Robert Warwick

Ethel Parker Jennings .. Carroll MacComas

Mrs. Parker Jennings .... Sylvia Ashton

Mr. Parker Jennings ...... Charles Ogle

Mrs. Wanley ............. Helen Sullivan

Holland .................. J. M. Dumont

Rose ..................... Frances Parks

Sherio ..................... temperatura

Count of Pomerania ...... Robert Brower

Story by W. Somerset Maugham.

Directed by Wm. C. Demille.

LENGTH, 4,707 FEET.

"Jack Straw," lea man, falls in love with Ethel Jennings, daughter of a hard-working clerk. Her mother has a penchant, for the boy, and is as kind to Ethel as she is to anybody. The family becomes wealthy through investment in oil lands in California, and immediately move out there. Jack Straw leaves a note for Ethel, telling her not to marry and that he will follow the family. In California, Mrs. Jennings rents an estate from Mrs. Wanley, then inherits her. She is to live with Ethel. The Wanley, a widow, has a friend, Holland, who vows revenge on the newly rich woman.

Jack Straw turns up as a waiter and is persuaded by Holland to impersonate a mysterious stranger, his name being Jennings, because he is so eager to get acquainted with such people. Straw, seeing a chance to be near his sweetheart, takes the job, introducing himself as the Archduke of Pomerania. He is invited to spend a week at the Jennings home. There Ethel and the "archduke" fall deeply in love, but Straw reveals himself to her. Mrs. Wanley and Holland lose their nerve and confess all their whole affair to Mrs. Jennings. She is shocked and threatens to kill Straw, but Straw, is compelled to carry out the hoax because that evening she is giving a great social affair for the "archduke" and which is appropriated by the main character of the reception ambassador from Pomerania appears and bows low before Straw.

Next morning Straw's baggage is thrown out on the lawn and he and Ethel plan to elope, when the ambassador arrives with his friends and documents from the Emperor, promising to restore his revenue, if he will keep himself and his democratic ideas out of Pomerania. straw and Mrs. Jennings admits he really is the archduke. Of course, Mrs. Jennings is filled with pride, announces the engagement for Straw and Ethel, and exclaims that she knew all along that he was the archduke.


"My Lady's Garter" Adaptation of Jacques Futrelle Story by Famous Players' Attractive "Qualities." Reviewed by Margaret I. MacDonald.

THE opening of the Paramount-Artcraft version of "My Lady's Garter," which is an adaptation of the Jacques Futrelle story, turns back a few centuries to the period of Henry III of England, and involves an amusing incident from which emanated the famous Order of the Garter. The pretty Countess of Salisbury, a favorite of the king, drops her garter on the floor of the ballroom, and on the following day is presented with a jeweled substitute for the lost article, which she in turn presents as a souvenir of the lovely lady. All of this period is well done, and presented with the dignity and conventionalism belonging to that period.

The story proper plunges into a thrilling pursuit of the garter, which is now a matter for the museum, and continues with a peculiar rapidity. As the hero's secret is splendidly concealed, affording a pleasant diversion of mental exercise not always typical thrillers. Adventure, mystery and suspense characterize the picture; and what will linger longest in the minds of those who happen to see it is the chance to see the beautiful Grace Callahan, a secret service agent, by Wyndham Standing. This character is welded into the romance of the story in such a way as to excite the curiosity of the average...
observer, Sylvia Breemer is attractive as the heroine, and the supporting cast is an excellent one. The production is wholesomely attractive and among its other attributes, a comedy vein.

**Cast.**

Bruce Calhoun —— Wyndham Standing
Helen Hamley —— Susie Breemer
Henry Van Derp —— Holmes E. Herbert
Meredith —— Warner Richmond
Dexter —— Dirck De Ritter
Brokaw Hamilton —— Warren Cook
Mrs. Hamilton —— Louise Derigney
Kate Gault —— Charles Craig

Story by Jacques Putrelle.
Scenario by Lloyd Lonergan.
Directed by Malvina Tourneur.
Length, 4,522 feet.

**The Story.**

"My Lady's Garter" supplies a situation which arises out of a garter given by Henry III of England to the Countess of Salisbury, a favorite at his court, the dead garter taking its accustomed place in an art museum. The owner of the article enters the employ of the secret service for the purpose of tracing the stolen garter, and is pursued by other secret service agents. In the "Hawk," a notorious thief, believed to have the garter in his possession.

In the meantime the real "Hawk" is occupying an enviable social position at the side of Brokaw Hamilton, whose spoiled daughter, for whose elopement with a would-be-poet, has dropped her jewels out of the window to the wrong party, and discovered later that the thief has disposed of an elopement. By chance, she meets Bruce Calhoun when, at an unwise moment, she swims out too far, and is rescued by him and taken into his yacht. The rescue results in the establishment of friendly relations between the woman's family and Bruce, forming the beginning of a romance which marks the beginning of the end of the mystery of the stolen garter cleared.

The incidents of the revelation of Bruce's identity, the arrest of the thief and the consequent discovery of the jewels afford a series of thrilling experiences.

**Exploitation Angles:**

Stolen! A Dainty Jeweled Garter — See how it is recovered after Blackmail — Robbery and Romance.


**Exploitation Cliches:**

In Which Elsie Ferguson's Beauty and Charm Are Effectively Exploited by Paramount.

Reviewed by Mary Kelly.

**Sir Arthur Wing Pinero's story "His House in Order," as translated for the screen, falls into the class of one-star vehicles, which can best be judged from that standpoint. It is an artful frame-work for Elsie Ferguson, and by reason of the enforced somberness of its scenes, it serves to enhance her scintillating beauty.

As the young irresponsible daughter of a 1-per cent English rector, transplanted to the home of a rather well-to-do widow, where she serves first as governess, later becoming Filmer's wife, Miss Ferguson has opportunity for the development of her talents in making three distinct, interesting characterizations. It is her performance essentially, rather than the story itself or the surrounding gossamer, that makes the greatest appeal. Through some fault in the directing, there is an effect of slowness almost inerteria, in the progress of events. The sub-titles lack punch and originality.

**Cast.**

Nina Graham —— Elsie Ferguson
Filmer Jesson — Holmes E. Herbert
Hilary Jesson —— Hilary Jean
Annabelle Jesson —— Margaret Linden
Geraldine Ridgley —— Marie Burke
WBringham —— Alan Ormsby

**Scenario and Direction by Hugh Ford.**

Length, 4,542 feet.

**The Story.**

At the sudden death of Nina Graham's father she is left penniless and accepts a position as governess to Derek Jesson, small son of Filmer Jesson, M. P. Annabelle, his wife, is secretly in love with an army officer and is planning to confess all to Filmer thereupon leaving the country with her lover. Because she cannot accomplish this she is killed in a motor accident which causes the incapacity of governess and finds her only comfort in the gloomy household to be the companionship of little Derek. Geraldine, the dead wife's sister, looks upon her with disfavor, but Filmer, observing the child's fondness for Nina, asks her to marry him.

They go to Paris on their wedding trip. While away, Nina finds, to her surprise, that her deceased husband's brother who, like herself, is in love with life and bent upon enjoying innocent pleasures.

She contrives to take her to a fancy dress ball. He refuses, reminding her that Annabelle would never have cared for such frivolity. Hilary offers to take her. She goes with him, and wears a striking costume which wins the first prize, thereby giving her some publicity. Filmer is enraged at this, and plans an immediate return to England. After returning he grows more and more critical and finally she overhears him telling his brother that he has made a mistake in choosing her as his second wife. Nina, now thoroughly unhappy, prepares to leave, but before she does, some old letters between Annabelle's inedibility fall into Filmer's hands. He sees his mistake in disregarding Nina's true love for a mistaken illusion, and an understanding between them is effected.

**Exploitation Angles:**

"His House in Order" — Starring Elsie Ferguson as a Poor Young English Governess who Becomes the Wealthy Member of Parliament.

Elsie Ferguson Gives a New GHilume of Her Charming Personality as the Britsh, Fun-loving Wife in a Disenfranchised Household Intolerant of Gaiety.

For the Sake of Keeping "His House in Order" he Married Her. But Reserved His Love for His First Wife. Then Disillusion Came, and He Found It Had Been Worshiped or Illusion.

**Exploitation Cliches:**

In Which Elsie Ferguson, her beauty and versatile accomplishments in this feature, furnishes the best material for advertising. Several of her most striking scenes are exploited solo and dance number in the prelude, her appearance at the Paris ball, her emotional moments when she finds her husband's affection wanting.

"The Mad Woman" Universal-Jewel Two-Role Subject Features Nance O'Neil and Stellar Cast.

Reviewed by Robert C. McClary.

THIS is one of the most satisfying, from a dramatic standpoint, of the two-reel subjects made by the Stage Woman's War Relief and released by Universal, featuring a heroine in the leading role, and she is supported by a cast which includes Alfred Hickman, Mildred Holland, Paul Gilmore, Ben Grauer and Tyrone Power. This is a true romance and gripping one, written by Howard E. Miller.

All of the scenes are laid in Russia, the heroine being a peasant girl of unusual beauty. Nance O'Neil, who has had a long and successful experience on the legitimate stage, is making her film debut in registering the same passionate emotion on the screen. Her sensitive, expressive features photograph with unusual clearness, and in every scene she acts with ease and authority. Alfred Hickman also plays the leading male role effectively and Tyrone Power has a few moments of appeal.

The heroine number one, of course, the story has a happy ending of an unexpected sort. It tells of a peasant girl who marries a Russian nobleman against the wishes of her parents. A son is born to them and the husband takes it away from her in order that it may be reared in luxurious surroundings. The wife is supposed to be married by the husband, intending to kill her. She is known as the "mad woman," her mind being partially clouded by grief. But when she finds the villainous treachery, the conciliation follows his promise to restore the son to her.

**Exploitation Angles:**

Hammer away on Miss O'Neil, and hook up with the fact that she is now enjoying considerable success on the legitimate stage. It makes a clever campaign with "What made her mad?" "Who made her mad?" "Would it make you mad?" and "Does it ring true?" and get all the excitement of the local merchants who advertise to come in with the same phrase after it has run for several days now. Base it on a girl's story, but apparently in an effort to steal your thunder, but get it, good-natured and say that it would make you mad to have your thunder stolen.

"Tarnished Reputations" Five-Part Leonce Perret-Pathé Release Presents Dolores Cassinelli in the Lead.

Reviewed by Robert C. McClary.

VERY entertaining subject is this five-reel Pathé release, by Leonce Perret, entitled "Tarnished Reputations," despite some rather abrupt transitions. It is melodrama, but not melodrama. Burlesque. While the treatment is not all that could be hoped for at times, it is satisfactory in a general way and the number has in its favor surprise elements. The stage rehearsal was cleverly brought in and this, as well as other developments, is to be looked at with some anxiety about what is going to happen next. Even the faults of this subject have a tendency to save it from the obvious, which is altogether in its favor surprise element.

Dolores Cassinelli has many charming poses and does some good acting. She appears as Helen Sanderson, a country girl who comes to the city and has some unlooked for experiences. One of these is being hailed into the Night Court and sentenced to one month in a reformatory for
women. This incident, while startling in the extreme, is rendered plausible by the manner of its presentation and has undoubtedly happened to innocent girls in real life.

The story is one in which a country girl falls in love with an artist. They are separated and years pass before they are reunited. The theme is familiar but has been dealt with in quite an original way. The atmosphere of the picture, in spite of certain depressing incidents, is cheerful on the whole.

The Cast.
Helen Sanderson ... Dolores Cassinelli
Robert Jackson ... George George
Mrs. Stanislav ... Hattie De Laro
Clive Connolly ... America...Mannister
Kerry Sarle ... Conway Tearle
Ronald Kenna ... Herbert Frank
Earl Cook ... Spencer Charters
Dobbs ... Charles Peyton

Directed by Mme. Alice Blache.
Length, Five Reels.

The Story.
Helen Sanderson, a convent-reared girl in "Tarnished Reputations," is living in a village with her aunt. She meets a young artist from the city named Robert Williams, and during the course of their friendship poses for a painting, called "The Saint of the Lilacs." The two are strongly attracted to each other, but just as the painting is finished the artist is called to New York hurriedly.

Helen reads his farewell letter tearfully, thinking it is final. But her aunt dies and she reads in a newspaper of her artist friend's great success with "The Saint of the Lilacs" resolved to go to the city and appeal to him to help her. When she arrives at Williams' home a party is in progress. One by one, through the windows, she turns away with a sore heart.

Many incidents befall Helen. Then she meets with an elderly manager who practically drives her from her place. Then she arrives and is sent to a reformatory for women, though innocent of the charges brought against her. Through the visit she makes a real friend, who helps her to get on the stage. In time she meets Williams again. She at first snubs him, but later learns to love him.

Program and Exploitation Catches: Entertaining Story Telling of a Pretty Cattle Girl, Lost with an Artist.
She Was His Model for a Painting—She Was Also His Model in Love—See "Tarnished Reputations"—a Drama That Will Seduce You.


Exploitation: Feature Miss Cassinelli and try the use of Perret's name if you have played his earlier productions. In the new cowgirl angle, innocent girl sent to the reformatory by way of the night court and in the smaller places work the night court angle heavily. You can get a surprisingly good hook-up with stores handling the drama. They display partly closed silverware and stills with a card stating that the polish can remove the tarnish from silver, but that reputation is more difficult to repolish. Don't pass this over because it sounds so simple.

"April Folly"
Paramount-Artech Presents Marion Davies in a Cosmopolitan Production of Light Melodrama.
Reviewed by Louis Reeves Harrison.

THERE is associated in "April Folly" a star of undoubted beauty and a star of exceptional talent. It was a serial last year in the Cosmopolitan Magazine. Marion Davies pleases the eye with personal charm and is dressed in pastel moods of color with added pleasure in the backgrounds and settings provided. Particularly true is this of such large ensembles as the mask ball and the luncheon scene on deck of an ocean liner. It is undeniable, however, that few novels succeed as plays, just as most plays fall down when novelized, and "April Folly" is no exception. It aptly illustrates that while emotional possibilities in the two arts may have something in common as to purpose, they differ widely because of the manner of telling. The inability of some producers to fully discern this fact leads in many cases to hardship for star performers who deserve, and might otherwise attain, unqualified suc-

The author of "April Folly" may have pleased many readers by a personally conducted tour over familiar ground by cleverly selected material. The biography of Marion Davies is a far different one. It is to present a story of intense interest, or of tender pathos, or of bright humor by illustrative action and revelation of character. There is in "April Folly" a less attempt to adapt it to screen presentation than to adapt the screen to the illustration of an idea. The idea that a girl of intelligence would crowd herself in a trunk aboard a steamer, have herself locked in by a stewardess, endure the cramped position while the trunk remains aboard, is put on the wharfes and is transported to its destination, an African farm, may do for the printed page. An individual reader might swallow it, an audience never. "April Folly," without that farce-comedy incident, provides fair entertainment.

Cast.
April Poole ... Marion Davies
Lady Diana Mellersh ... Madeline Marshall
Mrs. Stanislav ... Hattie De Laro
Clive Connolly ... America...Mannister
Kerry Sarle ... Conway Tearle
Ronald Kenna ... Herbert Frank
Earl Cook ... Spencer Charters
Dobbs ... Charles Peyton

Story by Cynthia Stockley.
Scenario by Adrian Johnson.
Directed by Robert Z. Leonard.
Length, Five Reels.

The Story.
The "April Folly" of April Poole, young authoress, is one described in a story she reads to her publishers by whom she is regarded as an unusually clever writer of fiction. She assumes the role of heroine in her story and meets and falls in love with Kerry Williams, a young boy, who calls her a mask ball. At the same ball she recognizes Robert Kenna, an arch crook, and detects him as the villain. She picks up this note when he has dropped it and learns that he is after the famous Manner Diamond being brought to the city by Lady Diana. She next boards Lady Diana's train, finds her and captures the diamond, and resolves to marry a poor artist. Will April carry the diamond to the publisher on a South African farm? April consents. On board the steamer for South Africa, April, now posing as Lady Diana, makes the acquaintance of her hero of the masked ball and of the noted crook who is following the trail of the diamond.

The hero confesses his love, but is dismissed to see Kenna enter April's stateroom. The crook is after the Manner diamond. The hero hears a struggle within and enters. April now confesses that she is not Lady Diana. Her distress is intensified by the arrival of the Captain, who reveals that he is the Captain of the steamer, and openly denounces April for admitting a man to her stateroom. To the hero later on comes a note from April saying that he has been fooled. While he is reading it she rises from the trunk and tells the story. The hero reads to Parker Sarle. The embrace at the end she omits to read, but gives it to him personally in a confession of love.

Program and Exploitation Catches: Glowing Young Thing Blended Into A Dashing Mystery Story That Takes You from England to America and Ends Up with a Dashing Finish.
She Found Love Extremely Tame—Out She Went for Adventure—And She Wasn't Disappointed Any More—See Marion Davies in "April Folly."
She Was Young and Pretty and in Search of Adventure—She Joins a Runaway Heiress and Then—See "April Folly."

Exploitation Angles: Work hard with Miss Davies because newspaper publication has not been the thing here. There is plenty of material left, though she may not have played your house. Play up her personal charm and then go on to the story about diamond and love. The attention to the fact that this is taken from a story in the Cosmopolitan Magazine, Use plenty of promotion. If possible, include your own portrait cuts in your newspaper work or on throwaways.

"The Devil's Riddle"
Five-Reel Subject Features Gladys Brockwell in Story of Fair Dramatic Quality.
Reviewed by Robert C. McElroy.

THE story interest in this five-reel Fox production, "The Devil's Riddle," is stronger than the production itself. The plot is a strong one, which carries the interest along through a series of quite ordinary situations. The workmanship shows up well as the tale proceeds and the subject winds up with some creditable dramatic moments.

There is a strong contrast in these pictures, which opens in a solitary shack in a remote district in Montana. A young girl is alone in the place, except for a kitten and a dog, and the food supply is low. A trapper, a strong man, has been absent some time and is likely to remain away indefinitely, as a hard snowstorm is in progress. During the storm a young doctor and nurse reach the cabin. The girl nurses and feeds them until he recovers from the effects of his exposure. He then leaves the place that is once more taken ill and meets a second girl at the home of her parents.

Interest remains with the girl in the cabin, played by Gladys Brockwell. The stepfather returns and she revolts against his brutal treatment. She joins a show troupe and eventually to New York. Two love affairs intervene before she is reunited with the young doctor.

The number as a whole is produced with only average skill, but is strong in plot and continuity.

Cast.
Esther Anderson ... Gladys Brockwell
Dr Jim Barnes ... William Scott
Potts, the Banker ... Richard Cummings
Mrs. Potts, Esther's Mother ... Claire McWade
Arline Potts ... Esther Walters

Two of the "Follies." Marion Davies and Conway Tearle in the Cosmopolitan-Artech, "April Folly."


**And You Have Found the Road**

Cries Mary MacLaren in Universal's 

“**The Road to Divorce**”

*universal Features Mary MacLaren in Slight But Artistic Story of Married Life.*

Reviewed by Robert C. McElvany.

There is much in this five-reelUniversal drama called “**The Road to Divorce,**” to appeal to the critical observer, for it has been wrought with a great deal of skill and fine feeling, despite the slender dramatic structure of the plot. Mary MacLaren, in the role of Mary Bird, Edward Peil as Dr. Shaw and Bonnie Hill as Pauline Dallas, present the familiar triangle situation in which the heroine, Kate Price, is driven home happily by her husband.

The story is not seen as well chosen, giving an unfortunate and misleading touch to the title. The script drives its message home very skilfully.

The title of the story does not seem well chosen, giving an unfortunate and misleading touch to the title. The script drives its message home very skilfully.

The story of the marriage of Mary Bird to Dr. Shaw is one of those rare and charming tales, entirely free from suggestiveness. The opening scenes depict the marriage of Mary Bird to Dr. Shaw in the small town of Bangor, Maine. Their early married life was simple and happy, though prosaic, manner. Two children are born to them and the young mother is a happy and contented wife and mother.

Domestic cares then come Pauline Dallas, of Boston, to visit them, dressed in the height of fashion. She is well known for her ready wit, free from care or responsibility. The husband is attracted to her and the matrimonial court seems likely to upset certain domestic arrangements brings the husband to his senses.

Some delightful scenes furnish the set-up for this picture, but it is the undercurrent of true feeling which wins the spectator. Cast.

Mary Bird, Mrs. Frank Potts; Pauline Dallas, Mrs. Potts; Dr. Shaw, Albert Le; Glacia Pickens, Euguene Potts; Little Jane, Gloria Hott; Little Johnny, Arthur Redden; Paulie Dale, Boots Hill; Little Son, Ray Steekey; Nora, Helen Davidge.

Story by J. Grubb Alexander. Directed by Philip Rosen.

March 13, 1920

**The Moving Picture World**

THE MOVING PICTURE WORLD

March 13, 1920

**The Sporting Duchess**

Vitagraph Presents Alice Joyce in an Adaptation of a Novel by her Own

Drury Lane Melodrama.

Reviewed by Louis Renoe Harrison.

**The Sporting Duchess** is a racetrack melodrama derived from a British stage product of the same name and produced by Vitagraph. Like most of its kind, it is dominated throughout by a villain. This villain, Dr. Watson, springs from his misdeeds. There are some appropriate settings in “**The Sporting Duchess,**” many of them giving an atmosphere of charm to the picturing of the story. And there is an intention shown to be elaborate in these details. This is especially true of the exteriors. They are more beautiful and more magnificent than some of the cast. Many of the latter seem affected by the artificiality of the setting.

Alice Joyce, so perfectly at home as an American girl, is rather languid as a sporting member of the English aristocracy. Most of her character work seems to be in the same mood. More soul in her performance would not have been amiss. G. V. Seyfferitz, as the arch villain, Major Mostyn, is perhaps too consistent in his true English style. His performance and those of Percy Marmont and William Turner are consistent.

The real value of “**The Sporting Duchess**” depends largely upon the drawing power of a rating good title and the fame of the melodrama from which it was derived. The story, however, does not attract the attention without applause. It might be justly considered as an equal entertainment with good billboard possibilities.

Cast.

Alice Joyce as Marian Potts, Duke of Desborough; Alice Joyce as Mrs. Delmonte; Percy Marmont as Major Roland Mostyn; G. V. Seyfferitz as Mr. Delmonte; Capt. Cyprian Streetfield; Louve, Pape Rupert Leigh; John Goldsworthy; Mrs. Delmonte; Major Riddle; Mrs. Delmonte; May McAvoy; Dick Hammond; Robert Agnew; Josephine Seaton; "Clips." From play by Sir Augustus Harris, Cecil Raleigh and Henry Hamilton. Adapted by A. H. T. and D. C. Directed by George Terwilliger.

Length, Seven Reels.

The Story.

Muriel, the “**Sporting Duchess**” of Desborough, a happy young sportswoman when she enters the jockey world, is not in the jockey world. Major Mostyn, the Duke of Desborough, takes the jockey when she enters Major Mostyn among her guests. Mostyn proceeds to run the annual meeting at Thistle Ridge. The Duke, as usual, is interested in the winnings he expects from “Clips.”

Mostyn enlists the services of Mrs. Deitelman, and Mrs. Deitelman, knowing only the name of the Duke, to upset the confidence of his wife. She is too loyal. She finds Mrs. Deitelman in her husband’s bed. The Duke is told that his wife pardons him readily because she needs watching herself.

Mostyn seizes an opportunity to accompany the Duchess to London at night, and hires her to be his jockey. In the jockey world, Mostyn learns to be an expert. Mostyn goes with the Duchess as a hostess to rough them there as a man and wife while she is away, and enters upon a struggle with her. The Duke arrives in time to get compromising evidence.

At a divorce trial great stress is placed on the false testimony of a caddish friend of Mostyn, and the Duke is granted a decree. Mostyn next forces a public sale of “Clips.”

An old admirer of the Duchess buys itself. A jockey who is to ride Clippson, but his villainy
March 13, 1920

THE MOVING PICTURE WORLD

1841

is revealed by a girl he has ruined. He now attempts to win the race by having his jockey on a clipstone a foul blow near the finish. For this he is ruled off the track. The Duchess is a winner when the race is given. He then attempts to visit her child, however, she is repulsed at the door. The confession of the caddish friends who have been leading her to the door and she is restored to those she has always truly and loyally loved.

Program and Exploitation Catchlines:
Their Fate Rested in the Balance—One of the Most Brilliant of the Clipstone melodramas of a day when the annual production at the Lane was a matter of international importance. It is a big story and can be boomed as such. Make full use of Miss Joyce, but connect this play with "The Great Ruby, "White Heather" and other plays from the same source.

“Who’s Your Servant?”
Julian Johnson Stage Play Adapted to Screen for Robertson-Cole Affords Thrilling Material for Film.

Reviewed by Margaret L. MacDonald.

THERE is excellent screen material in the romantic play "Who’s Your Servant?” It contains a situation which, with careful handling, should result in a thrilling screen melodrama as could Mlle. Mercier and the Robertson-Cole adaptation of the play, while it measures up in some respects, falls down in others. In ordnance it is somewhat well suited to parts allotted to them. The climax of the story, which is thrillingly melodramatic, is in a measure for slight inconsistencies which occur early in the picture.

Came:
Madeleine Bancroft ....... Lois Wilson
Ito Natsume ............ Yukio Aoyama
Admiral Bancroft, U. S. N. . Andrew Robeson
Capt. Carter .......... Albert Pollock
Lieut., Clifford Bruce ....... William Scott
Dorothy Taylor .......... Frances Burnham
Sarah Flagler ............ Frances Burnham.

Length, 4,550 feet.

The Story.

The principal feature of the play “Who’s Your Servant?” center about the home of rear admiral Bancroft and his pretty daughter, Madeleine. The admiral has plans for a new type of battle cruiser, and one day when he opens the strong box where they are kept, they are found missing.

It so happens that Lieutenant Bruce, Madeleine’s sweetheart, has by mistake left a letter in it. He has written him among the papers on the admiral’s desk at headquarters. In the lieutenant’s desire to regain it before the admiral discovers that he has been making love to his daughter without his consent. Bruce climbs in at the window. Only to play out the possibilities of the story, and when the question of the theft of the plans is taken up, the finger of suspicion is pointed at Bruce and with other complications, which appear to strengthen the evidence against him, a case is framed up with the help of a rival.

Madeleine, in the belief that Ito, the house servant, has stolen the plans, takes advantage of the fact that he is in love with her, and decides to sacrifice herself so far as to accept an invitation to Ito’s room that even- ning. Ito shows her the plans, which he says he will sell for big money, which, with his people, may elope, and in a struggle which ensues, in which Madeleine gains possession of the papers while she tries to hold off Ito’s em- braces with a dagger, they both fall to the floor, and Ito is stabbed to death. The sup- position that he has committed “hari-kari” avails any further investigation, the plans are returned to their owner, and Lieutenant Bruce receives the consent of the ad- miral to marry Madeleine.

Program and Exploitation Catchlines:
Would You Trust the Safety of Your Family to Some Unknown Servant? See “Who’s Your Servant?”

Have You a Criminal Servant in Your Home? Perhaps He’s There for a Pur- pose Other Than to Serve You—See “Who’s Your Servant?” for a Discussion of the Subject.

Thrilling Melodrama Bearing on the House- hold Servant Question.

Exploitation Angles: Play up the theme rather than the players. This will work particularly well on the West Coast. In the East, where the Jap servant is less well-known, you can make move out of a semi-humorous hook-up with the servant prob- lem. Where there are classified advertise- ments, go into the “help wanted” with snappy two-liners.

“The Confession”
Henry W. Balthall in a Drama Based on the Sanctity of the Confessional, Produced by the National Film Corporation.

Reviewed by L. B. Skeffington.

A MELODRAMA of the thriller type, but with a theme that lifts it to the plane of a real feature. The Con- fession” presents Henry W. Balthall to splendid advantage and is a production abounding in human interest throughout its entire length. That a priest cannot, under the most tremendous moral pres- sure, violate the secrets of the confes- sional is the theme around which the story revolves.

Mr. Walthall is cast as the priest, Father Bartlett. Attired in the black robe of his calling he is a developing char- acter. The simple, lovely qualities of the man are sensed rather than visualized by his acting or the sub-titles. “The Confession,” although a strong drama, is conventional enough in parts. The interest is unusually well sustained.

The audience is kept guessing as the story approaches the strong climax. The priest knows that his own brother is innocent of murder, yet he is forced to confess. Yet he refuses to speak. While the center of interest is Mr. Walthall in the role of the priest, other parts are well filled in. Among these are Mr. Bartlett, who acts as Wise Counselor, and Margaret Landis as his sweetheart are excellent. DuMont is a good villain.

Cast.
Father Bartlett ......... Henry W. Balthall
Tom Bartlett, his son .... Francis McDonald
Joseph Dumont ........ William Clifford
Mr. Lombardo .......... Grant McWade
Rose Creighton, Tom’s sweetheart .......... Margaret Landis
Jimmie Creighton, his brother .......... Barney Furey
Michael Dugan, the sexton ...... Henry Stanley
Mrs. Mercier .......... Irene Breville
Mrs. Dumont .......... Sally Cohn
Fanchette, Dumont’s sister ........ Irene Aldwyn

Scenario by Franklyn Hall and William H. Clifford.

Directed by Bertram Bracken.

Length, Seven Reels.

The Story.

When the story of “The Confession” opens Father Bartlett is ill. The sex- ter is worried about Tom Bartlett, the priest’s brother, as a storm is raging. He hears of Tom’s plans, which Tom’s mother waits for him to have a light in the kitchen window. Tom is drinking with Jim Creighton, his sweet- heart, in a saloon. An argument ensues when Jim tells Tom that he has had enough. Tom drops his gun, which is picked up by the lurking Dumont, who shows Creighton.

In the meantime Kate Creighton goes to the priest and tells him that she had broken up the engagement because of his drinking. Her brother, she says, had told Tom that if he did not stop drinking he would break his neck.

Dumont then comes to the priest and con- fesses to the murder. He also says he did not do it because the man wronged his sister. He swears to make reparation if the crime falls upon the other man. Tom jumps to the rec- tory and says that he has been accused of the crime. Although the priest knows his brother is innocent, he does not make any move to prevent his ar- rest and on the stand refuses to reveal what he has learned from his confessor. Tom is sentenced to death.

The sexton organizes a party to get Tom out of jail, but the priest asks the men to leave the matter in the hands of a Greater Yudin, who promises to visit his brother in his cell. Tom chokes him and succeeds in making his escape. He next en- counteres a Dumont in the saloon, but Du- mont knocks Tom senseless and seizes. Tom escapes to the Canadian Northwest, and the priest follows. Before he finds his brother the latter is arrested by the Northwest Mounted and returned to the states.

The priest finds Dumont cracked with fear and saves him from drowning after he jumps from a bridge. Dumont promises to tel- l the truth and the two start for the states. Tom’s sweetheart and mother go to the great man, but the priest interferes. The priest and Dumont arrive at the jail just as Tom is led to the scaffold. Dumont drops his hat before the priest. The warden orders the execution to proceed, but just then a sound and the confession in the clothing of the man. The trap is about to be sprung the confession clears them and he is freed. Well, the Chauffeur’s a Servant Here.

“Partners of the Night”
Goldwyn and Rex Beach Offer a Clever Detective Story with an Element of Social Criticism.

Reviewed by Louis Reeves Harrison.

ADAPTED from the story of Mary McVicker, "Partners of the Night" openly favors a humanitarian movement in dealing with criminals. A chance to reform is accorded them, not by the court, but by those who arrest them. The story also places in melodramatic spotlight the collision of police and criminals, and in the latter's favor, a graft in the system is exposed. It contains a large sum that had been just handed him by a notorious gambler, and the Commissioner springs a spectacular arrest. All the crooks are caught, Mary completes her redemption, and bringing Clifford as a partner for the day of life.

Program and Exploitation Catechism:
Detective Story with a Compelling Theme
Exposition Angles: Work hard on the fact that this is a Mary Regan story. Use the crooks, but make Clifford the chief offering, for it carries a strong appeal.

“The Veiled Marriage”
Hallmark Presents Anna Lehr and Ralph Kellard in Production of Ordinary Merit.

Reviewed by Margaret L. MacDonald.

I t is not necessary for a situation to be preachy in order to be interesting. And we are even prone to be come interested in plots that present false or overdrawn ideas of life. The “Veiled Marriage” and its company of Directors, Pictures, featuring Anna Lehr and Ralph Kellard, is based on a situation which, while it is not impossible, is at the same time rather interesting. If it is far enough removed from the average methods of living to fail to be convincing, Anna Lehr and Ralph Kellard do good work. They had the picture more carefully assembled; if more skill had been evident in the cutting of the picture, the general result would have been a bet- ter. As the production nears the close, however, the spirit of romance prevails, and the earlier shortcomings are apt to be forgotten.

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.
Peyton covers his tracks by telling Browning that he insisted on being married while he was under the influence of liquor. At a dance he is forced to look for a position, and happens to find employment as John Browning's private detective. The matter is cleared up, and Browning finds that the wife from whom he is seeking a divorce is none other than Margaret Taylor, and is shot and killed by a former mistress.

**Program and Exploitation Catches:**

Construction Materials: Anna Lehr as the Featured Player. Thrilling Drama Which Tells an Unusual Story of a Man Who Finds the Key to His Own Case. A Story on One of Life's Strangest Problems—The Silk Bank Note!

**Exploitation Angles:**

Make most of your play on the stars, but use the director to work in with the "Famous Directors" idea. Offer it to people who say you read but never see, and make this the keynote of your exploitation, pulling up the forced marriage for your chief advertising appeal.

**The Silk Bank Note**

First of William J. Flynn Detective Films for Republic Evidences Careful Preparation.

Reviewed by Margaret J. MacDonald.

The first of the series of two-reel detec- tive films starring William J. Flynn is "The Silk Bank Note." The story is ingeniously constructed, and the players are directed with professional care. When Miss Mizner, in making the scenario, has encompassed the salient points of the story without bringing in unnecessary detail. It also contains a wealth of human interest, and none of the usual character con- ception. The Irish terrier, whose canine faithfulness furnishes the clue by which the detective trails the body of his master to the Chicago river, is a figure which would go far toward assuring the success of the picture, even if the story itself had not been so well conceived. It is Herbert Rawlinson in the role of De- tective Arnold, or "Lightning," as he is known, does a neat piece of work, alert and interestingly made. His method of tracking the fugitive is a new one, and is worthy of consideration. The little Irish terrier which appears with patches of hair clipped from its coat, sug- gests the detective's method of tracking by which headquarters keeps track of its men. The scene then shifts to a warehouse and the detective and his men try to pass a counterfeit bill given to a run by the police, and is wounded and finally evades his pursuers hiding behind a shed at the end of the street where the master counterfeiter is found. His money was placed in a barrel and dropped over the edge of the wall where the master counterfeiter was standing and killed by a stray bullet. The dead man is discovered by the detective and his men and the body of the dead man is in the barrel. He orders a truckman to drive out of sight with the barrel, and the latter is usually found by following the dog, who goes back to where he believes his master has returned. The detective identifies the counterfeiter and is off his guard, arriving in time to save the dog from meeting the same fate as its master. The master counterfeiter is shot by the guard, who is then made aware of the fact that Arnold is a secret service man and not a criminal. The dog finds a home with the detective, who expresses the hope that he will live as long as he was to his former master.

**The Adventurer**

William Farnum Finely Cast in Latest W. D. Hopkins Production.

The critical review of this latest William Farnum production appeared on page 1650 of the March issue of Motion Picture News.

**Cast:**

Don Cesare de Bazan—William Farnum
Martiana—Alida Valli
Don Jose de Bazan, Father—Paul Casenuve
Lazarrillo—Kenneth Case
Quintero—Drake King
Captain of the Guards—Pat Hartigan
Gonzalez—James Devine
Marchioness of Rotunda—Sadie Radcliffe
Miss Martin—Ethel Shannon

**Story by: E. Lloyd Sheldon.**

**Directed by: J. Gordon Edwards.**

Length: Six reels.

**The Story:**

Don Cesare de Bazan, in "The Adventurer," is a reckless young nobleman of Old Spain, proud of his title, the Count of Venceia, and loyal to his king, Charles II. Don Cesares is penniless, but stout of heart and ready for any adventure. Early in the story he fails in love with a girl whom his chief ambition in life is to go to Madrid and dance before the Queen. Then one day he comes by a sides way inn by a drunken brute, and Don Cesare wins her by a stroke of genius, for which he is ready to come to her rescue. They proceed to Madrid, where the girl wins quick recognition and is summoned to the court to the Queen. She also attracts the attention of King Charles, who desires to win her love. Don Jose, de Bazan, who secretly loves the Queen, desires to procure Martiana for the King. To accomplish this he schemes to drive her from the court, and they may enter the court. Don Jose selects Don Cesare de Bazan, as a chaperone for her, and is imprisoned in Hell in Holy Week, and is under sentence of death.

The Countess visits the woman selected for him by the prince minister, though she is heavily veiled. After the cere- monial, the Countess finds that they have been made love, but escapes death through the work of a boy he had befriended. He is presumably buried alive, but escapes to revenge himself upon both the King and the prince minister. Later the King recognizes his services and does him great honor. Martiana, who was the veiled bride, now becomes his wife in fact.

**Program and Exploitation Catches:**

William Farnum in Another Powerful Role That of Don Cesare de Bazan—A Pen- niless Spanish Inheritance. Story of a Reckless Nobleman of Spain Who, After Many Trying Episodes, Wins the Heart of His Heart is a Gypsy Dancing Girl.

The Noblemen Do Their Best to Get the Name of the Venerable and Respected Man by the Countess, who is friendly to the Countess and her daughter, but who does not care for the non-committal title. Dwell upon the strongly romantic device of the Countess and her daughter upon the unusual opportunity it offers Farnum.

**Exploitation Angles:**

Play up Farnum, but don't let your patrons overlook the fact that this story is based on the tale which gave rise to "Don Cazeneuve," with a dramatic stage and "Martiana" to the light opera repertoire. Many of the scenes are shot in the Foreign Exspect. dog sitting on the side of the pier looking into the sea, is followed by the body of the dead man in the barrel. He orders a truckman to drive out of sight with the barrel, and the latter is usually found by following the dog, who goes back to where he believes his master has returned. The detective identifies the counterfeiter and is off his guard, arriving in time to save the dog from meeting the same fate as its master. The master counterfeiter is shot by the guard, who is then made aware of the fact that Arnold is a secret service man and not a criminal. The dog finds a home with the detective, who expresses the hope that he will live as long as he was to his former master.

**COMMENTS**

**THE MINT SPY (Fox).—**A Mutt and Jeff animated, in which they play detectives, under the supervision of a local prohibition law. They round up one offender with a barrel of boose in hiding. This will, bring many laughs.

**THE SOUR VIRGIN (Fox).—**A Mutt and Jeff animated, in which the pair run a music store, and a lady customer thinks the noises come from a new phonograph record. An amusing satire, full of the usual knockabout and action.

**THE FIVE DOLLAR PLATE (Republic).—**The second of the William Flynn detective pictures. The method of catching the thief, is almost as good as the first number. In fact, by some it may be considered better. It has a wealth of human interest, and affords the viewer a fascinatingly heroic role. A man who has been imprisoned for implication in the manufacture of counterfeit money is totally blind when released from prison. His little daughter, through the kindness of the detec- tive, recovers her gate, and becomes her father's helper at the news- stand, where he is placed by Arnold. Through his devoted daughter and his father, the detective is able to trace the gang of counterfeiters when they negotiate for the recovered money. The story is written and acted in a community of which is known only to the released convict. A spectacular raid occurs at the climax of the story.

**MONKEY SHINES (Christie Comedy).—** Eddie Barry, Earl Rodney and Helen Darling are the trio in a two-reel comedy, which shows the effects of the transference of money to a physical animal. A decrepit old gentleman takes the treatment and gets so full of pep that he leaves his wife and goes to the state. His half also takes the treatment and becomes as full of youth and vigor as his husband. The comedy is amusing in a slap-dash fashion and is well acted.

**LIGHTWEIGHTS AND LEAKING PIPES (Rainbow).—** A two-reel comic, with a lot of amusing new business and some laughable situations. The plot is simple, but good, and contains some exceptionally good climax, in which three characters climb a tall eucalyptus tree, which is being cut off by a large saw.
Current Film Release Dates

Numbers following titles of pictures indicate pages where reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all are dramas are five reels in length.

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FAMOUS PLAYERS-LASKY

January.

February.
Double Speed (Wallace Reid)—L—414 Ft. Vol. 43; P-944. All-of-a-Sudden Polly (Marguerite Clark)—L—4448 Ft. Vol. 43; P-1114. The Big Best Cellars (Bryan Washburn)—L—4822 Ft. Vol. 43; P-341. On With the Dance (McMurray—Super Special)—L—4178 Ft. Vol. 43; P-1526. The Amateur Wife (Irene Castle). Vol. 43; P-1833. Black Is White (Dorothy Dalton)—L—5662 Ft. Vol. 43; P-1837. Mary's Ankles (Douglas MacLean and Doris May)—L—4660 Ft. Vol. 43; P-1118.

March.
Huckleberry Finn (Super Special)—L—7186 Ft. Vol. 43; P-1290. Young Mrs. Warlow (Ethel Clayton). L—4707 Ft. Vol. 43; P-1632.

Comedies.
The Night of the Dunk (Ernest Treux—Two Reels). Vol. 43; P-935. Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 42; P-1115. The Garage (Roscoe Arbuckle). Ten Dollars or Ten Days (Sennett—Two Reels). Hoodeed (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1682.

Burton Holmes Travel Pictures.

Paramount Magazine.

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.
The Sagebrusher (Hampton Production). Vol. 43; P-1117. Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf's Daughter (Louise Gaum—Seven Parts).

DEITRICH-BECK, Inc.
The Bandbox (Six Parts—Doris Kenyon). The Heartsease (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.
The Lord Loves the Irish (J. Warren Kerigan). Live Sparks (J. Warren Kerigan). Vol. 43; P-3006. $30,000 (J. Warren Kerigan). Vol. 43; P-1246.

JOSEPH LEVERING PRODUCTIONS.
His Wife and His Wife (Ruby de Remer). Vol. 43; P-778.

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.

Releases for Week of March 14.
Current Film Release Dates

Numbers following titles of pictures indicate pages on which the releases were advertised. "C" signifies reviews in the Moving Picture World, "R" signifies reviews in other publications. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all are features. March 14, 1920. THE MOVING PICTURE WORLD. 1845.

ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 48; P-1613.
Dec. The Tong Man (Hayakawa). Vol. 48; P-239.
The Third Generation (Betty Blythe). Vol. 48; P-171.
The Beggar Prince (Sussex Hayakawa). Vol. 48; P-99.
Sealing the Through (Yu-Yu Yoko). Vol. 48; P-1626.
The White Dove.

Supreme Comedies.
January—Her Nearly Husband. Vol. 48; P-226.

MARTIN JOHNSON

February—Domesticating Wild Men. Vol. 48; P-165.
Lonely Souls. Vol. 48; P-51.
Recruiting in the Solomons. Vol. 48; P-587.
March—Patrioted Old Men. Vol. 48; P-1.
Marooned in the South Seas.

ADVENTURE SCENICS.
January—The Last Resort. Vol. 48; P-305.
February—Two Reels. Vol. 48; P-362.
February—Sheep O’Leavenworth. Vol. 48; P-1522.
Sons of Sacco.

UNIVERSAL FILM MFG. CO.

Releases for Week of February 2.
No. 6 of The Lion Man (In the House of Horrors). Vol. 48; P-165.
Tom’s Little Star (Constance Binney and Otis Skinner—Stage Women’s War Relief—Two Reels).
The Great Air Robbery (Louise Locklear and Frank Law—Six Reels). Vol. 48; P-390; C-R, P-1619.
Universal Current Events No. 5. Vol. 48; P-1.
Professor’s Vendetta (Mildred Moore and George Field—Western—Two Reels).
Releases for Week of February 9.
Big Breaks! (Lyons-Moran—One Reel).
Small Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Storm Over the No. 4. Vol. 48; P-940.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6. Vol. 48; P-1.
New Screen Magazine No. 52. Vol. 48; P-536.
Universal Current Events No. 6.
Kaintoek’s Ward (Bob Burns and Peggy O’Hearn—Two Reels).
Releases for Week of February 16.
No. 8 of The Lion Man (The邓ugeon of Despair).
No. 2 of Elmo the Fearless (The Racing Bull). Vol. 48; P-226.
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Ida Cripps—Stage Women’s War Relief—Two Reels).
The Bull Threshers (Edna Gregory and Phil Thackaberry—Two Reels).
A Stagebrush Gentleman (Bob Burns and Charlie Harman—Two Reels).
No. 63, New Screen Magazine. Vol. 48; P-1.
No. 7, Universal Current Events.
Releases for Week of February 23.
The Prince of a Avenue A (James Corbett). Vol. 48; P-305.
The Lion Man (Sold Into Slavery).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers. Vol. 48; P-305.
The Sheriff’s Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 6, New Screen Magazine. Vol. 48; P-1.
No. 7, Universal Current Events.
Releases for Week of March 2.
The Match of Lina (Frank Mayo and Orba Carey). Vol. 48; P-776.
No. 16 of The Lion Man (A Perilous Plunge). Vol. 48; P-1.
Major Allen’s Animal Hunt (The Story of the Jaguar—One Reel).
His Woman (Stage Women’s War Relief—Julia Adams—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Universal News No. 4.
International News No. 9.
New Screen Magazine No. 56.
Universal Current Events No. 9.
Releases for Week of March 9.
The Forged Bride (Mary MacLaren). Vol. 48; P-1.
No. 11 of The Lion Man (At the Mercy of Monsters).
Two of Elmo the Fearless (The Smuggler’s Cave).
Two of Elmo the Fearless (The Smuggler’s Cave).

TRIANGLE

Jan.—The Clodhopper (Charles Ray). Vol. 48; P-362.
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—One Night’s Daughter (Jeanne Sennett—Two Reels).
Jan. 18—Mabel’s Speed Cop (Mabel Normand—Sennett—One Reel).
Feb. 16—The Dancing Master (Alice Lake—Elmo P-353).
Feb. 16—The Love (Elmo P-353).

VITAGRAPH

The Tower of Jewels (Corinne Griffith). Vol. 48; P-37.
The Darkest Hour (Harry T. Morey). Vol. 48; P-1619.
Peggie (Bessie Love). Vol. 48; P-464.
Dew Drops (Tosia Combs). Vol. 48; P-1619.
Whispers in Love (Earle Williams). Vol. 48; P-3.
The Midnight Bride (Gladya Leslie). Vol. 48; P-37.
Human Collabor (Corinne Griffith). Vol. 48; P-772.
The Birth of a Soul (Harry T. Morey). Vol. 48; P-1536.
Haves of Pride (Alice Joyce). Vol. 48; P-37.
The Fortune Hunter (Earle Williams—Six Reels). Vol. 48; P-1387.
The Jewels (Anita Stewart). Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Reels).
The Head Waler (Semon—Two Reels).

METRO PICTURES CORP.

Fair and Warmer (May Allinson). Vol. 48; P-1387.
The Best Luck (Six Parts). Vol. 48; P-362.
Should a Woman Tell? (Alice Lake). Vol. 48; P-1613.
The Willow Tree (Viola Dana—Six Parts). Vol. 48; P-465.
The Right of Way (Bert Lytell). Vol. 48; P-348.
Nothing but a Truth (Taylor Holmes—Six Parts). Vol. 48; P-631.
A Modern Salome (Hope Hampton). Vol. 48; P-772.
The Very Idea (Taylor Holmes—Six Reels). Vol. 48; P-1387.
February—Old Lady (Emma Dunn). Feb. 5—Old Lady (Emma Dunn).
February—Shore Acres (Alice Lake). Feb. 5—Old Lady (Emma Dunn).
February—Judo (Jean Allinson). March—Atas Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast). April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allinson). April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).

First Nat’l Exhibitors

Back to God’s Country (Nell Shipman). Vol. 48; P-1536.
The Thunderbolt (Katherine MacDonald). Vol. 48; P-463.
Heart o’ the Hills (Mary Pickford). Vol. 48; P-362.
The Beauty Market (Katherine MacDonald). Vol. 48; P-37.
In Old Kentucky (Anita Stewart). Vol. 48; P-142.
Daughter of Westerns (Norma Talmadge). Vol. 48; P-156.
The Inferior Sex (Mildred Harris Chaplin). Two Weeks (Mildred Harris Chaplin).
The Inferior Sex (Mildred Harris Chaplin). Two Weeks (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald). Vol. 48; P-1239.
The River (Aubrey D. Farnham and Nell Nisbet). Vol. 48; P-1239.
Events (Dorothy Daiton and Bert Lytell—Six Reels). Vol. 48; P-1681.
Politics of the Storm Country (Mildred Harris Chaplin).
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. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

**HALLMARK PICTURES CORP.**


**L. J. SELZNICK ENTERPRISES**


**SELECT PICTURES.** Distributed by Select Exchanges. The Undercurrent (Guy Emep). Vol. 42; P-113.

**NATIONAL PICTURES.** Distributed by Select Exchanges. January—Blind Youth. Vol. 43: P-197.

**REPUBLIC PICTURES.** Distributed Through Republic Exchanges. Twelve-Ten (Marie Doro). Vol. 43; P-117. R. H. Ran. 43; P-359.


**REAL ART PICTURES**

**STATE RIGHT RELEASES**


**BROOKLYN PICTURES CORPORATION.** Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas). Vol. 42; P-1522.

**WARNER BROTHERS.** The Loo: City (Jusovna Hansen). Vol. 43; P-172.


**GROSSMAN PICTURES INCORPORATED.** C. C. Anderson. Vol. 43; P-1523. Face to Face (Marguerite Marsh). Vol. 43; P-1523.

**JANS PICTURES, INC.** Lore Without a Name (Oliver). Vol. 43; P-1526. PIONEER FILM CORPORATION. The Honey Boy (Jane Wetherald). Vol. 43; P-356. Atonement (Grace Davison). Vol. 43; P-356.


**TYRAD PICTURES, INC.** The Mother and the Law. Vol. 43; P-1527. Atonement (Grace Davison). Vol. 43; P-1527.

**ZABLOTZKY PRODUCTIONS.** Reissue of Chaplin Burlesque on Carmen Miranda (Seven Reels). Vol. 43; P-1527. Reissue of Chaplin Burlesque on Carmen Miranda (Seven Reels). Vol. 43; P-1527. Reissue of Chaplin Burlesque on Carmen Miranda (Seven Reels). Vol. 43; P-1527.

**VICTOR KREMER.** Reissue of Chaplin Burlesque on Carmen Miranda (Seven Reels). Vol. 43; P-1527. Reissue of Chaplin Burlesque on Carmen Miranda (Seven Reels). Vol. 43; P-1527. Reissue of Chaplin Burlesque on Carmen Miranda (Seven Reels). Vol. 43; P-1527.

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**BILLY WEST COMEDIES.** (Serial). Haunted. Vol. 43; P-596. Shadowed Romance. Vol. 43; P-596.


**GROSSMAN PICTURES INCORPORATED.** C. C. Anderson. Vol. 43; P-1523. Face to Face (Marguerite Marsh). Vol. 43; P-1523.

**JANS PICTURES, INC.** Lore Without a Name (Oliver). Vol. 43; P-1526. PIONEER FILM CORPORATION. The Honey Boy (Jane Wetherald). Vol. 43; P-356. Atonement (Grace Davison). Vol. 43; P-356.


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Making the Alternating Current Behave Itself In the Theatre Projection Room

By A. D. CAMERON, of General Electric Company.

TWO kinds of electric current are produced commercially—the direct current and the alternating current. The direct current is usually found in the downtown districts of our larger cities: 110 or 220 volts, 2-wire; 220 volts, 3-wire (or Edison 3-wire, as it is usually called), and 500 volts, 2-wire or 3-wire.

By Edison or 3-wire is meant a circuit or 3 wires with, say, 220 volts between the middle (or neutral) and either outside wire and 220 volts between the two outside wires. This may be 550 volts across the outside wires and 250 between the outside and neutral wires.

In the case of the alternating current we have not only the various voltages of 110-220-440-500 volts, but in addition the current may be single, two or three phase and 60-12-40 or 40 cycles.

Voltage Too High.

These voltages are too high for the operation of the projection arc, which requires only 50 to 60 volts at the arc, and therefore some intermediate device is required to reduce this to the proper value for the operation of the arc. In many cities, however (and this is particularly true of the outlying districts), direct current is not available, and it is necessary not only to reduce the voltage available to that required by the arc lamp, but in addition it is also necessary to transform the alternating current before an arc light can be secured satisfactory for projection purposes.

In the early days of the motion picture when the electric current was first used for the arc lamp, the proper reduction in voltage was secured by using a resistance in the circuit and either a direct or alternating current arc used, depending on the kind of current available.

This method was wasteful of energy and the alternating current arc was unsatisfactory in operation, being unsteady and of low candlepower. Since alternating current was the only kind available in many cases, the first efforts were directed toward reducing the energy losses existing in the rheostat and resulted in the design of the G. E. Compensarc.

The Type A Compensarc.

The type A compensarc is a transforming device by means of which it is possible to connect an alternating current arc projection machine directly to any alternating current source of supply, and obtain results which are comparable to those of the direct current arc.

This device consists of a transformer core and coils, rigidly supported in a cast iron frame, making a construction which is both substantial and convenient of operation.

Four cable loads are brought through the top casting. Two of these are connected to the source of supply—the other two to the projection machine.

By means of a switch handle projecting through the top casting, variation in the arc current through a considerable range is possible. At no time in the adjustment of this switch is the current to the lamp interrupted, and therefore lamp flicker is eliminated.

Will Not Burn Out.

The compensarc complies with the standards of the National Board of Fire Underwriters. Because of its design characteristics it cannot be damaged by overheating, even though the lamp carbon be left in contact with each other indefinitely.

This device is designed with low current densities, and the best grade of steel is used in its construction, insuring minimum loss and high efficiency.

Because of these features, the cost of operation is low.

Because of the high power factor of the device, power companies do not object to having it connected to their service lines.

Type A compensars can be built in any size and for operation on supply circuits of any voltage and frequency. Standard sizes are as follows: 2 KVA, 110 volt, 60 cycle, 50-40-60 amperes; 2½ KVA, 220 volt, 60 cycle, 30-40-60 amperes.

G. E. Motor Generator Sets.

The development of arc lamps for projection purposes proved that the direct current lamp was steadier and more efficient from a light-giving standpoint. Most of the current available was alternating, so it was necessary to provide some electrical device to not only maintain the proper voltage at the arc, but also to change from alternating to direct current.

Furthermore, most theatres of importance installed two projection machines in each booth, so it was necessary to provide electrical equipment to operate one lamp continuously with reserve capacity to maintain a lamp during the period of "change over" in order to prevent interruptions between reels.

To meet all these requirements the General Electric Company designed A. C. to D. C. and D. C. to A. C. Motor Generator Sets, consisting of: A. C. or D. C. motor mounted on a sub-base with and connected by a lamp coupling to an especially designed direct-current generator.

Design Based on Requirements.

The design of these outfits are based on certain specific requirements of the electric arc, modified by the limitations imposed by the alternating current supply. Briefly, the results desired are:

(1) A steady arc; (2) a white light free from discoloration; (3) current must stay at set value; (4) current at arc easily raised or lowered; (5) arc strike and settle down quietly.

(a) The outfit must be as simple as possible; (b) must stand overloads without damage; (c) must be quiet in operation; (d) must successfully operate two arcs at the same time; (e) must be easily and quickly repaired in emergency; (f) must not be affected by changes in current conditions outside itself.

The General Electric equipment is the result of many years of practical experience in building this particular line of machines.

This new Motor Generator differs materially from the former type in that the lamps operate in series instead of in multiple when changing over or dissolving the pictures.

The new type of motor generator has been developed for two reasons: First, to improve the overall efficiency when operating two lamps, and second, to produce a machine which is more easily handled.
SALESMEN WANTED
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IF YOU ARE A REAL LIVE WIRE, UP-TO-DATE, ENERGETIC, NOT AFRAID OF WORK AND THOROUGHLY EXPERIENCED IN SELLING MOTION PICTURE MACHINES, ACCESSORIES AND SUPPLIES, THIS IS THE OPPORTUNITY OF A LIFETIME TO MAKE THE RIGHT CONNECTION. STATE AGE, EXPERIENCE, AND SALARY DESIRED. REPLIES TREATED CONFIDENTIALLY. ADDRESS EQ. DEPT., M. P. W., 516 5TH AVENUE, NEW YORK.

by an inexperienced operator, particularly on two-lamp operation.

General Mechanical Construction.

These equipments are built in three standard sizes, for 35-50 and 70 amperes, each machine capable of operating two lamps in series for a short period of time. These two lamp outfits are intended for use on two or more picture machines where it is desired to operate two machines for a brief interval, in changing over the picture from one machine to another to give a dissolving effect.

There is, however, provided in each to putting a greater number of arcs in series so long as only one arc is burned continuously and not more than two lamps are burning at the same time. In this manner the two picture machines and the spot light could be operated from the motor generator with the understanding that only two of them will be used at the same time and the same current is taken by each lamp.

These standard sizes will meet the requirements of practically all picture theatres except, perhaps, the very largest, in which case the other requirements to be met would doubtless require the use of a special machine.

The smallest outfit for 35 ampere arcs is only suitable for the smaller theatres, as our experience over a number of years shows that the outfit for 2-50 ampere lamps is preferable, even though the requirements at the time the set is sold may be somewhat less than this.

A 100 ampere size is not listed, but several have been built and sold with entirely satisfactory results, so that this larger size can be listed if desired.

Electrical Characteristics.

These motor generators are built with special generators and standard induction motors. Those mounted on a cast iron subbase and connected by a rigid coupling, forming a three-bearing set.

These machines are designed to give an open circuit voltage of approximately 180 volts which drops to 60 volts when one lamp is burning. The two lamps are connected in series with the generator and without any steady resistance.

Short circuiting switches are provided to close the circuit on the lamp that is not burning, and these being connected ahead of the lamp disconnecting switches allow the lamps to be trimmed without opening the circuit.

When the second arc is struck, the machine automatically increases voltage until there is generated a terminal voltage of approximately 120 volts when both lamps are burning.

The machine voltage accommodates itself to the length of arc drawn, so that it will give practically the same current.

THE CINEMA

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<td>105 Franklin Ave.</td>
<td>AUBURN, N.Y.</td>
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<th>BREAK THEATRE SUPPLY CO.</th>
<th>WESTERN NEW YORK STATE</th>
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<td>154 Franklin St.</td>
<td>BUFFALO, N.Y.</td>
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<th>B. F. PORTER</th>
<th>NEW YORK, N.Y.</th>
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<td>728 Seventh Ave.</td>
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<th>SEATTLE STAGE LIGHTING CO.</th>
<th>WASHINGTON and OREGON</th>
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<td>21 Madison Block</td>
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<th>LEWIS M. SWAAB</th>
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<td>1321 Vine St.</td>
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<th>SWANSON THEATRE EQUIPMENT COMPANY</th>
<th>NEBRASKA and IOWA</th>
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<td>423 South 15th Street</td>
<td>OMAHA, NE.</td>
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<th>SWANSON THEATRE EQUIPMENT CO.</th>
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<td>DES MOINES, IA.</td>
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<th>SWANSON THEATRE EQUIPMENT CO.</th>
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<tr>
<td>1514 Welton St.</td>
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<td>122 East Second South St.</td>
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<td>245 Locust Ave.</td>
<td>WEBSTER ELECTRIC COMPANY</td>
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<td>219 West St.</td>
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<td>KANSAS CITY, MO.</td>
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March 13, 1920
SHORE ACRES

Starring
ALICE LAKE

Scenario by Arthur J. ZELLNER.
Directed by Rex INGRAM
Maxwell Karger-Director Genl.

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.
THE MAN WHO DRAWS UPON HIS IMAGINATION FOR HIS FACTS HAS A HARD TIME WHEN HE TRIES TO BORROW MONEY!

The truth pays! It always has, and it always will.

The RITCHEY poster is the greatest motion picture poster that has ever been developed. That is the truth! The absolute truth, the plain truth, verbally unvarnished! We know that it is true, because we know that every detail that goes into its making receives the entire attention of the greatest poster advertising experts in the world. Their efforts, under a perfectly co-ordinating leadership, have made the RITCHEY poster what it is, the greatest advertising medium ever developed, the most persuasive ticket seller ever conceived!

They are as necessary to the exhibitor as a lens is to a fine camera. They attract the public, they convince the public and they sell the public.

These truths the exhibitor knows and he demonstrates them every time he counts the receipts that RITCHEY posters bring in.

For after all, money talks truthfully, and the financial returns from RITCHEY posters become an unanswerable argument for their constant use.
"The greatest picture I have ever produced" says William S. Hart.

Why? Because it's the story he's wanted to do for three years. And now, producing with his own company, he has let nothing stand in the way of making "The Toll Gate" his greatest work.

A wonderful story, six months in the making, sixteen hundred miles for locations. No expense, no trouble, no detail, no time spared.

That's why!

By Wm. S. Hart and Lambert Hillyer
Directed by Lambert Hillyer.
Photographed by Joe August, A.S.C.
THE wind’s in our sails and we’re off!
Off to the Spanish Main to hunt pirate gold!
Off with the wickedest gang of pirates that ever flew the black flag!
Off for a port where the years don’t count and a boy’s wild dreams come true!

Here’s a super-special that means record business the minute you tell folks it’s coming!

PIRATES!
Spanish Gold! Hidden Treasure!
A marvelous production of the greatest of all adventure stories

MAURICE TOURNEUR
PRESENTS
"TREASURE ISLAND"

BY ROBERT LOUIS STEVENSON

A Paramount Artcraft Picture
CARL LAEMMLE PRESENTS THE $500,000 UNIVERSAL JEWEL PRODUCTION DE LUXE

"The VIRGIN OF STAMBUL"

Starring PRISCILLA DEAN

Directed by T. O. D. BROWNING
Story by H. H. VAN LOAN

UNIVERSAL
Carl Laemmle announces the coming of 
Von Stroheim's 
MASTER PICTURE 
A Universal-Jewel Production de Luxe

"The 
DEVIL'S PASSKEY"

"Beauty and Bills and Bachelors—see how naturally they come together!"
It's a Carey Triumph!

"the best Western I have seen since Hector was taught to beg."
JULIAN JOHNSON—PHOTOPLAY

"Hats off to Harry Carey for a superb characterization."
DRAMATIC MIRROR

"'Overland Red' goes right over the top as a human interest drama."
TRADE REVIEW

"a picture you should be proud to show."
HARRISON'S REPORTS

"entitled to the highest praise."
M. F. NEWS

"The Star is mighty pleasing as a 'Knight of the Road.'"
WID

"Harry Carey scores—humor and pathos are excellently commingled."
NEW YORK REVIEW

"OVERLAND RED" From the story by HENRY HERBERT KNIBBS

Directed by LYNNE F. REYNOLDS

UNIVERSAL SPECIAL ATTRACTION
"Me—and a baby—
and a diaper—in the middle of a
dry lake—
Ain't that hell!
"

HARRY CAREY
"Marked Men"

Adapted from Peter B. Kyne's famous Saturday Eve. Post Story "The THREE GODFATHERS"
Directed by Jack Ford

A UNIVERSAL SPECIAL ATTRACTION

NEVER, in our recollection, has any Western drama, nor many dramas of any nature, received such absolutely unanimous praise from every well-known critic in the land as this marvelously human production by Jack Ford, starring Harry Carey. Here is a picture that is just as certain to please every single person in your audience as the sun is certain to rise tomorrow morning. Put on your hat, or 'phone, right now and nail this wonderful picture. This is real entertainment.
THERE is a tendency among the smaller theatres of the country to believe that a so-called big production costs more than it is worth.

THIS may be true when the production has not been proven—but when a picture, no matter how big, has an unbroken record of successes in all the large cities of the country it is only common sense that it should succeed in exactly the same proportion in a small town. As a matter of fact, the small theatre has much the better of it, because it 'waits' and because it gets the benefit of all those big town exploitation methods which have been shown to be 'practical.'

THIS fact is being proven every day in the case of these three Dorothy Phillips pictures, the first two having been directed by Allen Holubar, who directed that amazing triumph, "The Heart of Humanity," and the other by Rollin Sturgeon. Every small theatre in the land which has played these three, or any one of the three, has been tremendously successful. Ask us for our testimonials to this effect—they will amaze you. See your nearest Universal-Jewel exchange today for exploitation ideas that have brought in the money on these pictures.
READ what "Observer" says in the Chicago Herald and Examiner:

"With the heavens for a stage and reckless gods and devils of the air for actors, Universal has gone far from the beaten path of pictures. No superlatives can describe the daring aero-plane feats in mid-air of Locklear in his fearless pursuits and battles with the Robin Hoods and Deadwood Dicks of the clouds."

SO much for what the critics say—here's the dollars side of it:

Says Harry Hart, of the Princess in Milwaukee: "The receipts went higher than Locklear ever did. Send along twenty of this kind a year and we will be satisfied. I am so pleased that I want to go on record as saying that if any exhibitor has a doubt of the drawing power of "The Great Air Robbery" let him wire me."

Directed by JACQUES JACCARD
Carl Laemmle presents

MARY MACLAREN

"ROUGE AND RICHES"
An intimate view of life behind the footlights; and the story of a beautiful girl, one of the South's "quality folks," who wasn't as bad as she meant to be. Directed by Harry Franklin.

"THE FORGED BRIDE"
In which Mary MacLaren is seen as the daughter of a notorious convict who secures her happiness by his skill as a forger. Directed by Douglas Gerrard.

MARY MacLAREN is recognized as one of the most notable examples on the screen today where native talent has been polished by the friction of sincere and intelligent effort to the splendor of a star.

That's why Showmen, knowing the irresistible power of her youth, beauty and ability to fill their houses with eager-to-return patrons, are sure to play every MacLaren release.

Play these two.
HAVE YOU TAKEN OUT YOUR FULL-HOUSE FIVE INSURANCE?

HAVE you grasped this tremendous opportunity, presented for the first time in motion picture history, of insuring record breaking crowds for your theatre and the chance to bank big profits every single week for a whole year? In “The Full House Five” you get a quintet of unrivaled serial head-liners—every one of them a crowd-puller, a crowd pleaser of absolutely proven power.

The thing for you to do, as an exhibitor who knows his business, is to insure your theatre right NOW, not against loss of crowds, but for an unparalleled gain in attendance for twelve good long months. Grab this entire proposition while it is enjoying the force of our advertising campaign. Forget about all former hand-to-mouth serial bookings and insure the life of your business with all five of these money-getting serials. Your Universal Exchange will give you complete information. Ring ’em up right NOW!

POLO
WALCAMP
LINCOLN
O’CONNOR
ACORD

Bet your limit. It’s the biggest hand out!
Not only Exclusive but Different

First pictures Ever taken of

the most talked of man in the world!

Another INTERNATIONAL-HEARST NEWS SCOOP!

Released Thru Universal

SULTAN FILMED IN HIS PALACE

Mohammed VI., First Turkish Ruler Ever Photographed. Posing for Hearst News.

Carl Wallen Tells How He Accomplished Record Feat in the Throne Room.

For the first time in the history of Turkey, a Sultan has posed before the camera of an American photographer—a member of Hearst News. This remarkable concession was made by Mohammed VI, who is the

IT'S taking a world of international agitation to get "The Sick Man" out of Europe—and it took the unbeatable enterprise of International News to do what no other News Service could do—bring him to your screen. Just another instance of our exclusive, up-to-the-minute service for the up-to-the-minute exhibitor.
Doris Keane in "Romance"

brings to the screen an exquisite creation.

The drama-world of two continents knows that Doris Keane is "Romance"—and "Romance" is Doris Keane.

The play, especially written for Miss Keane by Edward Sheldon, played a year in New York, a whole season in Chicago, a special engagement in Boston and three and a half years in London. And always the artistry, the charm, the rare beauty of Miss Keane made "Romance" a vivid memory-haunting creation.

Of all the plays of recent years, none has been more sought after for screen presentation than "Romance." United Artists Corporation is to bring it to motion picture audiences, with Doris Keane herself in the role that has made her beloved the world over.

Directed by Chet Walkey

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
UNITED ARTISTS CORPORATION OFFERS TO THE MILLIONS OF FUN FANS

MACK SENNETT'S NEWEST AND GREATEST COMEDY SENSATION / "DOWN ON THE FARM"

A 5 REEL SPECIAL PRODUCTION

WITH AN ALL STAR SENNETT CAST INCLUDING "TEDDY, THE DOG" "PEPPER, THE CAT" AND THE BABY.
UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D.W. GRIFFITH
Despite a great deal of producer and distributor "hokum" and extravagant publicity—

Good pictures, in ninety-nine out of a hundred cases, are known by the first grade first run theatres in which they play.

Measured by this test and standard "The Capitol" is a popular and appealing picture. It is playing the big theatres everywhere.

Arthur F. Beck
presents

LEAH BAIRD
The Picture Girl Beautiful

in The Capitol

From the notable stage success by AUGUSTUS THOMAS
Directed by GEORGE IRVING

Leah Baird since last April in a series of Augustus Thomas' great stage successes has drawn with increasing power in the best theatres.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distribution: Zinke Brothers, Inc., Los Angeles.
Robert Brunton
presents

J. Warren KERRIGAN
and his own company in

$30,000

By H.B. Daniel
Directed by Ernest C. Warde

Charles Chaplin, Douglas Fairbanks, Roscoe Arbuckle and J. Warren Kerrigan:

Two comedians without rivals, the most popular male star in the world and next to him:

J. Warren Kerrigan.

Mr. Kerrigan is liked and played by more exhibitors, is admired by a larger public and is longer established in public affection than any other dramatic male star except Fairbanks.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through M.P.S.E. Exchange, Incorporated
Announcing

THE ISLE OF DESTINY

From the popular work of MACK ARTHUR

The first of a new series of CHARACTER PICTURES

CHARACTER PICTURES
17 West 42nd
New York
THE BIG BOSS of the biggest amusement palace in the world—the man whose clear vision and gift of prophecy caused the great Capitol Theatre to replace a block of tumble-down shacks on Broadway—infallible interpreter of tastes for the most worldly-wise clientele in existence—Director Bowes did not hesitate, when opportunity offered, to book his third Realart Picture for a protracted run. Mr. Bowes announces that his feature picture for the week beginning April 25 will be Realart's screen production of the Owen Davis stage success, "SINNERS," featuring Alice Brady and directed by Kenneth Webb.
Realart Pictures Corporation,  
New York City.

Gentlemen:

Permit me to congratulate you upon the announcement that Miss Wanda Hawley is to be starred in pictures produced under the Realart Brand.

I am delighted also at the opportunity given Miss Hawley to star, for I feel that she has long since merited a stellar position in the film world.

In a number of my special productions, notably "Old Wives For New," "We Can't Have Everything" and "For Better, For Worse," Miss Hawley has evidenced the possession of more than ordinary talent, and of a whimsical, ingenuous charm which renders her work and her screen presence wholly individual.

I consider her one of the most promising young actresses in the entire motion picture field and I can only reiterate that I heartily concur with your judgment in engaging her for stellar purposes in Realart productions.

Very sincerely yours,

[Signature]

Director General Famous Players–Lasky Corp.
After Clouds Comes Sunshine

Years before, young love had been awakened and there had been a stolen kiss, over the garden wall. Then separation — trouble — the world's turmoil — how love held supreme — the appealing tenderness and whimsical touch of delicious comedy which only

CONSTANCE BINNEY

can furnish. Exhibitors are offered the picture of a decade in

"THE STOLEN KISS"


Realart Pictures Corporation
469 Fifth Avenue, New York City
Albert Capellani Productions Inc. presents

JUNE CAPRICE in

IN WALKED MARY

Adapted from the play "Liza-Ann" by Oliver D. Bailey. Directed by George Archainbaud.

June Caprice, fresh from the successes "O Bog" and "A Damsel in Distress", in a play that is humorous, pathetic and strongly dramatic by turns. Put quaint little Southern Mary, whose only friend is her old mammy, on your screen.
Inestimable possibilities as a drawing card" say the reviewers of

JACK DEMPSEY

the best known man in the world, in the million dollar Pathe serial

DAREDEVIL JACK

Pathe' Distributors
"This serial is going to be a winner. Dempsey gets away with the title role in a surprising manner."—*Moving Picture World.*

"The manner in which the masculine portion of the audience voiced its approval of Dempsey by howling with glee at his manoeuvres proves just how strongly the picture will appeal, to masculinity at least. As a drawing card the serial has inestimable possibilities."—*Exhibitors Trade Review.*

"Like the star's good right arm, the serial carries a punch, many thrilling and exciting scenes. Dempsey screens as well as any of our well-known leading men and plays his part without the least semblance of self-consciousness."—*Motion Picture News.*

"You will be wise to use this!"—*Wid's.*

"The breathless audience punctuated the serial with gasps."—*Morning Telegraph.*
If every picture was as good as this, every person in your town would make theatre-going an almost daily habit!

Jesse D. Hampton presents

BLANCHE SWEET in Bayard Veiller's play

THE DEADLIER SEX

A story of the pinelands, rushing streams, tall mountains and the clean, healthy life of the open; of the kidnapping of a Wall Street man in order to teach him humanity.
Distributors

DOLORES CASSINELLI

TARNISHED REPUTATIONS

This is the way of the world that most men are born to prey, and most women to be pursued. And when reputations are tarnished and slanderous tongues slay good names, almost anything is easier for a girl than to fight back and win.

Produced by La Jeunesse Film Corp'n.
Directed by Mme. Alice Blache
THE LOUIS BURSTON WONDER SERIAL PRESENTING SCREENDOM'S FAVORITES

KING BAGGOT
with
RHEA MITCHELL and GRACE DARMOND

"THE HAWK'S TRAIL"

IS ALREADY ALMOST ALL SOLD!!

Leads in Advertising Value
Leads to the Box Office
Leads to Crowds
Leads to Dollars
Leads all Competitors
Leads in Exciting Incidents
Leads in Beautiful Backgrounds

Leads in Superb Acting
Leads in New Situations
Leads in Surprise Effects
Leads in Beauty of Feminine Principals
Leads in Dramatic Suspense
Leads in Daring Acting
Leads in Camera Cunning

Leads in Prominence of Stars
Leads in Interest for Adults
Leads in Fascination for Women
Leads in Appeal to Juveniles
Leads in Praise of Press
Leads in Praise of Audiences
Leads in Sensational Staging

PRODUCED UNDER THE PERSONAL SUPERVISION OF

LOUIS BURSTON

DIRECTED BY W. S. VAN DYKE

Address All Communications to

W. H. PRODUCTIONS, 71 West 23rd St., New York
OLIVE THOMAS
in
"YOUTHFUL FOLLY"
Story by
Olive Thomas
Direction-
Alan Crosland

ELAINE HAMMERSTEIN
(in Frank Dazey and
Leighton Osmun)
"THE WOMAN GAME"
Scenario by
G. Marion Burton
Direction-
William P.S. Earle

EUGENE O'BRIEN
in Max Tulitt and
Du Vernoit Rabbetts
"HIS WIFE'S MONEY"
RALPH INCE
PRODUCTION
Scenario by
R. Cecil Smith

ELSIE JANIS
in Elsie Janis and
Edmund Goulding's
"THE IMP"
Direction-
Robert Ellis

OWEN MOORE
in Lewis Allen Brown's
"SOONER OR LATER"
Scenario by
R. Cecil Smith
Direction-
Wesley Ruggles

"LEWIS J. SELZNICK PRESENTS"
Is known throughout the
Motion Picture Industry
as the
"Exhibitors' Guarantee
of Quality"
Selznick Pictures are
money-making pictures
Ask the Exhibitor
Who Knows

Distributed by Select
LEWIS J. SELZNICK Presents

Sophie Irene Loeb's

"The Woman God Sent"

Directed by LARRY TRIMBLE

Distributed by Select
The Best Way to Make a Thing Different is to Make It Better

**SELZNICK NEWS**

"Different"

Releases Twice a Week
SUNDAYS and THURSDAYS
Beginning SUNDAY APR. 4th

Distributed by
SELECT PICTURES CORPORATION
Lewis J. Selznick, President
Are You on the Rapidly Growing List of National Picture Theatres Franchise Holders who have learned that

1 + 1 = 3

YOUR PROFITS
MY PROFITS
PRODUCER DISTRIBUTOR EXHIBITOR PROFITS

First Release "JUST A WIFE"
Ready Soon "BLIND YOUTH"
In Preparation "THE INVISIBLE DIVORCE"

Distributed by Select

NATIONAL PICTURE THEATRES, INC.
HUTCHISON
THRILLS
WHIRLWIND

Story and Direction by JOS.A.GOLDEN
Produced by ALLGOOD PICTURES CORP.
whose preceding Serial
"THE GREAT GAMBLE"
is now crowding theatres everywhere

"Bustin' Thru"
To Tremendous Success
GET ABOARD!

The Fastest Picture Ever Made
Produced by Past Masters in
the Serial-Making Art—
Its Appeal Properly—
Developed—Just one
big thrill after another—
Mystery, Surprise, Action!

REMEMBER—
Our Powerful Sales and
Exploitation Service is
Part of Your "Buy"

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120 W 46th ST., NEW YORK

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
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Charlie Chaplin
Marie Dressler & Mabel Normand
in "Tillie's Punctured Romance"

STATE RIGHTS NOW SELLING
Tower Film Corporation
71 West 23rd St. New York
WILLIAM FOX presents THE New FOX STAR
VIVIAN RICH in WOULD YOU FORGIVE?
Story by J.G-Furthman Directed by Scott Dunlap

FOX ENTERTAINMENTS
WILLIAM FOX

presents

The sweetest girl
on the screen-

Miss

SHIRLEY MASON

The crown princess
in the Kingdom of
the Cinema -

MOLLY & I

by FRANK ADAMS

In which she
repeats the
success of
"Her Elephant Man"

HOWARD MITCHELL
directed it and
all the world will
be delighted
with it.

FOX
ENTERTAINMENTS
Hitch your wagon to the fastest rising star
Miss SHIRLEY MASON in MOLLY AND I

FOX ENTERTAINMENTS
Build up your bank balance!

William Farnum in
A Tale of Two Cities by Charles Dickens

Annette Kellerman in
A Daughter of the Gods

Theda Bara in
Salome

Theda Bara in
CLEOPATRA

A Theda Bara Super Production

William Farnum in Victor Hugo's
Les Miserables

Fox Entertainments
JESSE D. HAMPTON
Announces a series of
HENRY KING | ROBERT THORNBY
PRODUCTIONS | PRODUCTIONS

Each production will combine with recognized directorial ability the literary genius of a celebrated author

Wm. J. Locke, John Galsworthy
Jerome K. Jerome, Robert Hichens
Fredrick S. Isham, Frank H. Spearman
John Hastings Turner, F. Hopkinson Smith
Bayard Veiller, Kenneth B. Clarke
F. Anstey, Bret Harte

Others will be announced later.

JESSE D. HAMPTON PRODUCTIONS
Hollywood California

HOWARD E. MORTON Eastern Mgr.
1013 Longacre Bldg., Bdw & 42nd St New York
EXHIBITORS
HOUSE MANAGERS

Here are four books that constitute a working library that you cannot afford to be without:

- Kinsila’s “Modern Theatre Construction” (price $3 postpaid), tells you how to plan your house.
- Hallberg’s “Motion Picture Electricity” (price $2.50 postpaid), gives you an expert’s advice on the electrical equipment of the theatre.
- Richardson’s “Motion Picture Hand Book” (price $4 postpaid), tells you how to get the best possible screen results.
- Sargent’s “Picture Theatre Advertising” (price $2 postpaid), tells you how to pack your house by advertising your show so as to make people want to see it.

The entire set will be sent you, all transportation paid, for $11.50. Send cash, post-office money order or check. It will prove the best investment that you ever made.

Address orders and make checks and money orders payable to

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue : : New York City, U. S. A.

The Exhibitor’s and House Manager’s Working Library
The four books shown above will make and save money for their readers. It’s a decided handicap not to possess them.
The Theme and Its Treatment

It is a pleasure—as well as a policy—to record, on this page, the occasional picture which seems to us to mark a distinct and broad advance in production.

Such a picture is "Dangerous Days," the first Mary Roberts Rinehart contribution to the Eminent Authors Series.

"Dangerous Days," the novel, is said to have been Mrs. Rinehart's best selling book; so the picture goes forth with this considerable advance advertising.

But this, to our mind, is not so important, not nearly so important, as the fact that the story was written with the picture clearly in mind, or else by a mind which naturally expresses itself in picture values.

So we have here, to begin with, a theme successfully created for the screen.

That is a big point. Such stories, no matter who write them, will mark the good picture of the future.

And the theme is a thoughtful one—not merely a story created to get picture effects. The author looked into and under our social, spiritual and economic life at the moment of this country's entrance into the war, and tells what she saw. The story makes you think; it aims at something.

The second big point is harmony in production. This, clearly, is a high type of an organization made picture—one in which several trained minds have successfully worked to a common end.

To express these results separately, we have:

* * *

First, perfect continuity. We understand this to be a collaboration of Mrs. Rinehart and Charles Kenyon, supervised by J. G. Hawks. The task was not a simple one. We have the separate romances of the steel maker with a wife and the other woman he loves; the son, with his youthful problems of love and duty; the German born foreman of the works, and his daughter who loves the steel maker's son. There were grave dangers here of jerkiness and confusion; yet the story moves clearly, swiftly and logically along.

The subtitles. They are exceptionally brief, apt and strong: "wallops," every one. We are told that Mrs. Rinehart wrote them. Why not?

The acting by an all-star cast is so sincere, the settings throughout are so realistic that you forget you are viewing a picture.

Realism is the keynote clear through. There is lavishness only where it is truly expressive of the millionaire's home and entertainments. Dominant, always in the picture, is its locale, the smoky, thunderous steel city.

All of which mean that Reginald Barker has done an exceptional piece of direction. And direction here, as always in pictures, is of the utmost importance. Yet, we are sure, Mr. Barker will be the first to say that he could not have got these results without such a theme, and such preparation of a theme, for the screen.

* * *

We are glad to cite this picture as a well-rounded example of the new kind of picture, the kind the screen calls for now, the genuine example of fewer and better pictures.

We have seen pictures as well and carefully made, but they may have lacked a theme suitable for picture presentation. And we have seen good themes carelessly produced, though there is much less excuse these days for poor production than for unsuitable themes.

It is the harmonious whole that counts: and such pictures will come only from a harmonious organization highly trained in picture creation and expression. This may be a very large organization; or it may consist of a very few people.

The theme is of the utmost importance. Without a theme stars and directors are of little avail.

The theme must be a picture theme—a story capable of expression, not in word values, but in picture values. This is the paramount point. Without this quality authors' names and books' names are inconsequential.

Then comes the adaptation to the screen. We are glad to note that an author like Mrs. Rinehart thinks well enough of pictures not merely to create for them, but to adapt her creation and write her own subtitles.

And we predict that many more authors will soon be similarly engaged.

[Signature]
TO OUR CRITICS:

We wish to thank you heartily and sincerely, not for your praise, nor your approval, nor the enthusiasm with which you have received "A MAN THERE WAS," by Henrik Ibsen.

All this, we assume, was done in justice to yourselves and in fairness to your readers.

We thank you for that which would appear unfavorable to us in your criticism.

After having declared "A MAN THERE WAS" one of the greatest photoplays shown in this country, you have unhesitatingly and in one or two instances, even harshly, announced that the wonderful effect of the drama, its absorbing charm and power, as well as its consummate art of action and direction, are hampered by the super-abundance of poetry in the sub-titles.

This criticism of yours we found to be absolutely true and just, and we thank you for it.

For it gave us the opportunity to eliminate from the greatest play ever shown in this country a defect, which you properly singled out as the only one of "A MAN THERE WAS."

L. E. MILLER, President,
RADIOSOUL FILMS, INC.

What the Leading Critics of the Motion Picture Press Said About "A MAN THERE WAS" After Its First (imperfect) Private Projection Specially Arranged for the Press:
We quote them alphabetically:

L. R. Harrison in the MOVING PICTURE WORLD of March 6, 1920:
The performance of Victor Seastrom as an actor deserves abundant praise, but his handling of the subject matter as director awakens enthusiasm. There is enough of it to show vivid flashes of potential genius. His handling of the splintered and realistic scenes of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender passion, a drama of the soul.

John Morrell in the NEW YORK REVIEW of February 28, 1920:
In looking at "A Man There Was" we cannot think of an American director who could have brought out its psychology or its realistic scope any better—perhaps not so well. The picture keeps the spectator completely fascinated. In point of picturqueness, story quality, interpretation and direction, it is an exceptional offering.
The style of 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 paintings. 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 of March 13, 1920:
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, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic. Presenting, as he does, a powerful theme logically worked out and directed with infinite care and splendidly acted, "A Man There Was" may be called a real achievement.

There is but one fault in this picture. Too much of the drama is told through the sub-titles. Aside from this weakness, the feature is above reproach.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW of March 6, 1920:
"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 and the picture worth viewing if only for the marvellous glimpses of the sea, which are shown.

Titles—too plentiful, too poetic.

WIDS, February 29, 1920:
"A Man There Was" as a whole is a very powerful sea story. 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 unfolded is one of strict elements. All the sequences are handled very dramatically. Viken's attempt to save his host is pictured with a real thrill. Again, when Viken puts out to the rescue of the yacht which proves to be owned by his enemy the drama is swift and strong. Certainly no sequence of sea scenes produced in this country has ever equalled in sheer natural force the sequence that leads to the climax of "A Man There Was." The star, Victor Seastrom, is a splendid character actor and plays the role of Viken with feeling. His physique is admirable and his ability at makeup quite superior.

No telling what fame "A Man There Was" might achieve if properly subtitled.

Summarizing all, "A Man There Was"—not a moving picture, but a moving painting. Victor Seastrom—not a movie star, but a screen luminary of first magnitude. And both combined are "the treat of the season."
WOMAN—
The glory of womanhood is infinite. The power of this, which is called the weaker sex, is in fact tremendous.

It required an ALICE JOYCE
the absolute ideal of beauty, spirit, verve and the grandeur that is in womankind—to personify the big thought of "THE SPORTING DUCHESS"

The big thought is woman—her splendor, her bravery, her virtue, her trial and her conquest.

A Vitagraph Special Production
INTRIGUE—

The strife of cultured aristocrats for the possession, protection or theft of love provides drama that thrills. It is a strife that draws upon emotional power of the highest order.

Such is the intrigue of "The Sporting Duchess". It is a crashing play of emotions 'mid a setting and among characters of vast grandeur and vaster infamy.

Adapted by Lucien Hubbard
SPLENDOR—
At Epsom Downs in Surrey, the nobility of England—and the world, in fact—gather just before Whitsuntide, to reach the zenith of their quest. This is the occasion of the annual Derby—the classic racing event of this earth.

Here emotions and thrills touch their peak. It was so twenty years ago when “The Sporting Duchess” became the dramatic record of nobility.

It is so to-day, while Vitagraph’s master picture carries the epic story world-wide.

Directed by George Terwilliger
ALICE JOYCE
in
"THE SPORTING DUCHESS"

HEARTS—
True hearts prevail always.
Virtue and moral bravery forever survive and reach their reward.
This is the thought that gives "The Sporting Duchess" everlasting life.
It portrays the titanic struggle of brave hearts against evil—and it demonstrates the survival of good.
The Duchess, played by Alice Joyce is a character that will haunt our memories eternally. Our senses are ineffably gratified by the conquest performed by this womanly heart over the intrigues of nobility.

From the Famous Drury Lane Drama
NEW YORK EVENING SUN

SAID:

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

IN

"SKINNER'S"
"DRESS SUIT"

IT'S SUITS ALL AUDIENCES
IT WILL FIT IN ANY COMPANY

THIS IS THE STAR

Victor Kremer Film Features, Inc.
HANDLES
Only Sure-Fire State Right Successes
"Skinner's Dress Suit" has all the necessary success elements.
Bryant Washburn, the star, is too well known to need comment.
The Saturday Evening Post story is known to millions.
The picture will be re-issued with new decorative sub-titles, new prints and an entirely new complement of publicity and advertising accessories.
Audiences are crying for high-class comedy-drama entertainment.
"Skinner's Dress Suit" will sweep the country; nothing can stop it.
The time is ripe—your state is open—"Skinner's Dress Suit" is ready for You.

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Written and directed by Ward Lascelle

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Buffalo
16 West Swan Street
Geo. Wright
Chicago
156 South State Street
E. S. Davies
Cincinnati
Masterpiece Film Company
George Grubello
Cleveland
606 Sintra Building
Frank Marshall
Detroit
202 Film Exchange Building
Frank Drew
Dallas
1011 Market Street
Sol Davis
Denver
1001 Market Street
H. H. Bille
Indianapolis
4001 Monument Bank Building
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Kansas City
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W. F. Coleman
Los Angeles
400 West 4th Street
J. A. Quinn
Minneapolis
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Tom There
New York
132 West 46th Street—Alexander
Halley Co.
Philadelphia
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Harry K. Higgin
Pittsburgh
1501 Liberty Ave.
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Arrow Film Exchange
Louis Arndt
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Two Weeks—Gavety Theater, Cleveland, Ohio
One Week—Rialto Theatre, Birmingham, Ala.
Fight Week—Colonial Theatre, Toledo, Ohio

L. J. MEYBERG:
President Success Pictures Co., Los Angeles, Calif., feature “Are You Legally Married?” bought by the North West Exhibitors Circuit from the Greater Features, Inc., of Seattle, Wash. Played one week at Clemmer Theatre to good business all week. Picture went over in very satisfactory manner.

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Capellani will direct exclusively at Robertson-Cole.
In the theatres where the better pictures are demanded "The White Dove" will play for long runs by virtue of its vivid portrayal of a story that contains all the elements necessary for good entertainment. It is Mr. Warner's greatest interpretation.

ROBERTSON-COLE
SPECIAL
As announced recently in the trade publications, Lester Park and Edward Whiteside, producers of "EMPTY ARMS," have for a long period of time been working on the film

By DR. FRANK CRANE

the foremost philosopher of the day whose editorials are read throughout the United States in thousands of newspapers and magazines. Dr. Crane has in collaboration with Charles D. Isaacson developed a powerful story and it has been acted by a very celebrated cast under the direction of Frank Reicher. The film takes its inspiration from Dr. Crane's magazine

(Established 1918)

This magazine is considered the popular successor to Elbert Hubbard's magazine, "The Philistine." The circulation is well into the hundreds of thousands and has rendered an important ground work for the exploitation of the film with the various other works of Dr. Crane's which have been before the public for many years.
To Mr. Z—

This is to inform you that your territory has been purchased. "Empty Arms" is sold for 25% more than you offered to pay!

We take this extraordinary means to impart to you this information, because your experience might prove of value to other buyers across the continent.

You remember the first announcement on "Empty Arms." It told how we refused an offer of One Hundred Thousand Dollars guarantee from one of the big distributors. Then we sent you a copy of the "Hundred Thousand Dollar Packet" which told in detail of the tremendous box-office possibilities in "Empty Arms."

You remember that you wired us to hold your territory; that you made us an offer which we refused. You remember that you thought the price we quoted too high, but you had the opportunity to see the film and judge for yourself.

Then you saw the film. You said it was a powerful screen drama and ought to prove a great box-office attraction in your territory. But you procrastinated. You sparred for time, thinking we would reduce our price.

You remember that we wired you that other buyers in your territory were also interested. You thought we were bluffing. The picture is now sold in your territory for 25% more than you bid for it.
However, following "EMPTY ARMS" are three more pictures: "The Scarlet Dragon," "A Good Woman," and Dr. Frank Crane's Great American epic, "DEMOCRACY."

You have an opportunity to acquire these pictures for your territory, but we must admit that your competitor who purchased "EMPTY ARMS" has first call. He didn't procrastinate!

Byron Park is in New York showing the film, "Empty Arms" to the buyers of the territories still open.

Don't be like Mr. Z. Make your appointments with Mr. Park at once.

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PRODUCERS OF UNUSUAL PICTURES
Joseph M. Schenck presents

Norma Talmadge

in

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A romance of New York's Bohemia from the novel by Owen Johnson
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Photographed by David Abel
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the crowds gather at First National's big first-run houses to see

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Her first picture for First National

Louis B. Mayer-Made
Adapted from Frank Shayton's Play by Waldemar Young
Directed by Joseph W. Henabery
Photographed by Tony Gaudio
Art Director, George Hopkins

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WITH
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Portraying the homely realities of
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Your Patrons Will Love It!

Written by John Booth Harrower
Scenario by William Parker
Photography by Ira H. Morgan

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She's wild—

She won't wear clothes because they "smell missionary."

Sprite of the sands, play-thing of the waves, coveted and fought for by the renegade white men of the exotic South Sea Isles.

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The next BIG

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The Sale of
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As explained in our last advertisement, the task of figuring percentages for the entire United States and Canada has required more time than anticipated. It has been our firm purpose not to sell a single franchise until the correct rating of every territory has been made.

To the great number of exhibitors who have applied we counsel patience.

Do not Sell your theatre.
Do not sign up long term contracts for film service
Until you have investigated our proposition.
A Franchise is worth waiting for.

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"Torchy" Is a Success

Extremely funny two-reeler, featuring Johnny Hines, went over big at the New York Strand—and was immediately booked for Brooklyn next week—at top price.

JOHNNY HINES

is the best comedy bet since Harold Lloyd, but it took Mr. Lloyd—the best comedy bet on the market to-day—some time to get into New York's biggest and finest photoplay theater.

Read what "Wid's" says (every word):

"Torchy"

Yea, Bo! Want a good comedy—a good two-reeler—with the latest innovations in shimmying music captions? Then get to "Torchy."

This is a new one. The "Torchy" comedies featuring Johnny Hines are being produced by Charles C. Burr, and if the rest of them come through as well as the first, shown this week at the Strand, it's a bet that they are going over big.

And the titles! Some titles. One or two of them are too long, but otherwise they get across in great shape. Probably the captions really make this two-reeler a feature. Johnny Hines is good, of course, and the director has seen fit to let him alone so he plays his natural self. When he crosses himself after rubbing the countenance of a young Hebrew before he shoots crap, will get a giggle out of anybody.

And his shimmying feet. If there is a girl who loves to dance who comes to your house who just won't rave over Johnny's dancing, and the way shimmy music notes are shown on the screen—well then—she just isn't a dancer.

It is a good deal harder, so some say, to make a snappy two-reel comedy than a feature. If so the Johnny Hines organization doesn't seem to be afraid of the job. They've certainly got a knock-out in their first one.

We have to offer the best comedy proposition of the year.

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Charles C. Burr, Pres.

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"TWO factors have served to delay and to render more difficult the task of those who have sought to bring about a solution of the perplexing international economic problems upon which depends the healthy continuation of foreign trade of the United States, and the stabilization of world conditions. The first of these, of course, has been the unavoidable delay in the conclusion of peace. The second has been the inexperience and lack of specific information in the country at large. Merchants and manufacturers who heretofore conducted a business largely confined to national boundaries, felt a certain strangeness when faced with the necessity of taking into account, in all their calculations, the conditions prevailing not here at home alone, but also throughout the world."

—(Bulletin of the Guaranty Trust Company of New York.)

This is true not only of American motion picture producers who enter the foreign field, but of foreign producers who attempt to market their productions in America.

INTER-OCEAN FILM CORPORATION meets exactly this need for the American Producer. Its thorough and practical knowledge of the American market as related to foreign territories is at the disposal of all producers who seek intelligent and profitable foreign representation.

Write us for further particulars.
Bobby Vernon in

A Special Christie Comedy

Directed by William Beaudine

With a Snappy Plot, a Riot of Pretty Girls and Loads of Pep

Booked thru FOREMOST INDEPENDENT EXCHANGES
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They have lived up to the Christie Standard and established themselves as the Highest Grade Entertainment in the field of short subjects.

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fascinatingly interwoven with romance and human appeal and unfolded under a master narrator—

That is what you get when you buy this series. Its merit is proved in the rapidity with which territory is being disposed of.

The "Tex" series comes to you in twelve 5-reel episodes, each complete within itself, and each adapted for the screen from a famous detective or mystery story.

They are the kind of stories all classes like!

No need to impress upon independent buyers the tremendous saving possible in the booking of 12 5-reel features, the form in which this series is being released. ACT NOW!

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MARCUS LOEW Presents THE SPECIAL DE LUXE

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With the Original New York Stage Cast...Headed by

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By Rachel Crothers

Adapted by JUNE MATHIS

Directed by JOHN E. INCE

By Special Arrangement with LEE KUGEL

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In the Checker Game of Booking so long as you **play** on the white squares, you're sure to **win**.

- **BERT LYTELL** in **ALIAS JIMMY VALENTINE** by Paul Armstrong
- **MAY ALLISON** in **THE CHEATER** by Henry Arthur Jones
- **THE HOPE** by Cecil Raleigh and Henry Hamilton
- **MITCHELL LEWIS** in **BURNING DAY LIGHT** by Jack London
- **ALICE LAKE** in **SHORE ACRES** by James A. Herne
- **EMMA DUNN** in **OLD LADY 31** by Rachel Crothers
- **VIOLA DANA** in **DANGEROUS TO MEN** by H.U. Esmond
- **THE BEST OF LUCK** by Cecil Raleigh and Henry Hamilton
- **TAYLOR HOLMES** in **THE VERY IDEA** by William le Baron
- **HOPE HAMPTON** in **A MODERN SALOME** by Leonce Perret
- **ALICE LAKE** in **SHOULD A WOMAN TELL** by Finis Fox
- **VIOLA DANA** in **THE WILPFW TREE** by J.H. Benrimo and F. Harrison Rhodes
- **BERT LYTELL** in **THE RIGHT OF WAY** by Sir Gilbert Parker
- **MAY ALLISON** in **THE WALK-OFFS** by Frederic and Fannie Hatton
- **TAYLOR HOLMES** in **NOTHING BUT THE TRUTH** by Frederic Isham
- **BERT LYTELL** in **LOMBARDI LTD** by Frederic and Fannie Hatton
- **VIOLA DANA** in **PLEASE GET MARRIED** by James Cullon and Leo Alice Browne
- **MAY ALLISON** in **FAIR AND WARMER** by Avery Napwood

Ask METRO...
**Moving Picture World**

*Founded by J. P. Chalmers in 1907*

**Saturday, March 20, 1920**

### Features Every Week

**Sydney Cohen Re-elected at Utica Convention**

New York State Exhibitors' League does this and many other things in largest assembly of their members yet. A rattling good story of the convention.

**"Do God and One Man Make a Majority? The Kaiser Thought So"**. 1935

Hot shot is exchanged between ministerial and moving picture factions in hearing on Sunday opening bill in New Jersey Senate, the above bon mot coming from the movie side. A special story by our staff representative, Sumner Smith.

**Waking Up and Finding a New Theatre Across the Street**

A sensation described by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, as he backs up J. D. Williams' "showdown" statement of last week.

**"Five Trade Papers in One"**

That's the comment we've been receiving on all sides concerning our new feature, "What Is Said by the Reviewers," giving the consensus of all the trade paper reviews on all productions. "That's a real feature," is more than one opinion.

**Ministers Plead for Sunday Shows in Texas**

Voices from pulpits add to protest on closing of picture theatres in Fort Worth and Dallas. An exclusive story.

**Speculation in Oil? No, Moving Picture Theatres**

Rife in the Middle West, brought on by splendid business, building of many theatres, and the hope of big turn-over. Another scoop.

**Canada Urges Use of Pictures in Nationalization Work**

Convention of National Education Association speaks for use of motion pictures in schools, and advocates municipal theatre for showing of educational and Governmental subjects.

**Real Comedy or Just a Foot Race?**

AI Christie takes a fall out of exhibitors, who run their comedies and short stuff through as if trying for a speed record.

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### Advertising Index

**MANUFACTURERS OF MOVING PICTURES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arnon Film Corporation</td>
<td>1914-15</td>
</tr>
<tr>
<td>Bursen Lewis</td>
<td>1915-16</td>
</tr>
<tr>
<td>Chalmers</td>
<td>1916-17</td>
</tr>
<tr>
<td>Chafin Film Company</td>
<td>1917-18</td>
</tr>
<tr>
<td>Delp Company</td>
<td>1918-19</td>
</tr>
<tr>
<td>Famous Players-Lasky Corporation</td>
<td>1919-20</td>
</tr>
<tr>
<td>Film Exchange Corp.</td>
<td>1920-21</td>
</tr>
<tr>
<td>First National Exhibitors’ Circuit, Inc.</td>
<td>1921-22</td>
</tr>
<tr>
<td>Fox Film Corporation</td>
<td>1922-23</td>
</tr>
<tr>
<td>Goldwyn Pictures Corporation</td>
<td>1923-24</td>
</tr>
<tr>
<td>Halascreen Electric Corporation</td>
<td>1924-25</td>
</tr>
<tr>
<td>Inter-Ocean Film Corporation</td>
<td>1925-26</td>
</tr>
<tr>
<td>James D. Hammett</td>
<td>1926-27</td>
</tr>
<tr>
<td>Master Films, Inc.</td>
<td>1927-28</td>
</tr>
<tr>
<td>Metro Pictures Corporation</td>
<td>1928-29</td>
</tr>
<tr>
<td>National Pictures Corporation</td>
<td>1929-30</td>
</tr>
<tr>
<td>Pictures Incorporated</td>
<td>1930-31</td>
</tr>
<tr>
<td>Penn Export &amp; Import Film Company</td>
<td>1931-32</td>
</tr>
<tr>
<td>Photoplay Magazine</td>
<td>1932-33</td>
</tr>
<tr>
<td>Radiolamp Film Company</td>
<td>1933-34</td>
</tr>
<tr>
<td>Republic Pictures Corporation</td>
<td>1934-35</td>
</tr>
<tr>
<td>Republic Distribution Corporation</td>
<td>1935-36</td>
</tr>
<tr>
<td>Robertson-Cole Company</td>
<td>1936-37</td>
</tr>
<tr>
<td>Selznick Pictures Corporation</td>
<td>1937-38</td>
</tr>
<tr>
<td>Special Pictures Corporation</td>
<td>1938-39</td>
</tr>
<tr>
<td>Tower Film Corporation</td>
<td>1939-40</td>
</tr>
<tr>
<td>United Artists Corporation</td>
<td>1940-41</td>
</tr>
<tr>
<td>Universal Film Mfg. Company</td>
<td>1941-42</td>
</tr>
<tr>
<td>Vitaphone Film Company</td>
<td>1942-43</td>
</tr>
<tr>
<td>W. W. Hockinson Corporation</td>
<td>1943-44</td>
</tr>
</tbody>
</table>

**CARBONS AND CARBON ACCESSORIES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carbide &amp; Carbon Company</td>
<td>2038</td>
</tr>
<tr>
<td>Carbide &amp; Carbon Company</td>
<td>2039</td>
</tr>
</tbody>
</table>

**ELECTRICAL AND MECHANICAL EQUIPMENT**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>American T. &amp; A. C. B. Company</td>
<td>2059</td>
</tr>
<tr>
<td>Boiler Company</td>
<td>2060</td>
</tr>
<tr>
<td>Filene's Electric Company</td>
<td>2061</td>
</tr>
<tr>
<td>Flanders Electric Company</td>
<td>2062</td>
</tr>
<tr>
<td>General Machining Company</td>
<td>2063</td>
</tr>
<tr>
<td>Hertner &amp; Company</td>
<td>2064</td>
</tr>
<tr>
<td>Illinois Theatre Supply Company</td>
<td>2065</td>
</tr>
<tr>
<td>Menta Company</td>
<td>2066</td>
</tr>
<tr>
<td>Minnetonka Co.</td>
<td>2067</td>
</tr>
<tr>
<td>National Wire-Belt Co. Company</td>
<td>2068</td>
</tr>
<tr>
<td>Porter, E. F.</td>
<td>2069</td>
</tr>
<tr>
<td>Redstone Electric Company</td>
<td>2070</td>
</tr>
<tr>
<td>Selznick Pictures Corporation</td>
<td>2071</td>
</tr>
<tr>
<td>Special Pictures Corporation</td>
<td>2072</td>
</tr>
<tr>
<td>Tivoli Company</td>
<td>2073</td>
</tr>
<tr>
<td>Universal Motor Company</td>
<td>2074</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Mfg. Company</td>
<td>2075</td>
</tr>
</tbody>
</table>

**LENSES MANUFACTURERS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. P. Coors American Optical Company</td>
<td>2076</td>
</tr>
<tr>
<td>National Optical Company</td>
<td>2077</td>
</tr>
<tr>
<td>National Optical Company</td>
<td>2078</td>
</tr>
</tbody>
</table>

**MANUFACTURERS OF INDUSTRIAL PICTURES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palisade Film Laboratorie</td>
<td>2079</td>
</tr>
<tr>
<td>Rathbun Film Mfg. Company</td>
<td>2080</td>
</tr>
<tr>
<td>Standard M. P. Company</td>
<td>2081</td>
</tr>
</tbody>
</table>

**MANUFACTURERS OF RAW STOCK**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eustis Stock Mfg. Company</td>
<td>2082</td>
</tr>
<tr>
<td>Exchange Stock Company</td>
<td>2083</td>
</tr>
</tbody>
</table>

**MOVING PICTURE CAMERAS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>DeMille, Howell</td>
<td>2084</td>
</tr>
<tr>
<td>Mills &amp; James, Inc</td>
<td>2085</td>
</tr>
</tbody>
</table>

**MUSIC AND MUSICAL INSTRUMENTS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Manufacturing Company</td>
<td>2086</td>
</tr>
<tr>
<td>American Music &amp; Instrument Company</td>
<td>2087</td>
</tr>
</tbody>
</table>

**PROJECTION MACHINE MANUFACTURERS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Projection Company</td>
<td>2088</td>
</tr>
<tr>
<td>Photoplayer Company</td>
<td>2089</td>
</tr>
<tr>
<td>Power, Nichols, Company</td>
<td>2090</td>
</tr>
<tr>
<td>Precision Machine Company</td>
<td>2091</td>
</tr>
</tbody>
</table>

**PROJECTION SCREEN MANUFACTURERS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold King Screen Company</td>
<td>2092</td>
</tr>
</tbody>
</table>

**THEATRICAL ARCHITECTS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Rollin &amp; Bro.</td>
<td>2093</td>
</tr>
</tbody>
</table>

**MISCELLANEOUS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrews, W. H.</td>
<td>2094</td>
</tr>
<tr>
<td>Benskin, L.</td>
<td>2095</td>
</tr>
<tr>
<td>Chalmers, Co.</td>
<td>2096</td>
</tr>
<tr>
<td>Film Factory</td>
<td>2097</td>
</tr>
<tr>
<td>George L.</td>
<td>2098</td>
</tr>
<tr>
<td>La Cianamid</td>
<td>2099</td>
</tr>
<tr>
<td>Marlin Picture Art</td>
<td>2099</td>
</tr>
<tr>
<td>M. F. Directory Company</td>
<td>2099</td>
</tr>
<tr>
<td>National Ticket Company</td>
<td>2099</td>
</tr>
<tr>
<td>New York Institute of Photography</td>
<td>2099</td>
</tr>
<tr>
<td>Rittenberg &amp; Co.</td>
<td>2099</td>
</tr>
<tr>
<td>Werner Film Projector Mfg. Company</td>
<td>2099</td>
</tr>
<tr>
<td>Williams, A. F.</td>
<td>2099</td>
</tr>
</tbody>
</table>

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“THE BOTTOM OF THE WORLD”

SIR ERNEST SHACKLETON’S Thrilling Attempt to Cross the South Pole, as Pictured in the Feature Released by ROBERTSON-COLE
Making Real Progress

THe convention of the New York State Exhibitors has been marked by a record-breaking attendance and by harmony. One of the indications of the oneness of purpose of the Empire State men was the action of the presiding officer on Tuesday evening it would have established a record that will entitle it to rank among the most notable of state gatherings—or of national gatherings either. What was done on that occasion in a way was intangible; it could not be classed with the formulation of constructive legislation. The great value to motion picture exhibitors of the state directly and of the nation indirectly lay in the statements made by the men prominently associated with the making of the laws of the Empire State.

The toastmaster was James J. Walker, minority leader of the Senate. The speakers included Thaddeus C. Sweet, speaker of the Assembly, and George F. Thompson, majority leader of the Senate. These three men, most influential in converting bills into laws—or in consigning measures to oblivion—publicly went on record as being friendly to motion pictures and to motion picture men such as those at the head of the New York League. Supplementing these men in their advocacy of rational motion picture legislation were Sophie Irene Loeb, president of the Child Welfare Commission, the one person who more than another was responsible for the passing in 1913 of the bill shutting out unaccompanied children from picture theatres, and Mayors James K. O'Connor of Utica and George R. Lunn of Schenectady.

Mr. Walker praised the officers of the league for straightforwardness, for directness, for their recognition of the fact that legislators were human beings and also that they were compelled by reason of their responsibility to the whole public to consider all sides of a question.

Mr. Sweet referred to the agitators other than reds who beset members of the legislature to deny the public the things it wants and assured his hearers that “we are not moved by that hysteria.”

"Whatever you think you deserve stand by and tell the people that is what you deserve and tell them why," said Senator Thompson. "Be just as free and open as is your picture when it attacks the problems of life. When you do that you will get everything you deserve." The Senator promised his help in all good things. He declared he did not think censorship necessary.

Miss Loeb made a strong appeal for the children, emphasized their "right to play," urged that every effort be made to give them greater opportunities of seeing pictures and promised her help in bringing this about. Also she expressed her antagonism to censorship.

The Convention a Success

Calihan, Elliott, Berman, Linton and Michaels are representatives of the best type of motion picture showmen. The members have proved that they can agree among themselves, and that is no minor achievement when we consider the outcome of many other conventions. The unanimous re-election shows that organization politics has no place in the league's councils. And the words of the state legislative leaders at the banquet demonstrate that the body enjoys the confidence of the men who make the laws of the commonwealth.

New York surely has a healthy organization.

Mrs. Rinehart's Signal Success

ANY foolish things are written about the moving picture by otherwise wise persons who would know better if they stopped using snap judgments and applied themselves to an intelligent attempt to learn the truth in regard to the steady artistic advance of the screen. In one case we have the misleading but highly flattering statement in a book devoted to a technical description of the moving picture, the author believes that, "The photo of today leaves little to be desired: motion picture acting and storytelling technique and photography appear pretty nearly perfect... the attainments of today fulfill all that could be wished for—and more."

The reverse of this opinion is expressed by a writer in a New York daily after this fashion: "The cinema, following out its manifest destiny, attracts today that section of theatregoers who are opposed to anything but the least serious and the least elevating forms of the drama's art."

In rebuttal of the latter snap judgment is the editorial endorsement of the Goldwyn production of Mary Roberts Rinehart's story "Dangerous Days," which is reproduced on an advertising page of this issue of Moving Picture World. A writer of Mrs. Rinehart's standing and to whom goes the credit of having written the brightest and most entertaining of all screen comedies, it will cause little surprise that a serious story from her pen has achieved so signal a success. With authors of Mary Roberts Rinehart's stamp to elevate the screen there is no danger of the stage being left in sole possession of the higher forms of the drama's art. That the Goldwyn production of the Rinehart story is in keeping with the importance of the subject is a point that is easy to accept.

Shall the Majority Rule?

W hen New Jersey exhibitors, other representatives of the moving picture industry and representatives of labor unions appeared in the State Capitol at Trenton on Monday, March 8, to plead that the people be given a chance to express through the vote their preference as to a conservative or a liberal Sabbath, they faced the most determined resistance on the part of the Lord's Day Alliance.

The question whether New Jersey people shall have the opportunity to vote for or against the privilege of attending moving picture theatres on Sunday, and enjoying other recreations on that day, was bitterly debated. It was a clash of two utterly different viewpoints. That was shown when a minister declared that sometimes God and one man may constitute a majority. The reply flung back at him was that one man (Continued on page 1928)
Some Short and Snappy Stuff

Light-Absorbing Compound May Revolutionize Industry

HEN Robert Andersen, of the Universal Company, recently returned from his visit with him and brought with him the story of a new German invention which, if developed, may revolutionize the film industry.

By means of the discovery of a new compound which absorbs light, German cinema scientists now assert they can show plays in daylight. The play can have their new compound in making moving picture screens.

The first broad attempt to capitalize the new discovery is in the formation of a company to install miniature moving picture machines in private homes. German families, it is promised, will soon be able to see the latest features while eating dinner or pursuing other household activities. The home projection machine will take its place beside the piano and the phonographs.

As an adjunct of the new company's activities it is planned that the new home machine will be a combination projection machine and camera. The camera can then be photographed for future generations. The greatest good of this novel project, it is said, will be the doing away with the family camera.

The new screen compound is called Petraggan. It is cast in big flexible sheets and looks something like leather. Its make-up is easily done with a variety of different colors. It also is expected to supplant the billboards, its makers say, since it can show moving pictures on the housetops in daylight.

Andersen has come to Universal City with a long term contract to direct pictures as well as to act in them. He is now, at work in a production which he says will bristle with new ideas in directorial art. His ultimate object is to produce a picture with no sub-titles.

Koenig met with the Minneapolis Trades and Labor Assembly and representatives promised their aid in fighting the revival of daylight saving.

In case the measure passes in the referendum the association plans to draw up a special ordinance for presentation in the city council immediately. The ordinance, according to H. R. Shepardson, chairman of the association committee, will provide for turning the clock ahead one hour from April 1 to October 1.

Quimby Arrives at Coast for Associated Exhibitors

F. C. QUIMBY, general manager of Associated Exhibitors, Inc., has arrived in Los Angeles. While in Quimby declined definitely to state his mission among the picture folk of the West Coast, and while he has been in and around Los Angeles a few weeks that already he has been in conference with many of the big stars, directors and other important persons connected with the production of pictures.

It is expected that Mr. Quimby will return to New York shortly. En route from the coast he will stop in the important cities for conferences with his associates.

North Dakota Showmen Want Repeal of Sunday Blue Laws

WITH the state-wide referendum on Sunday theatre closing less than two weeks away, North Dakota exhibitors are preparing for renewed activity up to March 16 when the vote on the measure will be conducted.

Backed by the Independent Legion, a voluntary organization, which numbers among its membership of 30,000 some of the most prominent citizens of North Dakota, the exhibitors are confident of success.

They are opposed by the North Dakota Ministerial Association and most of the Nonpartisan League officials.

For more than five years the 600 exhibitors of the state, united in the North Dakota Exhibitors' Association, headed by Sam F. Cornish, Fargo exhibitor, have been combating Sunday legislation which has for years seriously curtailed their business.

Until the day of the election, every motion picture fan in the state will be greeted by the caption, "Vote 'Yes' to banish intolerance at the coming referendum election March 16th." Out of the screen. Trailers explaining how to vote to remove the Sunday day ban will also be carried.

Thousands of circulars and throw-aways urging the repeal of the "Blue Sunday" laws have been given out to the public in the motion picture houses. These will be increased until the election takes place. Public sentiment throughout the state has been rapidly crystallizing in favor of removing the law, the exhibitors declare.

At a recent meeting the Independent Protective League voted to give its support to the North Dakota exhibitors in their fight.

Refowich Bros. to Build Another

The Refowich Brothers, of Mahanoy City and Pottsville, Pa., have bought a plot of ground 60 by 150 feet on Center street near Main street, Freeland, and will soon build a modern motion picture theatre. The company now operates the Refowich Theatre in that town.

Pettijohn Declines Place on Americanization Committee

ANNOUNCEMENT was made this week by Charles C. Pettijohn, vice-president of the Selznick Enterprises and well-known film official, had declined the offer of the secretaryship of the Committee on Americanism offered him last week by ex-Secretary of the Interior Franklin K. Lane, but that he would if necessary put in any of the detail work necessary to the progress of the committee.

The vacancy on the committee was caused by the death of Major Raymond Pullman, of Washington, D. C., and Mr. Lane later asked Mr. Pettijohn if he would serve as secretary of the committee. Although Mr. Pettijohn appreciated the honor, he expressed the opinion, in his reply to Mr. Lane, that the Selznick Enterprises were well-represented in the Americaniza-

tion movement by Lewis J. Selznick, who is chairman of the committee on distribution of Americanization films.

Quaker City Amusement Bill Is Nearly Million Weekly

As a result of his annual tour of the Philadelphia playhouses, Fire Marshall Lederer as to the amount of ten per cent. amusement tax collected in the revenue district. Although the district embraces more than Philadelphia and takes in many other parts of the state, the bulk of the collection is made in this city.

The total amount of the tax collected at the revenue office now indicates that the amusement bill in this part of Pennsylvania exceeds twenty million dollars a year.

It is estimated that the attendance at all of the city's amusements now amounts to nearly a million a week. Admission prices are higher than they have ever been, and although Philadelphia has not yet reached the scale of prices charged in New York, there are indications that the policy of charging what the traffic will bear will continue to stand as long as the amusement rush continues.

The Iceberg Lover

In Earl Williams here in his newest Vitagraph, "Captain Swift."
Resolution Asks Showmen to Hold Americanization Film

A resolution was adopted by the Cleveland Motion Picture Exhibitors' Association requesting all its members to refrain from showing the Americanization film "The Land of Opportunity," with Ralph Ince, until six exhibitors are appointed to the board which has undertaken to sell and distribute the Americanization pictures recently requested by ex-Secretary of Interior Lane.

In explanation of the resolution, Secretary Samuel Stone said that he had information that the picture was made for a sum of $20,000 and that the producers stood to receive $50,000 in returns from rentals, and that furthermore, the exhibitors will not receive the proper credit from the government that they are entitled to because there are no producers on the board and only one exhibitor.

The Cleveland association recently protested the action of the board claiming that the producers stand to gain for it it represents a definite offer that these pictures would receive a universal distribution because the exhibitors of the country were not properly represented.

Cartoonist Pat Sullivan Signs Contract with Famous Players

PAT SULLIVAN, creator of "Felix, the Cat," has completed long negotiations signed a long-term contract with the Famous Players-Lasky Corporation to make cartoons for the Paramount Magazine. Outside of Bobbe Bumps, Sullivan's cat, Felix, is among the best known character of the motion picture comedies and its antics have had a record run at leading houses throughout the world.

Sullivan hails from Sydney, Australia, but he left the Antipodes before attaining full majority to continue his art studies in Paris and London. Subsequently he came to America where he drew cartoons for leading publications, notably the McClure, Survey, and Smart Set. Winning world-wide praise, adding laurels to the name he had acquired through his drawings for leading Australian, English and American publications.

Palmetto Enterprises Buy South Carolina Theatres

A THEATRICAL deal of some magnitude was closed in Columbia, S. C., this week when George C. Warner, veteran Columbia theatre owner, sold to the Palmetto Enterprises, Inc., his Ideal and Broadway theatres. The Palmetto Enterprises, Inc., was recently incorporated with a capital of $100,000, the incorporators being W. E. McNulty, J. F. Matthews, J. W. T. Smith, and A. T. Schel. The former named is president.

It was announced simultaneously that the new company had engaged Laurence T. Lester, owner of the Rivoli and Rice theatres there, to manage the Ideal and Broadway temporarily. Mr. Lester in turn announced his sale of the Palmetto’s Gaston theatre to the Lynch interests of New York, through their Atlanta office. While no definite figures were given out as to the consideration paid, it is understood by the Warner theatres it was understood to be in the neighborhood of $70,000.

The Palmetto group in taking charge of the Pastime announced that they would send their own representa- tive to Columbia to take charge of the theatre, and that it will be a first run Paramount-Arcraft house.

George C. Warner is the oldest motion picture exhibitor in Columbia, and as a coincidence, he sold his interests there exactly ten years to the day from the time he came to Columbia and took charge of the old Grand Theatre. In 1918 he bought the Broadway from J. W. Lambeth, Mr. Warner states that he will engage in other business in Columbia. He is president of the South Carolina Exhibitors Association, and was largely influential during the recent censorship fight in South Carolina.

Screen and Phonograph Will Aid Reconstruction Program

A LFRED E. SMITH, Governor of New York, will employ the newest developments of art and science in placing his reconstruction program before the people of New York State, with the signed request that the next two weeks a majority of the men and women voters of the State will see the Governor in action and heard his voice lifted in a plea for sound and economical government.

Governor Hughes, on his famous "swing around the circle" when he was fighting for the adoption of his legislative program of reform, used trains and automobiles, the telephone and the telegraph, and the press, of course, in getting his message to the voters. In addition to these, Governor Smith will employ the motion picture and the talkie telephone.

Preceding the Governor's departure from Albany on Friday, March 12, it was announced that a motion picture showing the Governor's Reconstruction program speech to the last week's session had been purchased by Harry Levey, of the educational department of Universal, for immediate circulation throughout the state. At the same time, a talking machine record of the speech was made which will be used in connection with the appearance of the governor on the screen.

National Screen Service, Inc., Has Animated Announcements

THE seventh inning of every motion picture that the slides begin to advertise coming attractions. The people utilize that moment to uncoil their limbs and readjust themselves in their chairs, to sell Dolly some little bit of news about the new baby Molly forget to tell her. The exhibitor has for the moment lost the attention of his patrons. They walk out or sit down to talk.

The National Screen Service, Inc., has an animated announcement service designed to prevent the audience from temporarly losing interest in the screen. This new organization has mailed descriptions of its animated announcements everywhere, whether they be permanent or temporary, one or seven days of the week. It answers three questions in which exhibitors are interested: How the service operates, that subscribers have not been secured, and what operation it will receive from producers.

Among the subscribers are such important organizations as the Pathe Booking Company, Keith's Circuit, and B. & S. Moss. The company has contracts with producers which enable it to show them from the main titles, close-ups and still photog- matic scenes from their different productions for incorporation into the animated announcements. They are anxious to have their pictures advertised in an artistic and effective manner.

Enjoins Pioneer from Using Title of "Midnight Frolics"

W HEN is a copyright a copyright? That is the question which is puzzling the minds of the Pioneer general staff. Sometime ago Pioneer announced that it had given to one of its forthcoming productions the title of "Midnight Frolics."

Immediately following the announcement, Flo Ziegfeld, Jr., who owns the musical comedy which is running on the New Amsterdam Roof under the name of "Ziegfeld's Midnight Frolics" claimed that his title was being infringed upon.

The Pioneer legal staff took an opposite view of the matter as the first and last words of the two titles differed, one being frolics and the other Ziegfeld's Frolics.

When this point was put forward by the Pioneer in its answer to the charges of infringement, the Ziegfeld interest claimed that they had protected both words, frolics and follies. Final result of the action by the Ziegfeld is now is now in the hands of the Comptroller of the United States Patent Office.

It now develops that Ziegfeld is using both titles for the one show, and secured a court order enjoining the Pioneer from using the title until a verdict is rendered.

Exhibitors Talk Co-operation.

New Jersey exhibitors and other members of the industry met at a luncheon at the Hotel Astor, New York City, on March 4 and discussed the Sunday opening bill which was argued before the New Jersey legislature four days later. The speakers were Harry Buxbaum, president of the F. I. L. M. Club; Dr. Charles Hespe, president of the New Jersey Exhibitors League; Harry M. White, president of the Philadelphia Exchange, and Louis Inne- rity, of Pathe and the national associa- tion; Henry F. Nelson, manager of the Capitol Theatre, Elizabeth, N. J., and Joseph Stern, of Newark. Chairman Bux- baum appointed a committee of five to enlist the co-operation of the industry.

Taylor Out of Inter-Ocean.

Official notification is made to the trade by Inter-Ocean Film Corporation of 218 West Forty-second street, New York, and Inter-Ocean Film Company Ltd., of 162 Wardour street, W., London. Mr. John H. Taylor is no longer in the employ of either of the above-named companies, his rela- tions with said corporations having terminated.
The ministers replied to the charge that they are trying to inflict their will upon the majority with the counter charge that motion picture interests are seeking to “commercialize” the Sabbath. They termed this an ignorance of history opposed to commercialism. The industry’s representatives admitted the existence of conservatism and denied the existence of commercialism. They claimed as high ideals as any citizens of the United States and resented being put into a class separate and distinct, being termed “money-mad.”

One of the most dwelt-upon arguments of the ministers was that people outside of the state are trying to tell New Jersey what to do. The reply that 70 per cent. of New Jersey people favor a liberal Sunday was not refuted, but the ministers persisted in their claim.

Contrary to expectations, the members of the Lord’s Day Alliance fought the bill as a straightforward motion picture proposition, practically ignoring the fact that it would permit horse-racing and other amusements especially objectionable to them on Sunday. So confident were they of their strength, having defeated thirty-three attempts in thirteen years to have similar bills made laws, according to their own figures, that they let the question narrow down to whether or not New Jersey wants motion pictures Sunday and whether or not the state should have motion pictures on Sunday even if it wants it.

In thus clearly defining the question, the opponents of the bill did not fail to point out that New Jersey must want a liberal Sunday, else the ministers would have no fear of letting the bill go to the people for a decision at the polls. That obliged the opposition to intimate that it preferred “the voice of God to the voice of the people.”

Those in attendance at the hearing who were not carried away by the dramatic oratory of the opposition—there were many women present at the invitation of the Lord’s Day Alliance—were impressed with the arguments for the bill as presented by the proponents, and it is a certain fact that their cause has been materially advanced.

Who’s the Golden Girl with the Azure Eyes?
Why, Wanda Hawley, the New Realartist

Wanda Hawley is the new Realartist. She is to appear in a series of light dramas, one of which, scheduled for next week, was produced by W. L. Selznick. Miss Hawley’s work in the series is to be accompanied by a string of stage engagements, and she has already been engaged for a series of numbers in which she will play the leading female support to Paramount stars. Her most notable role was that of “Beauty” in “Rear View,” which was considered to be a deserving tribute to her personal beauty and charm. She also had an important role in Cecil B. DeMille’s, “For Better, For Worse.”

Some of her most recent productions are “Double Speed,” with Wallace Reid; “The Tree of Knowledge,” with Robert Warwick; and “The Six Best Cellars” and Mrs. Temple’s Telegram, with Bryant Washburn.

Republic Has Special Staff to Handle Serial Publicity

Following the announcement of last week that the Republic Distributing Corporation is to distribute its fifteen-episode serial, “The Whirlwind,” another announcement has been made to the effect that a special staff has been engaged to handle that series and to coop- erate with the exhibitors booking it.

The Republic organization, of which Lewis J. Selznick is advisory director, has engaged woodworkers, a publicity expert, and the staff of the serial and the press department has acquired the services of three writers familiar with serial publicity.

Campaign Book a Feature.

One of the innovations of this serial will be the campaign book and the press sheet. The campaign book, which is now in the hands of the printers, was made to conform with every requirement of the exhibitor booking the serial. Special events are outlined, advertising hints are included and many methods of exploitation have been carefully studied and set forth. From the press sheet the exhibitor can select not only his advance and current publicity stories and ads, but special newspaper readers as well.

Rowland and Clark Theatres Play William Fox Picture

The Rowland and Clark theatre chain of theatres, consisting of nine first-class houses of most up-to-date construction located throughout the best sections of Pittsburgh, are playing William Fox productions. Rowland and Clark are the best-known theatre men in the Smoky City and for some time past have been booking the new Fox features in addition to the regular program releases. Very recently a record was established by their circuit, when more than 50 per cent. of the houses showed Fox productions on the same day.

Reports show that Buck Jones, the new screen star, scored heavily in his first Fox starring production, “Shad With Fire,” at the Savoy Theatre. “Lure of Ambition,” with Theda Bara, played to big houses at the Plaza and the Belmar on the same day, while William Wyler’s success “Shod With Fire,” crowded the Arsenal Theatre.

Have Proved Big Attractions.

The Fox SunshineComedies have proved solid attractions in this field and are regular program balancers at the R and C theatres. Other Fox films contracted for include the full Mix series, the Farnum series, the schedule on Fox News Reel and Bud Fisher’s Animated Cartoons co-starring Mutt and Jeff. “Evangeline,” “Checkers,” “Should a Rabbit Forgivens” and other Fox specials also have fulfilled their box-office mission through the Rowland and Clarke chain, playing from one-day to three-day stands with large financial returns to the theatres.

Typhoon Names O. R. Brown as Southern Representative

O. R. Brown, the well-known motion picture supply man and partner in the A. & B. M. P. Supply Company of Raleigh, N. C., was appointed sole representative for the供 Supply Company for North Carolina, South Carolina and Virginia.

Mr. Brown is well qualified to handle this large territory for the Typhoon Company, having been for many years an exhibitor himself where he became familiar with the results obtained by the operation of Typhoons in his theatres.

In recent years, Mr. Brown has represented some of the largest supply manufacturers and enjoys one of the widest acquaintances throughout this territory. He will make his headquarters, as heretofore, in Raleigh where he is very short from expectations to carry a stock of Typhoon equipments.

Mr. Brown came to New York last week and conferred with Mr. B. M. Glantzberg, of the Typhoon Company on the prospects of the summer season.
New York State Exhibitors Go on Record Against Percentage and Deposit System


Utica, March 10.

With the re-election of Sydney S. Cohen, of New York, as president of the New York State Motion Picture Exhibitors' League, March 10, the big convention which drew the largest gathering of exhibitors in the history of the state concluded. The sessions continued late this afternoon. Outstanding features of the convention were the adoption of resolutions opposing the following:

Forced percentage bookings.
The illicit sale of film through illegitimate screen advertising of a thinly disguised nature, smuggled in dramas and comedies, without the knowledge of exhibitors.

The Ford weekly, under conditions offered exhibitors at the present time.

Vulgar, salacious and so-called sex-pictures.

A measure now before the legislature of New York State, seeking to raise the age of admission of minors to motion picture houses to 18 years.

The league went on record as favoring the following:

A national organization of motion picture exhibitors.

The repeal of the daylight saving law.

Uniform and equitable contracts.

Independence of exhibitors and producers.

Discuss Posters and Music Taxation.

In addition, the league started the ball rolling in what it hoped will result in the present situation affecting posters being bettered in so far as the exhibitors are concerned. A movement was also started, accompanied by applause, which is hoped will result in the present practice of putting legislation on motion in motion picture theatre houses being eliminated, and with the formation of a musical bureau in the New York office of the league.

President Cohen outlined a policy for the coming year that will include the formation of state convention stations in as many sections of the state, one being located in New York City, the other in Albany and the third in Rochester or Buffalo, and each covering a zone. To these stations, exhibitors may take their grievances with exchange managers and other matters requiring a speedy action. President Cohen also stated that he would endeavor to employ a state organizer throughout the entire year, who would cover the state and keep in close touch with exhibitors generally.

Attendance Smashed All Records.

In point of attendance, the convention smashed all previous records. Every section of the state was represented despite unfavorable weather conditions. A greater interest along co-operative lines was shown during the convention than at any time in the history of New York State. Mention that the league had a membership of 958, representing about 90 per cent. of the motion picture houses in New York State, was greeted with prolonged applause. The Capitol Theatre, of New York City, has recently joined the league.

Much of the success attributed to the convention is due to the efforts of W. H. Lin-
confident that if the matter is presented to the legislature in the proper light we may look to such an amendment as will safeguard the legitimate child without doing an injustice to the motion picture theatre owner.

Coming of Screen Advertising.

"From the viewpoint of the organized exhibitor one of the most important tasks of the year has been the development of screen advertising and of using the revenue derived from it for the purpose of financing our efforts to promote the national organization. I want to say at the outset that there are certain forms of screen advertising that are not only offensive and that must be, and I hope will be, stopped by this convention.

"You have frequently observed that every one of the successful advertising companies has an art director. They now have added an advertising director, only they do not publish a list of what are known as the editorial chapters of their features. A result of the pernicious activities of the advertising director very many of the features we are paying for so liberally have carried more or less thinly disguised advertising messages.

"Serious, speaking, gentlemen, we must check this practice. Indeed, we must stamp it out before our patrons begin to show their resentment by staying away from our theatres. This practice to trespass on the screen and appropriate its advertising value without a semblance of any legal or moral consideration, is nothing more and nothing less than a violation of one of the best known of the Ten Commandments.

Advertising Nullifies Contract.

"The league has taken legal counsel in this matter and we have been advised that this fraudulent advertising practice renders every contract null and void, and that the perpetrators of it may be held to an accounting of their profits in a court of law, that every one of the rights to put out the offensive advertisements, that when we pay for entertainment we are entitled to entertainment, and that advertising is not entertainment. I trust that this convention will use every lawful means to protect both the public and the exhibitor against this form of deceit, and that other states will follow your example.

"The drama and the comedy are the pillars on which our whole structure rests and we cannot permit those pillars to be used for billboards by the greed of short-sighted producers. What would the public say if the speech of Mr. Anthony addressed the mob of Rome were placarded with handbills and one sheet announcing the benefits to be derived from the use of a certain form of crotch or if the balcony on which the drama of young love makes its progress were covered with the announce of a sale of necklets and corsets? Let us have an end of this vandalism on the screen.

Exhibitor Does Not Want Advertising.

"The screen having so often and so aptly been compared to the newspaper, it may be that there is room on it for honest advertising. As every exhibitor must ever be the sole judge of what is to go on his screen, he cannot safety be asked to answer this question. I do not believe that any exhibitor wants any kind of advertising either in his drama or his comedy at any time or place.

"There have lately come into vogue, however, educational and industrial pictures. Skillfully and properly supervised by the exhibitors themselves, many of these films have found great favor with audiences and have been accepted as legitimate and educational by our screens. The making of gowns, to cite an example, the story of furs or other wearing apparel, an attractive and instructive depiction of household articles, the history of our country, etc., may in the judgment of many exhibitors be properly shown on the screen.

"In the judgment of the exhibitor such films possess a genuine entertainment value and are not in any way offensive to the patrons, they may carry an advertising message provided always, of course, that the entertainment predominates and the advertising message is a mere incident. Revenues derived from such advertising have in this state, and in others, been accepted in lieu of dues of membership in the organization and the organization has in every way been benefited thereby.

Strong Body Would Redeem Errors.

"Let me make it very plain, however, that no pressure of any kind will ever be exerted and that this convention does not make any implication of its members how they want their dues paid to the organization. Once we have the state organization in good shape, led by good men and in constructive ideas, I have no doubt that we will get a national body of exhibitors strong enough, intelligent enough to redeem the many errors and follies and worse that constitute the record of previous attempts, and really render service to the exhibitor, to the public and to the industry as a strong national organization.

Charles L. O'Reilly
Chairman of Utica convention.

The moving picture World may the exhibitor ever hope for his just and proper place in the coun-

tels of the industry.

"In all matters and questions that call for the use of the screen as a medium of publication to the people of this country, leadership of right belongs to the men who own these screens and to no other branch of the industry. The sight of the great oratorical Screen Pledge Leaders Association going about the country and parading in the public prints, when they are really without any semblance of a screen, is of course amusing, but it is getting the least bit tiresome. We owe it to ourselves, to our public, to our government, to proclaim the fact that the screens of the country belong to us, to us alone and to nobody else.

Anxious for National Body.

"I will not venture to predict how soon we may expect a national body of exhibitors such as at this hour we need more urgently than at any time in the history of the industry. The national organization, under the special instructions of your executive committee, I have communicated with many of the men who are active in organization matters in other states, and they tell me to give you this message: We are anxious for national organization. We are ready to join with you and any other state to bring about such a national organization. We want such a national organization to be absolutely free from the influence of any exhibitor, to be devoted wholly to the promotion of the interests of the exhibitor, to consist exclusively of 100 per cent. exhibitors. I earnestly hope you will give it consideration on the floor of this convention, and by your action advance the cause of national organization in a practical and tangible manner.

"There are many problems of a national nature which we are ready to consider. One of them is the 5 per cent. tax, which was calculated on a scale of rental prices as they existed years ago. Figuring on that basis it is not exceeded the amount of revenue. Unfortunately, the rental of films has mounted sky high since then and we are paying about three times as much as the government expected from us. We cannot pass this tax on as it has been passed on to us by the producers. We have about reached the limit in prices of admission.

"A committee of our organization representing not only the state of New York, but acting under this convention, from many other states, registered this protest at Washington. We were fortunate enough to get on our side of the fence those educators of the country who is now at the head of the Federal Bureau of Education, Dr. Claxton. Dr. Claxton believes that by lessening own of present value to the film, like the press, should be exempt from taxation.

"In conclusion, I wish to give most sincere and earnest thanks to our executive committee which has met whenever necessary and whose members have gladly given of their time to bring about a service rendering service to the organization.

"I want to thank each member of our league for his interest in organization. The fact that we have not been organized here, easily the greatest on record, is due to the energetic work of your state treasurer and his associates and to your executive committee, and in no small measure to the motion picture press, from which we have received very generous treatment. I take this occasion of expressing my thanks to them.

"Gentlemen, the convention is in your hands.

Charles L. O'Reilly was then chosen as chairman of the convention, with Edward Weinberg of Buffalo as secretary. The sessions of the convention were attended by former national and state president and Samuel Trigger, former state president, being escorted to the platform amid applause.

Good Resolutions.

Resolution after resolution followed in rapid succession, including those against forced percentage bookings, against screen advertising, against national organization of motion picture exhibitors, in favor of supporting the high standards of the picture, and waging warfare against the incompetence and so-called sex pictures and against the advance payment system for films.

The convention gave an indication of what will probably be adopted tomorrow in connection with a bill now before the legislature at Albany, which if passed would have debarred all the girls to motion picture houses in this state at eighteen years, one of the most pernicious bills introduced this year, according to the resolution.

The convention will oppose the bill, according to the resolution introduced this afternoon and will be voted on by the committee tomorrow. Other resolutions today included one seeking to bring
about a uniform and equitable contract
between the producer and the exhibitor,
then the present law would be in the
daylight saving law, the disapproval of
the Ford Weekly on the grounds that it is
an advertising proposition pure and sim-
ple.

**Tribute to "Triumvirate."**

One of the pleasant features of the af-
ternoon was the presentation to Mr.
Cohen, O'Reilly and Berman, officers of the
League, from the room for a few minutes.
As soon as they were safely out of hear-
ing the money was handed to them from
the Front Office. Among other things,
the Managers Association, accom-
panied by checks aggregating $30, as the
next egg toward a better tomorrow.
Mr. Berman, as well as its objects, was placed on the table.
A resolution seeking to bring about some
relief from the present law which fixes the
industry and its distributors being admitted to motion
picture houses at 16:15. A new bill before the legislature
was adopted last week. It is expected that a new bill will be
immediately introduced and presented to the legis-
lature, President Cohen planning to meet
this law with some generality and with
child welfare work next week. The pres-
television placing the age of admission at 16
was adopted back in 1939 and is an amend-
ment to the state law of the genera-
generations ago and intended at that time to keep
children from resorts in which intoxicants
were sold and which were notorious in other
places, and which are to all intents and purposes
bearing with present conditions and the
motion picture.
A resolution was adopted by the execu-
tive committee with power to act.
William Dillon brought up the matter of the
present tax on motion pictures and as a result of
that the league will give it its immediate
attention and there is a probability of a very
high return.
In the course of the afternoon's session,
Ira Mosher, of Buffalo, presented to Presi-
dent Douglas S. Cohen, on behalf of the
state association, a resolution. Samuel
I. Berman a silver holder for his eye-
glasses, to W. H. Linton pearl cuff buttons
and study to Charles O'Reilly a dia-
mant and sapphire stickpin.

**Ochs Pays Respects.**
The M. P. T. League of the World,
of which John A. Quinn is president,
and which is working to raise the standard of
pictures and plays, was in session in a reso-
lution. A resolution of the day was offered at 4:30 and gave the support of
the league to O. F. R. Bruce and his Ameri-
canization pictures. These resolutions were
later tabled.
Those present were interested when
Lee Ochs was introduced, and particularly
when he declared that he had to say in view of his
differences with the league and several
of its officers in times past. Mr. Ochs
said that he had journeyed to Utica to pay
his respects to the convention, but, par-
tially to pay a tribute to Mr. Cohen and
his associate officers, with whom he said
he had not always agreed, but whom he
wanted those present to know, had accom-
plished wonders in the formation of the
state body. Mr. Ochs was warmly greeted,
his remarks being followed by a few well-
chosen words in reply from Mr. Cohen.
The session closed at 4:20 o'clock.

**Wednesday Morning Session.**

Although Wednesday morning's session
was scheduled to get under way at 10:30 o'clock, the large amount of work before
the respective committees resulted in the
session opening about 1:30 o'clock in the
afternoon, but from then until the closing
the session was a day's business every minute. The
resolutions that had been introduced Tues-
day afternoon and referred to committees were
reported back to the convention one after another, with the delegates ex-
presenting interest in each. Some of these resolutions were adopted with
applause.
The first to be adopted was in regard to
the type of screen advertising which is now
largely smuggled into a considerable
number of dramas and comedies without the
knowledge of exhibitors, but with consid-
erable financial advantage to producers.
The league unanimously adopted a resolution
opposing this illegitimate advertising, and the
resolution calling for the league to take
action against it and, furthermore to notify national advertisers to that effect, also that no producer has the
right to print and advertise a picture that has been released. A resolution was added to deliver the
screens of the state to the showing
of such pictures. All exhibitors in this
state are to be notified of the league's
action.

**Favor National Body.**

A resolution was adopted in favor of a
national organization of motion picture
exhibitors, those of this state joining with
other states, a convention place to be
named at an early date if the plan mate-
rializes.

The Ford Weekly came in for plenty of
discussion and probably elicited as much
interest in those present as any one sub-
ject. A resolution was adopted voicing the
League's approval of the weekly under
prevailing conditions offered exhibitors, it
being the sentiment of the league that
the exhibitors should be paid for running
a picture rather than to be called upon
to pay for the picture, the picture being
treated as an advertising message from
the Ford company.

The resolution called for the league to
discontinue the reel unless some satisfac-
tory arrangements were made with the
Ford company.

Some of those present said that they had paid for the weekly
for some months in advance and a count was
taken of those present who had so paid to
find out their money. President Cohen urged
a strong resolution being sent directly to

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Henry Ford as outlining the sentiment ex-
pressed today.

**"Burglar's Licenses."**

A resolution in favor of more uniform
and equitable contracts in the purchase of
pictures commanded the attention of the
league, sample contracts being read. The
whole matter was left to the officers of the
league, elected for the coming year.
William Brandt, of Brooklyn, read a couple
of contracts which were shown to be
decidedly one-sided affairs and which he
said a certain attorney who had recently
informed him were not contracts at all but rather
"burglar's license."

The repeal of the daylight saving law was
favored in a resolution adopted without
contest.

The advance deposit system called forth
the protest of the convention, being char-
erized as "the greatest abuses in the
industry today." the league through a res-
olution going on record as being decidedly
against the continuance of the system and
urging exhibitors and distributors to organize
themselves. If necessary, the league will
involve legislative relief.

A resolution was adopted to support the high
standard of pictures and urging a
warfare on vulgar, salacious and sex-pic-
tures and asking exhibitors to withhold
their patronage from companies distribut-
ing such pictures. The group also sent a list
of pictures of a vulgar or salacious nature
to members of the league in order that they
may guard against showing such pictures.

A resolution was adopted of encourage-
ment and support to independent exchanges
and producers.

A resolution seeking the league's endorse-
ment of the M. P. T. League of the
World, to which Samuel I. Berman, as
well as its objects, was placed on the table.
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relief from the present law which fixes the
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**Cohen Applauded and elected.**

While both Rochester and Buffalo were
on the list of cities to be considered on
the part of Irving Slayard's, of Rochester,
who has been so instrumental in organizing
the exhibitors of New York State, was
present in Buffalo; relinquishing its claim and Rochester was given
next year's gathering.

It was announced that the zone grievance
committee would be a permanent one, serv-
ing throughout the year.
A resolution to re-elect Sydney S. Cohen as
deputy executive secretary was made
unanimous by George Roberts, of Al-
bany. Mr. Cohen, in outlining the policies
of the organisation, made an excellent speech. Samuel I. Berman,
of Bensonhurst, was re-elected executive sec-
retary, Ira Mosher, of Buffalo, William
dean, of Rochester, Fred Elting, of Al-
bany, and William, Dillon, of Ithaca, being

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Samuel I. Berman
Re-elected executive secretary of League.

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March 20, 1920
THE MOVING PICTURE WORLD

1931
Exhibitors Who Attended the Convention


Brooklyn Well Represented.

Those from Brooklyn were H. S. Manus, John Manheimer, Ora Uetnert, Chester Crenides, William Brandt, Harry Shapiro, Max Pear, William Hilkemeier, Rudolph Saunders, A. L. Schwartz, Harry Lieb, and Sam Shear, John "McAdoo" Reilly, John Martiniez, Gus Koenighlaff.

From Albany: William Broustein, George Roberts, Sam Succo, Fred F. Elliot.


Others in Attendance.

James Roe, Doc. A. N. Merriman, Mich. Fitz, Morris Fitzger and Bill, Pathe, Syra- cuse, A. M. Kassman, and W. P. Blessing, Rome; "Judge" John Schott, Gowanda; W. T. Jackson, Elmira; Benjamin J. Young, manager; Our H. M. Meas, St. John Island; R. H. Lee, Crogan, Emmett Cornell, Syra- cuse; Al J. Saulin, Syracuse; R. O. Gillette, Greene; Harry Gilbert, Syracuse; Wilbur the New Cooperstown; William Gauthier, Gouverneur.


From the Producers.

Reidert—Lester Adler, New York manager; Bernard Schwartz, New York State representative; Henry Wilkinson, Buffalo manager; Miss E. Roseland, Buffalo sales representative, and M. Cohen, Buffalo sales manager.


T. Joy and E. C. Markens, New York State representatives.

Robertson-Cole—Fred Sitter, district manager; C. A. Saunders, manager Albany; Eddie Haye, Buffalo manager, and F. A. Kelly, Albany representative.

Gardiner Syndicate Pictures—T. R. Gar- dner, president; F. D. Zimmerman, general sales manager; Clair S. Williams, manager of "Lost Battalion," with Ebert's overseas jazz review; George W. Ferguson, Jim Short, B. H. Woodard, Buffalo; Louis Woodard, Albany representative; Mr. Young, production manager, and Mr. Bell, scenic artist.

United Pictures Productions—Smiling Jimmy Kelly, Buffalo manager; H. L. Tay- lor, assistant manager; Mr. Ricketts, Max Rowles, special representative; R. W. Bare- more, New York office; Sam Kramer, New York manager.

Hallmark—P. F. Lawler, Buffalo manager; Mr. Meyer, Minneapolis exchange manager; J. N. Marx, Buffalo, special representa- tive.


Precision Machine Company—Charles Charles, Albany representative; Fred El- liott, Buffalo; and Clark Duncan, New York representative.

United Theatres Equipment Company—L. W. Cooper, New York branch manager.

National Screen Service—M. F. Tachie, New York representative.

Banner Film Corporation.

Mayer Pictures—22 George Blaisdell, Sam Spedon and C. L. Grant.

Motion Picture News—William A. John- ston.

Motion Picture Journal—Toni Hamlin.

Booth Holders and Exchangers Present

Vitagraph—William P. Allen, manager Buffalo; Arthur Danz, Buffalo; Bert Gib- bons, M. P. Flacks, Albany; and J. E. Beek, Albany manager.


Universe—Frank Hopkins, Buffalo manager; Howard F. Brink, special representa- tive; Buffalo manager; Charles Rosenweig, New York manager; Mr. Ruffner, sales manager.


Robins Film Company, Inc.—F. D. Wolfe, sales manager; Nate Dobson, Eastern New York representative, and E. H. Arnold, Western New York representative.

Merit Film Corporation—I. E. Chadwick, president; N. J. Fikins, manager Buffalo; H. C. Kellet, New York manager; Harold Fikins, representative.

Photoplays.

Hall Room Boys—Jack Cohen, general manager.

Pioneer—R. T. Murphy, Buffalo manager; J. Bellman, manager New York; J. H. Kaplan, special representative; M. H. Hoffman, general manager; H. F. Dixon, northern New York representative, and F. Klein, foreign representative, who came direct from Europe.

Commonwealth—Sam Zierlo, general manager; Charles Moses, Buffalo manager, and Tom Gardner, Buffalo.

Goldwyn—V. H. Bendell, general representa- tive New York; Sam Eckman, resi-
Banquet of Empire State Exhibitors Notable for Flow of Wit and Oratory

By GEORGE BLAISDELL.

"In Albany you know we frequently have banquets for agitators of one sort or another. I don't refer to the agitator known as the red, but the agitator who would disturb the orderly conduct of our civil life. We are not moved by that hypothesis," Mr. Sweet said the men at the helm in the legislature desired to do all they could to help the exhibitors in order that the public which they serve might derive even a richer benefit than they do now.

**Banquet of Empire State Exhibitors Notable for Flow of Wit and Oratory**

The banquet of the Motion Picture Exchange at the Statler in New York, held at the Hotel Martin, Utica, on the evening of Tuesday, was one of the more notable functions in the history of exhibitor associations. About 400 were in attendance. There was a strong list of speakers. James J. Walker, minority leader of the Senate, was toastmaster. It was Mr. Walker's second toast. He announced great capes by motion picture occasion, the former instance being the dinner given a year ago to Mr. James J. Walker at O'Reilly at the Waldorf. Mr. Walker stands second to none among the many who have guided after-dinner motion picture ceremonies. He possesses a superabundance of Irish wit. Invariably his introduction puts a speaker on his toes to bring out the best in every one of his orators.

The speakers included Thaddeus C. Sweet, speaker of the Assembly, and George R. Thompson, majority leader of the Senate. Neither was more popular than Mayor James K. O'Connell of Utica, and George R. Lunn of Schenectady. Sophie Irene Loeb, publisher, was greatly interested in motion pictures. Name him New York City. So, too, did James Vincent, president of the Motion Picture Directors' Association, and E. M. Loew of the New York F. L. M. C. President Sydney S. Cohen of the league completed the list.

**Walker in Festive Mood.**

There were laughs aplenty throughout the banquet. Some of them were caused by the many serious moments when the speakers declared their opinions on vital matters before the meeting, and they added at times "kidded" those about to speak, and the comeback never failed to arrive.

Mayor Lunn expressed the hope that Sydney S. Cohen could have been present by the praise bestowed upon him, that he would not be like the hen strutting, cackling, and squawking, but a strong man. The townpeople explained to a stranger that the Methodists had just laid the cornerstone of a large church and the hen was laboring under the delusion that she was responsible for it.

When the mayor had finished Toastmaster, he asked, "Can Mr. Cohen, by some means, conceive of Syd Cohen bragging about laying the cornerstone of a Methodist church?"

**Senator Walker in Action.**

"It is not often I have a chance to eat with the toastmaster," asked Mr. Sweet, said the toastmaster in introducing the majority leader.

"You know during the day they keep thirty-five of the fifty-one members between the windows. When the curtain drops at the end of the day I want him to feel I have nothing against him. I do want to see him get along—on crutches—and I know there are many times when he would be glad to attend my funeral. He is a man whom every one in the state admires—not his politics—he is a wholesome and dignifyingly honest. He has been a student of government. Sometimes he is ten years ahead of his time, but he knows what is coming and we don't. Like Mayor Lunn he never will pick out a man smaller than himself—there's no such thing. He picks out such little things as his own party or the traction trust. I never knew him to hit a poor man, but he loves to take a millionaire for his forfront and shanghai him to death.

The foregoing is a sample of the introductions and the interpolations on the part of the toastmaster. Behind it all, however, was one bid to make the leaders of the state government heartily in sympathy with any worthy aims of the motion picture industry, and it chanced that the state government was to be everything that "up state" fully can hold its own with the lower part of the commonwealth.

**Praised League for Forebearance.**

W. H. Linton of Utica, treasurer of the league, following an address of welcome, introduced Senator Walker as toastmaster. The senator in opening praised the officers of the league for their straight-forwardness when it came to forebearance. He declared that when they went home they left the members of the legislature grateful for the efforts of the forebearance, "the most distinguished citizen of Utica," Mayor James K. O'Connell.

The mayor's greeting was even heartier than the toast. He expressed his appreciation for the speech and showed that he held these big time people to Utica.

"Your coming is the first big event we have had here since that fateful sixteenth day ago, when Mr. O'Connell ordered, 'I assure you it is a matter of exceeding regret to me I was not mayor another year.'"

**Anxious to Aid Exhibitors.**

Speaker Sweet paid his respects to President(336,212),(625,241) Cohen, declaring that he had made up his mind if the president was a fair sample of the membership of the league, he wanted to meet them all and know them better. "You men are engaged in a most important work in this old world of ours, said the speaker, who is not only entertaining but wonderfully educating. The producers of the films which you gentlemen make, whether deep in the sea or on the heights of the earth, give the people an opportunity to see what otherwise without this wonderful machine the film would have been impossible for but a small minority to enjoy. The film brings travel within the vision of the great majority of people, takes them off the routine of their daily occupation and puts them to sleep at night with the thoughts of some great picture and the activities of the members of your association."

"The speaker praised the work of motion picture men in reconstruction, "in putting the affairs of society back on a sane and normal basis."

**Trouble to the Director.**

The toastmaster described how after a bus ride in Albany he made it a point when home in New York to see at least two pictures every week end. "I love the movies," he said, "and go to them in the presence of the spoken drama. I have seen them in the making in Hollywood. I have seen various of the most distinguished men of women and profession make their pictures and I have learned something. I appreciate them much more after seeing them from the inside."

Mayor Lunn went on to say that he had been a confirmed fan of what he thought there was something more in pictures than actors and scenery, I found that there was a great deal of pictures, the very soul of the director, the thought, the story."

Mr. Vincent spoke interestingly of the work of the director and of the efforts made to create atmosphere so that the players may the better fit into the spirit of the story.

**Chadwick Speaks for Exchanges.**

"There was a time not so many years ago," said Mr. Chadwick, "when the gathering of exhibitors as large and as representative as this would have been viewed with no small degree of curiosity by manufacturers and distributors. I am happy to say that under the competent and wise leadership of the state league no such feeling at this time exists and that there is every prospect any such feeling again will exist."

Mr. Chadwick spoke impressively and well and the credit of his organization which he is the head.

"I have come up here from New York with a message," said Miss Loeb. "I want to get it over because I feel the time is ripe for that message. I know that we have now in the state exhibitors association a group of which Senator Walker spoke just now. There could have been the men who had the holes in the wall. One of the things I am particularly interested in is motion picture legislation."

**Situation in 1913 Not That of Today.**

Miss Loeb reviewed the situation in 1913 at the time the show store legislation was passed, the measures that shut out unaccompanied children from motion picture shows. She said a half million children daily were visiting the theaters under proper supervision being provided for them and told of her efforts to have the present law passed.

There was hearty applause when she declared that when it became necessary to take the other side of the argument she would accept the urging to kill a censorship measure. She told of how when money was needed for certain child welfare..."
work Lewis J. Selznick promptly drew a check for $5,000. "This agreement is going to be the biggest thing in the world," Miss Loeb continued. "It is just beginning an era of education and entertainment, entering into our industries, and nothing else in the world. Really, you men are pioneers, but you don’t realize it.

Pleads for Stories, Not Stars.

"The picture of the future is going to be the play and not so much the star. (Applause). You can pay the enormous prices for stars you are doing. (Cheers.) 'The Birth of a Nation' and 'The Mummy' made over $200,000. Effort should be made to get over stories, not stars. It is up to you exhibitors to say what you want and what you don’t want. You think there are no audiences that you think will be of the greatest benefit to them.

"I am intensely interested in the children of our state. Under a comparatively new law the state has appropriated a million dollars to aid widows with children. We are supporting 17,000 children and 16,000 widows. I want to make it possible for every child to get to the movies just as often as it can. I believe the time has come when we can feel assured the children will be safeguarded.

Believes New Child Law Possible.

"I think if we could prepare some measure that would provide for segregating the children of a big city, say so that the public would be sure the children were safeguarded, I believe you could get it through. I have just written a book in which I could emphasize the right of children to play. I believe the mission of the motion picture, if developed to its logical end and taken to the motion picture house. I charge you, gentlemen, with seeing to it that you get the best things. In so doing you are safeguarding your own children and then there will be nothing wrong, I believe, with the motion picture house, and the motion picture business, the newspapers cannot reach. Your work will be greater. And may the blessings of an appreciative populace be more and more yours, and may the restrictions of a more or less captious minority be removed, that may make you feel that people, as I know that is your object."

Screen Goes Where Press Doesn’t.

Mr. Lunn paid a tribute to the industry for its worth in the world. "Continued need for America and all she stands for," he concluded; "her splendid institutions, splendid principles, as eternal as the universe, the principles of all orderly process; these principles are as deep laid on the ground rock of democracy as can be. You can reach the great mass of people. You can reach the great mass of people. You can reach the great mass of people. You can reach the great mass of people.

Senator Promises His Aid.

"My primary purpose in going to the box office is to explain—this is going on every day. There is one thing, however, to which I take exception and that is the presence of directors to paint men who observe the child’s life. You can make a blackjack all the time. I say to you it is a libel and it is one of the things that is keeping good pictures out of the market. I believe the leading pictures of the world today are meant for private life who will not take positions because they have families and don’t want to be held up to ridicule as fatheads." The senator promised Miss Loeb his support of any bill giving the kiddies proper pictures under proper circumstances. "If exhibitors with children are satisfied, I am,” he said.

Child Welfare Paramount.

"We had a discussion in Schenectady last fall as to whether motion pictures were fit to be shown on Sunday evenings,” said Mayor Youmans. "I charged that it was against me that I was not interested in the child. Now if there is anything in which I am interested is in the welfare of the child. All my political philosophy is centered on the child. Every bit of legislation was based on how this is going to affect the child. We would have the best kind of legislation.

"When we think of the child we are thinking the world, the salvation of society, without which no nation can comply. No nation can become great that neglects its children, it can’t go on after a certain time. So this is a real day. I think we must be going to picture house after picture house and see the little ones standing on the outside desiring to be on the inside.

Of course, it is absolutely a commercial proposition, but I do believe there should be some moral development greater than we have at present, whereby on Sunday mornings, if feasible, special pictures of a character which should render such supervision as would guard against danger from fire or riot.

"People are very careful as to where children go, but getting these children to the right kind of pictures from their youth up provides a splendid opportunity for service on the part of producers and exhibitors.

Not Believer in Censorship.

"I don’t believe in censorship. No one can understand or appreciate censorship so thoroughly as does the man in politics. If you exhibitors go contrary to a definite state of public opinion it is shown. It is not well that everybody should agree with you. I am glad they don’t. It would take the zest out of life. I like a fight. I love a fight. I sometimes express my sympathy for the exhibitor who has to satisfy his client.

The Schenectady mayor appealed for the picture with a bit of nonsense, declaring he enjoyed it. Also he spoke for the picture that carried that deep down into the human heart. "There are productions that are not to the credit of the industry," he said, "but the exhibitors are by their combining, by their developing, and carrying out higher ideals."

Metro Purchases "Clothes" from Channing Pollock’s Pen

METRO announces this week the purchase of the screen rights to "Clothes" from Channing Pollock, who, in his "Hopalong Cassidy" pictures, wrote this powerful drama of high society. Mr. Pollock previously had disposed of the motion picture rights to "Clothes" to another producing organization. He recently bought back the play and almost immediately afterward sold it to Metro. This Pollock-Hopalong play, according to intimations, will not be made into a vehicle for any one star but will be done on the screen with an all star cast, and in all likelihood will have the attention of Maxwell Karger, Metro director general.

"Clothes" is the second play from the pages of every Hopalong, either as collaborator or sole author, that Metro has acquired. The first of the recently inaugurated series of "fewer and better" pictures produced by Metro was "Fair and Warm," the farce comedy of cocktails and domestic complications in which Magee Kerr, John and Janet. E. P. Briggs at Denver, F. McFarland at Spokane, William Bugle at Atlanta, J. C. Backer at Pittsburgh, W. Wickham at Oklahoma City, F. Normand at Salt Lake and Denver, have been the recipients of some extra money on "Six Feet Four" sales.

"This plan gives the boys a proprietary interest in each picture," says C. A. Simmon, general sales manager for the American Film Company. "In dropping the older features and talking only the newest, they are willing to push such successes as 'The Helion,' Six Feet Four' and 'Eve in Exile.'"

When a picture is completed the production cost is figured and each branch is charged with its share, pro rata. After collections are made which cover this pro rated amount on each "Special," the bonus expires.

Many American Salesmen

Have Received Bonus Checks

UNDER the American Film Company's profit sharing sales plan the crackerjack salesmen are receiving substantial bonus checks. W. C. Huey and N. Meyer in the Boston territory, W. C. Fisher and W. H. Holander at New York, A. M. Bowles in St. Louis, J. H. Chairman at Denver, E. P. Briggs at Denver, F. McFarland at Spokane, William Bugle at Atlanta, J. C. Backer at Pittsburgh, W. Wickham at Oklahoma City, F. Normand at Salt Lake and Denver, have been the recipients of some extra money on "Six Feet Four" sales.

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Utah Exhibitor Praises "The Helion." H. E. Skinner, manager of the Alhambra, Ogden, Utah, a palatial theatre with seating capacity of 2,200, says of "The Helion": "It has the type of picture filled with heart interest from start to finish. 'The Helion' thoroughly pleased. It went over in this theatre with the picture features Margarita Fisher in a double role.

"Carmen" Road Show Has Premiere.

The road show sponsored by Victor Records, Featuing the First Gay sound version of the film, "A Burlesque on Carmen" and "The Carmen Beauties Revue" had its premiere in Kingston, N. Y., recently and is coming into big business.

The revue is a travesty on the opera "Carmen" called "Carmen a la Jazz." The operatic melodies are in jazz style; there is a beauty chorus and Carmelita, a Spanish dancer who dances a Spanish version of the shimmy dance, and there is a special song number, "Carmen," written for this revue.
Proponents of Sunday Bill and Clergy Swap Charges of Hypocrisy at Trenton

By SUMNER SMITH.

Among the most forcible expressions of the afternoon, from a New Jersey point of view, was made by Mayor Charles P. Gillen, of Newark. He proved himself a man of deep convictions as well as a real orator in describing the tenement house sections of Newark, where many poor families are crowded together in a small space unheated and lighted.

He told of their limited means and how they want recreation on Sunday. They have no automobiles in which to ride and go to visit, and most of them go to church and want some recreation out of church hours on Sundays. Working six days of the week, they must have some pleasure on the seventh day, he said.

The speeches had worked the gallery up to a high pitch of excitement when United States Commissioner John A. Matthews, of Newark, began to speak. His mingling of humor and sarcasm with facts brought him into the gallery time and again, until it looked as though the interested visitors to the senate chamber were almost unanimous in their favor.

It developed later, however, that the ministers had strong moral support present in the person of scores of women.

Matthews charged hypocrisy.

Mr. Matthews, in his appeal for the bill with the declaration that the bill is one to remove hypocrisy. He said that legislations of morals and religion is impossible, that the churches find themselves to fill as much as it is up to the motion picture theatres to fill themselves. He is familiar with the ministers "do not preach in the territory today, although the hearts of men are now craving the gospel as much as they did years ago." He said that one had to stand in line an hour after church hours on Sunday in order to purchase a New Jersey newspaper conducted lawlessly. He wanted it legalized.

As it had been expected, the Rev. Johnson, speaking for the ministers, prefaced their presentation of accusations that "it is unfortunate outsiders have to tell New Jersey people what to do."

The Rev. D. S. Hamilton, of Paterson, quoted an unquoted record as saying that there are many immoral pictures nowadays and "no fair censorship." He presented "the presence of the people," declaring that "in every community there are those who must be protected against themselves." He repeated that "a large proportion of the people do not know what is best for them."

Quinn Voices Desires of Labor.

The Rev. Harvey L. Wyatt, of Jersey City, made counter charges of hypocrisy. He said it was a question of "conservatism," and "as a reason." He feared that a $250,000 picture theatre to be built next door to his church would "undermine the church."

"These gentlemen are guided by the belief that the church is the only agency from which good can come," said President Quinn. They have said that while labor is represented as favoring the bill, labor has never taken any definite action in favor of it. Such action was taken at the Atlantic City convention as the men speaking during the debate, in favor of the bill, Commissioner Matthews said. "Almighty God and one may be a majority, but one man who said that is now sawing wood in Amers Hoffman."

Summing up for the ministers, the Rev. H. L. Bowby, of East Orange, charged the motion picture apostasy of Labor.

Big Delegation from New York.

Those who traveled from New York to Trenton in the special car were: A. S. Abeles, Pathe, Newark; H. Austerman, Newark; L. L. Barenst, Ayeson Film Corporation, Newark; M. W. Hochhold, New Jersey; J. Binkovoy, Union Hill; L. F. Blumenthal, Jersey City; Philip Bornstein, New York; F. C. C. Ligon, Players-Lasky; P. P. L. Friend, Famous Players-Lasky; R. K. Fuller, of the National Association; Felix Feist, Goldwyn; John E. Flinn, Famous Players-Lasky; N. H. Friend, Famous Players-Lasky; R. K. Fuller, of the National Association; M. Ginsberg, Paterson; H. K. Hecht, Pasaca; Ligon Johnson, counsel for United Managers Protective Association of New York; Moe Krielf, Newark; Joe Lee, Famous Players-Lasky; Leslie Mason, Exhibitors Trade Review; Charles C. Pettijohn, Selznick; Henry S. Richland, Goldwyn; Louis Rosenbauch, Pasaca; Newark, and Rutherford Borough; Sarazin, Famous Players-Lasky; Aaron Shusterman, New Brunswick; Martin Singer, Newark; Sumner Smith, Moving Picture World; Eugene Steinkeart, Newark; J. R. Walsh, Theatrical Labor Federation of Essex County; and Frank R. Wilson, representing D. W. Griffith.

Jack Frazier, for some time shipper at the Pittsburgh First National Exchange, is now on the road with the Picture Exchange, and making good with a bang.
Registering Action.—This, in the New York Times, you might have missed: “Another director is 'rushing' East with a print of the picture he has just completed. If any motion picture director, producer or player has ever made the trip around the world, the speed the phenomenon has not been recorded.”

John D. Carhart, of Philadelphia, observes that Freeport, Ill., is to have a library. Patrons are expected to read in their titles where the “Great Westerner” may be appropriately honored.

"Her Private Husband" (Fox) is too good a title to be done in only two reels.

Grimm "Rolls on His Own." That game you refer to so often in your columns may be "Brunette Baseball" to some folks; it may be "African Golf" to others, but it's just plain "Grape" to me.

The rivalry between Power and Simplex projector manufacturers is intense. When Simplex pulled an expensive fire to grab "Horse Power" countered with Arthur J. Lang sick abed. The fire was good only for a "once over," but we rejoice to say that Lang survives to continue a perpetual cause for space usage.

"Seenoo" Says: —The physical distribution of films having generally been provided for, the spiritual distribution thereof might be turned over to Sir Oliver Lodge.

Jack Dempsey in his serial, "Race of Lead—The Dope," is shown an advertising cut protecting, with automatic gun, a girl in one-piece bathing suit.

Hope he doesn't patrol Rye Beach this summer.

Louis Reid is going to spend his vacation in the Canadian Rockies.

The Canadian-Pacific Railroad has started advertising in Dramatic Mirror.

The Rambler wishes one of the steamship lines calling at Havana would advertise in Moving Picture World.

"Dog Team with Sled Will Catch the Eye" is an exploitation stunt headlined in Metro's press sheet.

Spending for towns outside of Canada and Alaska—well we'll say it.

More Film Statistics.

In 1919 a total of $1,754,849 was expended in sending to tradepapers 573,891 photographs (3x10) of theaters with great crowds in front of them without any explanation whatever of how they came to be there or what the managers did to attract the crowds. In the same period 9 of the pictures were used.

Sewell Says: —In the heavens there are fixed stars. In filmdom there are "movie-bull" stars of puhlicity.


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The Springtime-post Poet Reviews This Way While Wild Geese Steare On Great Northern—"Etc." (By P. S. Harrison.) You must have read some time in your life books on vivid, colorful descriptions of springtime—books that I'm thinking of—where the fragrance of the atmosphere, in full bloom, the petals of blossoms dropping in the gentle breeze, the birds, new perched on a bough and singing their happy carols, now flying from branch to branch, frightened by the sight of the shepherd, etc.

If you remember the feeling it gave you? Pictures the author described swarmed to your mind, and you felt that this feeling which is natural in that time of the year. You called them massive, profound, because you, by skillful grouping of words, was able to make you feel First National's clever publicist: "'Virtuous Vamp' left Hudson on Tuesday train."

Noisy Exploitation.—Blanche Sweet in "The Deterior Sex," Will Be Screamed at the Broadway Theatre Next Week.—Headline in New York Illustrated News.

In one of the tradepapers Beulah Livingston has discovered that: "Leland Wooster is now handling the publicity and advertising for the Sun and the Moon theatres in Omaha."

"I suppose," adds Miss Livingston, "he is featuring the stars."

Gosh darned Darned.—J. Ray Murray, in Exhibitor's Herald, is making a great holler about the price of silk socks. "We knew him when . . . ."

George G. Shor, publicist of the Rivoli-Rialto, first announced "Good Cheer" week for Rialto's week ending March 13, but changed it to "Good Spirits" when "The Six Best Cellars" was announced as the attraction. There were many alcoholic discontents among those present.

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Speculation in Sensational Character Features Western Theatre Developments

Small Investors in Rich Corn Belt States of Nebraska and Iowa Venture Huge Sums of Money in Buying and Building Scores of Picture Houses—Admission Prices Rise Without Loss of Patronage

Speculation in the prosperous Middle West has turned from oil, corn, farm lands and automobile tire factories to the motion picture theatre. Probably no part of the United States has more small investors than the rich corn belt states of Iowa and Nebraska, and probably no part of the country has seen more sensational speculation on a numerous scale than have these two states. It is a rare citizen in the Middle West who has not ventured some of all the way from hundreds of dollars to hundreds of thousands of dollars during the last year. And now most of this spirit of speculation, it seems, has centered on the motion picture houses.

"I know of forty fairly prominent theatres in Iowa and Nebraska that have changed hands within the last three months," said Sidney Meyers, manager of the Fox exchange in Omaha. It is not likely that one manager would know of all the changes in ownership. Other exchange men frankly place the number of changes at least 100, and several said it would be easier to furnish a list of theatres that have not changed owners than it would be to record those that have been sold.

Speculation Just Starting.

Film men are watching the situation with frank interest. They think it spells improvement for the motion picture theatre situation in their territory. For years Iowa and Nebraska small towns have much speculated upon, and now are among the business men of them with made-over stores, and most of the others with opera houses altered to a motion picture theatre or a small house with a money-making front and little else. Hopes are expressed that the era of speculation will develop into a wave of new building activities. The speculation movement is not more than four months old and appears to be just starting. No one will venture a guess as to when it probably will end.

Exhibitors, most of whom have plodded along for several years hoping for better days, have not sold their houses in order that they might quit the business. The financial inducement in almost every case was so strong that they felt they could not afford to refuse it. Without one known exception these sold-out exhibitors are willing and anxious to buy again, or to actually start a motion picture theatre somewhere. The field is being sold by them for motion picture theatre possibilities.

Two Reasons Suggested.

Film men attribute the speculation in motion picture theatres to two things: splendid, profit-making business and the building up of strings of houses. The third element of speculation—buying at the present price with the expectation of selling at a future higher price—is based upon the present and future prosperity of the business, and upon the hope that the house will be demanded at a name-your-own price by some suitor.

The motion picture theatre business was never more prosperous in Iowa and Nebraska. The Dakotas, heretofore not considered a promising field, are also more prosperous than ever before. Increased admission prices are announced here and there constantly, without a falling off in business. Exploitation of big pictures and the booking of big features for longer runs have become the rule.

Hostetler Buys Three.

The development of strings of theatres is progressing as never before. Last week it was announced that J. E. Hostetler, who started by gaining control of three houses in his home town of Waterloo, Iowa, and who now has fourteen theatres in fairly large towns throughout the two states, had purchased the Lyric, Rialto and Liberty theatres from Joe Gorman in Lincoln, the capital city of Nebraska. The consideration was said to be not less than $150,000.

Many Mammoth Theatres Planned.

A. H. Blank, who at the present time controls the largest theatres in the key cities of the two states, and who has a string of sixteen of the largest houses in Iowa and Nebraska, recently bought theatres in Sioux City, Iowa, and Columbus, Nebraska. Mr. Blank is planning to build another large house, costing nearly $250,000, in South Omaha, the big packing center of Iowa and Nebraska. There are constant rumors of his plans to build elsewhere, too.

The World Realty Company, which now owns the Sun, Moon and Muse, big downtown houses in Omaha, has announced its plans to build a mammoth motion picture palace at Fifteenth and Douglas streets, Omaha, at a total cost of nearly $1,000,000. Huge signs are now displayed on the buildings to be razed, announcing that work on the new theatre will begin this spring. This house, it is expected, will surpass anything at present in Nebraska. The Rialto, a Blank house, is now the largest motion picture house in Omaha.

Larry Longmecker, wealthy young exhibitor of Sioux City, owner of the Sun Theatre in that city, announced last week his plans to build a 2,000 seat house at a cost of at least $300,000. "I have been holding a site that cost me $140,000 and I can't afford to hold it and wait for the price of building materials to come down," he said, when asked why he would build in the face of such high prices.

Moreland Is Adding to String.

A prominent exhibitor in a city not far from Omaha said he intended to build a large house this spring, at a cost of more than $250,000, with the expectation of selling it immediately after it is finished to a big syndicate that wants to enter that town.

E. Moreland, who for years contention himself with the Majestic Theatre in Missouri Valley, Iowa, has recently accumulated six theatres in some of the prominent Iowa and Nebraska centers, and frankly announces that he is far from reaching the end of the string of theatres he expects to control.

Wall Street Capital Not Needed.

The Adams Circuit, which has built up a string of more than a score of theatres in Southwestern Iowa, is understood to be in the market for more houses.

No Wall Street or big company capital has entered Iowa or Nebraska openly—it has not been needed. Apparently the middle western exhibitors are able to handle the local situation, and they are doing it at a startling pace. Not many plans for new houses this spring have been announced, but the announcements are expected daily, as things are happening fast.

"Hold That Vanilly Sody—Hold It = Checklat Sunday!" Every Day's Sunday with Dorothy Gish in Her Paramount-Artcraft, "Mary Ellen Comes to Town."
Hodkinson Produces Holman Day Story, "King Spruce"; Michell Lewis is Star

C OLMAN F. DAY'S story of the Maine forests, a story of love and faith packed with melodrama, has been made into a multi-reel production by Otto Bollman and Roy Clements, of Los Angeles, and W. E. Hodkinson Corporation has acquired the distribution of it, announcing the release date for April 18.

Mitchell Lewis is the star of "King Spruce," and is declared to enlist work of power and conviction. "King Spruce" has long been sought by producers as being one of the best stories of its kind until produced. In the face of spirited bidding several months ago Mr. Bollman and Mr. Clements, who control the Dial Film Company, obtained "King Spruce" from Mr. Day and began production of the story without flourish or publicity.

It is said the finished work bears the stamp of quality and sincerity and is one of the most satisfactory picturizations of a big novel that has been made in the industry in these past two years. The picture will be introduced to the trade by the Hodkinson organization.

William A. Brady Promises to Assist New Motion Picture Forum in Boston

B Oston has a motion picture forum, an outgrowth of the open forum meeting, William A. Brady, president of the National Association of the Motion Picture Industry, dropped in at the forum during a visit to Boston. In an address from the floor he stated that the motion picture forum idea had made a deep impression upon him.

"The motion picture industry," said Mr. Brady, "will be glad to co-operate with you in this work. It offers a means of aiding public opinion in the consideration of some of the most serious problems of the day—problems as important to the welfare of this country as any which it faced during the war. To emphasize the importance of this forum idea I agree to furnish Ford Hall (where the Boston forums are held) with a modern film projector."

In the ordinary forum meeting a musical program is followed by a lecturer, who speaks for about an hour on a subject on which he is especially informed. Afterwards he answers questions from persons in the audience, who have other points of view or who wish to have certain points made entirely clear.

In the motion picture forum the motion picture is substituted for the lecturer. Since the picture cannot reply to questions, George W. Coleman, prominent Bostonian, founder of the motion picture forum and of the Open Forum National Council, gives the Ford Hall audience an opportunity itself to answer the questions raised. The possibilities of the new method of stimulating thought and discussion are very wide.

The evening when Mr. Brady attended the forum, the picture shown was "The Miracle Man." After the film Mr. Coleman framed these questions: Was it whole-some? Was it technically a well-made film? Was the story interesting, true to life or exaggerated? Was the moral lesson what it should have been? Were there any defects in the film?

The volley of comments represented every point of view. Psychology, religion, economics and other questions were brought up.

David Picker Gives New Film Theatre to Upper Broadway

T HE opening of the Rio Theatre at Broadway and 159th street, New York City, on Thursday evening, March 4, was marked by success. At 7:30 p.m. a crowd had congregated outside, which made it impossible for late comers to gain near the doors. And when representatives of the press finally managed to gain an entrance by the stage door, it was found that a goodly number had already found their way into the building.

The Rio Theatre is equipped to seat comfortably about 2,700 persons, divided between its orchestra seats, boxes, loges and double balcony. The fittings of the theatre are arranged in a color scheme of which the predominating colors are blue and gold. The rest rooms and smoking rooms, carved in walnut, are lighted from wall bracket groups of softly shaded yellow. In the main theatre an opalescent effect is used in the decorations and ceiling, in which the different shades of red are evident. In every instance the hand of the artist is seen, even to the design of black or gold of the asbestos curtain.

The last of the program commenced under subdued lights, an orchestra of twenty-seven pieces was revealed against a back curtain of dark blue velvet, presumably. The parting of this curtain a few moments later brought into view the moonlit gardens of a fanciful palace.

The Francis A. Mann Co. has an intelligent assembling of the program which consisted of an organ selection by Prof. R. H. Warren; "The Awakening of the Beautiful Orchestra," dedicated to Miss David V. Picker, manager of the Rio; "The Rio Grande" and "Ancient Spain"; "The Birthday of Rio," in which classic dances by pupils of the Helen Moller Temple of the Dance; "Rio Review of World Affairs"; Serenade, "Sing, Smile, Groom the Gold" and "Gower's comedy, "Teasing the Soil" (Carter De Haven); Prologue; Feature, "The Street Called Straight" (Goldwyn); "Star Spangled Banner." The orchestra was conducted by Saul Klein.

The entrance and mezzanine promenade were filled with beautiful floral tributes from the lastest film exponents, and toasts to the Picker went from the last one given by Mr. Picker. This is only one more added to the chain of successful moving picture houses controlled by Mr. Picker.

Louis B. Mayer Gives Dinner in Honor of Departing Guests

T HREE important events recently crowded themselves into one week in Los Angeles, and Louis B. Mayer took advantage of the fact to recognize them with a dinner served in the dining room at his studio.

The first of these events was the purchasing of the Kinema Theatre and the taking over of the First National Exhibitors in Los Angeles by J. L. and S. B. Lesser and the Gore Brothers. The second was the planned return to Minneapolis of Mr. and Mrs. M. L. Finkelstein. Mr. Finkelstein of Finkelstein & Rubin, has been visiting in California, getting acquainted with his First National brothers in the purchasing and releasing end of the business. The third was the farewell appearance of Mr. and Mrs. Grosberg who left on an early train the next morning for Boston. Mr. Grosberg, who is considered financially with Louis B. Mayer, had made an extended visit to the Coast to see the Anita Stewart and Mildred Harris Chaplin productions in the making.

Among those present were the guests of Mr. and Mrs. Mayer at the dinner were Mr. and Mrs. Robert Gore, Mr. and Mrs. Mrs. M. Gore, Mr. and Mrs. Oscar Grosberg, Mr. and Mrs. A. L. Linderick of Chicago, Mr. and Mrs. M. L. Finkelstein, Mr. and Mrs. Edward Joseph, Col. William Selig, J. McCann, Miss Virginia Norden, Bennie Zeidman, Rudolph Cameron, Miss Florence Browning, Mr. and Mrs. William Furber, George Morris, George Stewart, Jack Neville and Charles R. Condon.
Choose Your Own Ship and Get Aboard; Don’t Be Content with Being Inactive

A s an exhibitor and in charge of Sig Samuels’ theatre interests in Atlanta, I want to give an immediate and absolute endorsement to the statement published by J. D. Williams, manager of First National Exhibitors Circuit, pointing out to independent theatre owners the need for an instant showdown with the powerful combinations that are buying, leasing and building theatres with the certain intention of trying to oust the present exhibitionists, and with the further intention of establishing a theatre monopoly whereby they can control production sources.

I have always been an independent and I always will be. Here in the Southeast there is evidence galore that every word Mr. Williams wrote as a warning of the plans and intentions of the would-be-exhibitors among the producer-distributor factions is absolute fact. Make no mistake, whether you are a quick thinker and an observer or you’、“they’re content with things as they are,” you have got to get aboard one of two ships immediately.

Independent Films Have Quality.

Either you are an independent exhibitor with independent stars and producers, or you sit idly and watch the things you can do, without loss of money, time or energy, to compel the producer-distributors to stay out of exhibition and stop their tactics for the purpose of competing with independently owned and operated theatres, or you are going to find yourself one of the fatalities abroad the theatre in the future because you slept, and woke up to the actual situation. Withdraw your business from the combinations that are gobbling up and absorbing your sources. You don’t need to worry about productions. There are plenty of excellent pictures on the market that have been made by independent stars and producers for independent exhibitors. No? I’ll prove it.

I haven’t shown a program picture in the Criterion Theatre for two years, I have depended entirely upon the independently made pictures to provide the quality and variety and degree of star and story value necessary to the profitable conduct of business. I have known first run houses. And the Criterion, so I am told, is far from being a failure. In fact, and I know this myself, it has a remarkable clientele of regular patrons.

Charges Highest Admissions.

Of equal importance to you as an independent exhibitor who must drive the producer-distributors out of the theatre field by supporting independent distributors until the other fellows are willing to go back home where they belong, and be good, the Criterion Theatre, using only independent releases, is charging the highest admissions of any motion picture house in Atlanta.

Why should I pay out money in rentals every week, only to wake up some morning and find a new theatre across the street, built with some of the dollars that I spent in buying film service from the producer-distributors who bought or erected it? Not me. I want to stay in the business as an exhibitor. I don’t propose to work some combine of studio, cut-off sheet and box office as house manager, on wages, not salary. So I will not give my support to any exhibitor, who will give competition to the Criterion.

What Will His Competitor Do?

There’s a big house to open soon in Atlanta as the property of the concerns with multiple ambitions. They’re going to use their own films in it, naturally. And what will happen to the independent exhibitor who has been using that particular service to compete with me as a first-run proposition? He’ll either take second choice from the independent market, book in another program service until such a time as that program company decides to build there, or he will play the producer-distributor house or the Criterion second run, and perhaps third, because I think the present second run accounts will make a big fight before they consent to become third or fourth run exhibitors.

That is just one illustration. Mr. Williams said there were many of them. He will happen to the independent exhibitor who has been using that particular service to compete with me as a first-run proposition.

Won’t Aid ‘Theatre Monopoly’

I am giving my entire support to the independent stars and producers. They are my salvation, and I don’t propose to help along with Criterion money any proposition working for a theatre monopoly so it can subsidize these independent studio forces. I have found, as a week after week comparison, that the independently made pictures can more than hold their own with the best of the program specials and regular releases. The same discovery, if you don’t already know it.

I have booked the first National attraction considerable, because there is not a star or producer releasing through that organization who is using any of the money he receives from Criterion rentals to come into Atlanta, or any other city or town, and build theatre competition for me or any other exhibitor in every sense of the word. They have still another great appeal to me. Each producing company, dealing with a short-term exclusive contract is an individual unit, a separate organization, unaffiliated in any way with any other studio organization. There is a combination of producers who have one-man control of their work and releases which can make the strong carry the weak. Each of them stands on his or her own ability, and that is why they are delivering the goods.

“Let’s Have a Show-Down.”

Were I a program exhibitor I wouldn’t hesitate a moment to join in the demand that you have to close up and get out than I have in giving 100 per cent. support to independent producers, excepting to make public the fact that the Criterion has independent programs. I make it famous in Atlanta and the territory. I don’t deny that program releases, of any kind, are a force in making productions. But I do believe, with Mr. Williams, that they are entitled to exhibitor patronage a good portion of the people who create get their chances to dominate the exhibition situation with the exhibitors’ own money or any other money, recruited from any source.

Let’s have a show-down. If producer-distributors want theatres, let them go get them, but not with your money. You know, as well as I do, that they cannot add up the attachments into our domain without the financial strength they are receiving from film rentals to you fellows who are using their service. Drop them until they call quits. Then, when they promise to behave, get behind them again and let quality as between program releases decide who your theatre patrons decide to whom you will go for pictures. But compel a show-down.

Fears Reduction in Number of Producers.

If you don’t get the money is in sight for a great many of them. If you are giving away your money for rentals, part of which will go into the theatres, and it won’t be long before the number and scope of the producer-distributor-owned houses will be sufficient to enable them to reduce the number of independent producers to a half, or less, of what it is now. They will have the houses to absorb quantities of releases. They’ll do it, even at a loss, until they’ve got everything you want and need, and until you have to close up and get out. Then they’ll get back their losses at a handsome profit by squeezing tight the grip on production sources. And the stars and directors who get caught in the fight will find a stone wall cutting off all progress beyond the limiting the controlling minds in the monopoly permit.

Latest in Neckpieces

Shown here by Hattie Rawlinson in the fourth Flynn picture, “Change and the Law,” a Republic release.

March 20, 1920

THE MOVING PICTURE WORLD

By WILLARD C. PATTERSON,
Manager, Criterion Theatre, Atlanta, Ga., and President, Southeastern Theatre Managers’ Association.
More Theatres Will Keep Times Square

World's Greatest Moving Picture Area

In his statement published last week in Moving Picture World, Adolph Zukor said that "the Criterion Theatre will soon be converted into a theatre for long running shows," how well the story of the pictures with presentations arranged by Hugo Riesenfeld, plan seems likely to very soon reach reality.

The Criterion is in the Forty-ninth street end of the immense building originally built by Oscar Hammerstein and opened as Olympia. At the Forty-fifth street end is the New York Theatre, now conducted (in conjunction with the roof theatre) by Marcus Loew as a picture house, changing daily.

The Olympia property was recently purchased by interests controlling Famous Players-Lasky, which one of Paramount Artcraft pictures with presentation arrangements by Hugo Riesenfeld. That plan seems likely to very soon reach reality.

Criterion's Last Stage Show

Now running at the Criterion is the recently begun engagement of Lionel Barrymore in "The Love of the Lovely," a production that will be the last dramatic show to play the Criterion. With nice spring weather, the run of Barrymore's prosperity may be restricted, and it is safe to assume that Famous Players-Lasky will be showing pictures there by the middle of April.

Considerable reconstruction will be necessary to fit the house for pictures—a chief essential being an entrance and lobby suited to the high-class screen presentations and the crowds attracted. The Criterion has always been a disagreeable place to see a picture. Right on the sidewalk, at the corner, where street crowds added to the jam and confusion at the door.

When Loew will quit the New York is not stated, but it is safe to assume that Famous Players-Lasky will not let an established picture house like the New York get away from them. Presumably that firm will soon be operating two cinemas in the Olympia building. That seems logical, if there is any logic at all.

Riesenfeld Will Be Busy.

Hugo Riesenfeld is now managing director of the Rivoit and Rialto, two well-established cinemas known to be in possession of interest favorable to Famous Players-Lasky. While the third house to take care of, Riesenfeld will be called upon to test his ingenuity in diversifying triple presentations in close opposition to each other. Subscribers to Moving Picture World who are constantly reading publicity and advertising references to Times Square as a moving picture section will be interested in these and in the greatest moving picture exhibition and exploitation center on the face of the earth. There are now within a stretch of street running through Times Square and extending from Forty to Fifty streets seven theatres exclusively devoted to pictures. The Capitol is the oldest, the most popular and largest of the Times Square cinemas. There is much gossip and many rumors centering around the theatre, and every rumor that races down street corner of the Capitol.

What About the Capitol?

Because of its immense size, not everybody who sees the pictures is pleased. There is a diversity of entertainment—plus pictures—in the Capitol's arrangement, and some who go there for pictures and must remain through vaudeville and "girl numbers" before they get screen action do not come away entirely satisfied.

Figuring the Capitol in as a picture house for the forthcoming next season on Broadway may not be a safe proposition this far ahead. However, pictures are there now, in close opposition to the Rivoit (just a block away) and the Strand, still another block down Broadway.

Bunched at Forty-Second.

The Rialto is the center of another group of close opposition—the Stanley half a block down Seventh avenue and the Broadway, Forty-second Saturday night and Sunday crowds "mill" up and down Broadway in such throngs that all of the screening picture theatres have capacity—and the picture that "breaks a record" must figure largely on how much wall paper can be torn from the side walls.

At Broadway, between Forty third and Forty-four, facing directly onto Times Square, is the Putnam building, an office structure some time ago purchased by Famous Players-Lasky. Certainly with an eye to its ideal location for theatre property. Some of the present tenants have long been told up whatever plans were originally contemplated.

Still More to Come.

In this connection a sidelight of interest shone on the Stanley, who run a popular and high-priced restaurant—popular, these days, because it is high-priced. The Shanye's has a five year lease, dating from just before the Putnam building changed hands.

Prohibition became operative, and when the new landlords stepped into control with the Shanye's it looked like a quick bargain and cancel the lease. The Shanye's offers a thousand shares on their lease, asked $500,000—just a hundred thousand cold for each year ahead of them.

Negotiations are still under way, it is said, that the Mayfair, Forty-third and Forty-fourth, and the Adriatic situation a kindergarten affair in comparison. The Shanye's are selling bread at $10 a loaf and ginger ale at $5 a "scuttle," while one or two picture theatre on Times Square dance attendance.

Referring again to the Criterion, it was in this house that Vitagraph, in 1914, did some pioneering. They rented the house and were the first producing firm to lease a theatre on Broadway to show exclusively their own offerings.

Vitagraph entered into the deal as a publicity scheme more than in the hope of making great profit. They installed a $30,000 Wurlitzer-Hope-Jones unit orchestra and gave their productions an elaborate presentation. The J. Stuart Blackton's "The Battle Cry of Peace." New Exchange for Cleveland.

New York Masterpiece Distributors, Inc., have opened an exchange in Cleveland, at 416 Belmont Building. Robert C. Buttolph is manager, and Edward A. McAliff is sales representative.

Harper Brothers' Workers See "Huckleberry Finn" Picture

In the historic old building on Franklin Square, which has long been associated with the name of Mark Twain, some 500 employees of Harper & Brothers, the publishers, saw the Paramount Artcraft's "Huckleberry Finn" on the afternoon of Friday, March 5. The staff of the publishing house was out in full force—officers and directors, the council of the literary department and of Harper's Magazine, the bookkeepers, stenographers, clerks, printers and office boys.

With the booth for the projection machine towering over the educational department and the screen at the other end of the long hall, overshadowing the balliwick of the magazine's advertising manager, the long rows of solemn roll top desks were pressed into service as seats for the "movie" audience.

Greenland Hooks Up with Rothacker Eastern Force

Albert K. Greenland, for the past four years advertising manager of Cine Mundial, has resigned his position with the Spanish Moving Picture World, effective March 13. Mr. Greenland on the following Monday will join the eastern sales forces of the Rothacker Manufacturing Company, under the immediate direction of J. A. Leggett, manager of the eastern department of that progressive Chicago concern.

The departure of Mr. Greenland will be a matter of real regret not only among his associates on the husky young monthly in the upbuilding of which on the business side he has had so conspicuous a share, but among the exhibitors in the upbuilding of which he has had so conspicuous a share.

The bid which employed Mr. Rothacker in the conduct of the branch the friendship established there has continued through the intervening decade.

Mr. Greenland is an authority on film export and state right subjects, having paid a great deal of attention to these angles of the motion picture business. He has a host of friends in the trade at large who will join his associates at 516 Fifth avenue in wishing him a full measure of success in his new affiliation.
Dallas Evangelist Raps Sunday Closing;
Fort Worth Exhibitors Win Over Clergy

URING these windy days of March, North Texas is seeing a truly remarkable conflict in regard to Sunday amusements. Dallas and Fort Worth are the storm centers. The rest of the Lone Star State is looking on with keenest of interest. The conflict is between the great force of public opinion and a clearly defined Sunday closing law which has been on the Texas statute book since the days of early statehood.

The early closing fight has spread from Fort Worth to Dallas. A meeting of the Methodist Pastors' Association which demanded the closing of moving picture theatres on Sunday was passed up to the Dallas Pastors' Association, which met March 1. A stormy debate followed the introduction of the question before the general pastors' meeting. The clergy were divided and no decision was reached. Another meeting of the pastors has been called for early next week.

The Rev. Randolph Ray, dean of St. Matthew's Episcopal Cathedral in Dallas, issued a statement, following efforts to keep Fort Worth closed on Sunday, to the effect that moving pictures provided clean and necessary amusement for the masses. He pointed out that picture shows in Dallas are properly controlled and are orderly and educational and improving in their nature. He strongly opposed the Sunday closing move.

Evangelist Denounces Closing.

The Rev. J. G. Seltzer, well known Texas evangelist, who is holding Sunday revival meetings in Dallas, from the pulpit denounced the Sunday closing movement, declaring that it was impossible to legislate Texans into the observance of Sunday contrary to the dictates of their own individual consciences. He told his congregation that man was entitled to recreation on the day of rest and that no law should force him to restrict his personal liberty during his days of leisure. He deplored what he styled efforts to link church with state through Sunday legislation.

Mayor Frank W. Wozenraft, 25 years old, who was elected mayor of Dallas after a brilliant military career overseas, has put his foot down firmly on the agitation for Sunday closing in Dallas. Mayor Wozenraft is the younger mayor of any major city in the country.

Mayor Is "Unalterably Opposed."

"The city administration of Dallas sees to it that the people secure only clean amusements," Mayor Wozenraft says. "There is no reason why thousands of Dallas people should be deprived of their Sunday recreation through moving picture theatres. The shows do not open Sunday morning. Dallas people consequently can go to church and later in the day enjoy themselves at a good wholesome picture show. I am unalterably opposed to inflicting ancient blue laws on Dallas. People can profit by amusements based on a high plane, such as are the Dallas theatres, more than being left to their own devices on Sunday."

Fort Worth was closed on the last Sunday in February. The theatres will open there during March and continue open. Public opinion in that city has forced a withdrawal of the bitter opposition on the part of certain of the pastors and of a kindred law enforcement association to Sunday amusements.

Planned to Enforce Law in Toto.

With the shutting down of moving picture theatres in Fort Worth late in February, business men, working men, professional men and people in all walks of life commenced an earnest movement to the end that the Sunday closing law, if enforced against theatres, should be made effective in regard to every industry. Street car men were seen and signed up to promise the non-operation of cars on Sunday, drug stores actually closed on one Sunday, printers were urged to stop the publication of Sunday papers, the restaurant proprietors' association was listed to close every eating place in the city if the theatres were discriminated against. A total paralysis of business was promised should the Sunday closing law be made effective against the theatres.

Promise No "Overt Action."

Business men of Fort Worth, seeing the harm that such law enforcement would do their city and cognizant of the fact that other Texas towns were allowing their amusements to run on Sundays, called a mass meeting. Preachers, amusement men and business men were present. It was succinctly agreed that while the pastors did not withdraw an inch from their declaration that the Sunday laws should be enforced, that no overt action should be taken against the theatres. The meeting was held on Saturday, too late for Fort Worth theatre men to order film from their exchanges or advertise their Sunday attractions. The theatres were closed on Sunday, February 29, therefore, but will be open on Sunday, March 7.

Dallas Situation Complicated.

It has been pointed out at the various meetings which have discussed Sunday closing that while the state law is clear on the matter, the selection of an unbiased jury in any law cases is practically impossible. Both defense and prosecution will exhaust their challenges since every talesman will have a fixed opinion on the matter. The jury when finally selected will invariably bring in a verdict of not guilty. Such has been the result of test cases in recent years.

The Dallas situation is complicated, since the city claims that under the home rule law of Texas, granting certain self-governmental rights to cities of over 100,000 people, Dallas theatres are entitled to keep open on Sunday. A vote on the matter was taken four years ago under the home rule law and the city of Dallas gave a majority for Sunday amusements of about five to one, with over 15,000 ballots cast.

"The Hunting Winds Are Loose" in These Big, Sunshiny Views from "The Deadlier Sex."

Blanche Sweet is the star of this Pathe production, backed by a strong cast, Russell Simpson "among 'em."
Rialto Used Prizma Film to "Color"
Show that Parched the Throat Glands

That moving pictures are rapidly growing up, in so far as the presentation of programs is concerned, is further evidenced by the new trend of thought on the part of exhibitors in arranging the complete show around a central idea.

Now that the production of moving pictures includes reels of every nature, covering every sort of story known to mankind, it has been proved possible by representative exhibitors to build a program from overture to exit march that blends more perfectly than is the case when the feature is chosen independent of the short reels, or vice versa.

Probably some of the most significant cases of the new idea in presentation are those cited this week by Prizma in an announcement which tells of how various theaters have booked the whole show with the view in mind to have the program not alone harmonious, but hinged upon one idea throughout. These instances include programs in which Prizma Color Pictures have been used in conjunction with suitable five-reeler, comedies and news weeklies.

Rialto "Good Spirits Week."

One of the most emphatic examples of the success of the new idea, which shows signs of boosting the popularity of any house where it is followed out, was seen in the Rialto Theatre presentation in New York during the week of March 7. Managing Director Hugo Rieufend had decided to make the whole week a "Good Spirits Week," and with this in mind he selected each subject to dovetail into a unit instead of running the program in distinct units.

The show started with an overture whose name and harmony at once conjured thoughts of bygone days in the minds of the audience. "Good spirits" in connection here meant also "departed spirits" of more than 2.75 per cent. Then followed a news reel which had current views regarding prohibition, anti-prohibition and other things in connection with the spirits which are no more. With the last foot of this reel the curtains parted and a baritone sang a "drinking" song.

Going back to the screen, without breaking the theme, the audience was taken into the confidence of ex-beverage-mixers. The Prizma reel, "The Ghost of John Barleycorn," in colors so truly natural that every dry and parched throat in the house was drawn reluctantly toward the ice water cooler, went more deeply into the "good spirits" idea and completely warmed the audience up to the scheme. "The Ghost of John Barleycorn" shows how most of the best drinks were mixed and clever subtleties keep the interest at the highest pitch.

In the music for this was noticed "The Alcoholic Blues" and other airs familiar to all Sahara residents. Next came another song, by a young woman, which also had its proper connection with the "good spirits" scheme, and then the flier sheet unreeled a comedy drama, "The Six Best Cellars," which needs no explanation in view of the title. The comedy, at the end of the show, also communicated with the spirits, and when it was over the audience, although feeling possibly dryer, was much in accord with the way the show had been arranged.

A Touch of Color Adds to Bill.

It is claimed that in working out a program on this central idea the touch of color aided by Prizma is a large element of the success of the presentation. The exploitation material available, it is cited, is also of the best and most pliable, while at the same time inexpensive.

Samuel L. Rothapfel used the Prizma reel "Gowns" in connection with an Elsie Ferguson picture in which the actress wore many wonderful creations. This was at the California Theatre in Los Angeles, and Mr. Rothapfel is quoted as saying that the presentation was one of the most satisfying he had ever arranged. The Prizma color reel, in addition to carrying out the central idea of the show, impressed its colors upon the eye of the spectator with the result that the color scheme was seemingly incorporated in the five-reel picture.

The State Theatre, Trenton, N. J., showed the Prizma reel "China" with "Broken Blossoms." This, as in the case of Rothapfel, proved successful mainly through the blending of pictures into one idea. The California, of San Francisco, used "Gowns" with "Everywoman" and reported success. Many other instances of the central idea in arranging programs are common today, and it is predicted that before long the majority of the houses in the United States will have tried it out with success.

Nye, in Orient for Goldwyn,
Finds Japan's Customs Law
Hard Barrier to Surmount

A letter has been received from Geoffrey Nye, representative of Goldwyn Pictures Corporation, who has reached Yokohama, Japan, in the course of his travels. Mr. Nye left New York several months ago with a supply of Goldwyn pictures which he is distributing in the Orient and Australasia.

After commenting on the popularity of motion pictures in Japan, where there are about 700 theaters, most of which are building up a clientele on the strength of American films rather than of European make, Mr. Nye referred to the difficulties to be met in handling pictures in Japan.

He writes: "The entry of foreign cinema prints in Japan is controlled by the customs authorities, the regulations calling for a high rate of duty. This duty must be paid before the prints are released from bond. No provision has been made for a rebate on sample prints when the same are taken out of the country."

Goldwyn claims that his Motion can nearly 100,000 feet of sample prints for trade screening purposes, he found the stringent regulations a rather difficult problem to surmount. After many interviews with officials, however, each one with a man higher up, he arranged for the release of his prints under a guarantee and providing that they should be in charge of customs officials.

Since his last visit to Japan, Goldwyn's far eastern representative finds a marked increase in the interest shown in photo-plays and a broadening of the prospects for the American producer who cultivates the market.

Associated Exhibitors Will
Soon Make Announcement

The Associated Exhibitors, Inc., of which Fred C. Quimby is general manager, had expected to make formal announcement of their plans and policy this week. But the matter is delayed.

Owing to unavoidable mechanical delays in preparing the illuminated insert delivery cannot be made by this next week. The announcement was issued that this week's editions of the tradepapers would carry this announcement, and this explanation is made in the interest of keeping faith with readers.

Offer Picture Rights for "Highways and Low."

Harry Chanlee and William B. Laub, film editors and exponents of a new sub-title technique, are in receipt of many offers for picture rights to their serial novel, "Highways and Low," now running in a popular monthly. This story, submitted as a scenario to several producers, was repeatedly rejected, yet upon publication under a new title, these same producers have eagerly sought it for production, according to a statement made by the authors.

Advertising for Exhibitors, conducted for Moving Picture World by Epes Winthrop Sarice, consists of the first instance established by any trade paper to aid showmen with their publicity problems. It continues to be the best.
WASHINGTON, D. C., exhibitors and some of the exchangers are beginning to take alarm at the growing proportions of the so-called "non-theatrical" business. Complaints are being made by the exhibitors that schools, churches, community centers and other like propositions are cutting deep into their business. Some of them have seen a marked dropping off in receipts and this is being emphasized during the Lenten season.

"I do not believe that the manufacturers and distributors realize the importance of this situation," said a member of the Grievance Committee operating in the District of Columbia, Virginia, Maryland and North Carolina territory, following complaints to the committee from exhibitors in Washington, Baltimore, Richmond and other places where the practice of giving community shows is said to be becoming a menace to the commercial motion picture business of these places.


"One of the cases brought to our attention some time ago involved a colored school. When the complaint was received we looked into the matter and found that there were eight schools in the District of Columbia alone that were operating picture shows. An employe of one of the exchanges undertook to manage one of the shows put on in a colored school. It is said that after paying all expenses—the pictures cost him only $15—he divided the profits with the organizers of the scheme, and he realized $159. That brought in the original complaint.

"To begin with, these schools and community centers can do business without being subject to the taxes that we must pay—they escape more than a dozen taxes. Generally there is no additional rent to pay and sometimes the services of cashiers, doorkeepers, ushers and even the orchestra are donated.

"There has been some talk of a combination of these interests. It is not at all unlikely that organizations of this character located in the various cities will at some future time get together in some sort of a chain system, and then will come a little bit of worry for the distributors. When this comes about, that combined organization will be able to go to the producers and dictate not only the kind of pictures it wants, but will be able to do a whole lot of talking about prices and the way in which the pictures are to be distributed.

"That organization can go further. It can make its own pictures. Some of our exchange managers are beginning to see what the future is likely to produce. The home offices will have to take cognizance of this growing menace. It is all very well to say these places obtain only pictures that have been run in the theaters—that is not necessarily so and it does not mean anything. They may be running films as much as six months old now, but when they attain the necessary power they will be able to demand first-run pictures.

No Opposition to Educatinals.

"It is only a question of time when the exhibitors handling first-run pictures will have to say to the exchanges: "We cannot pay you $200 a day for your picture 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 manufacturers should take cognizance of that and lay down a rule for our protection."

"I just want to call attention to this—large sums of money came from the saloons for use in fighting vice, and prohibition came. The manufacturers are furnishing films at low prices now—eventually they will face the situation of having no theaters to serve or able to pay the price that must be secured for each picture, and with these community organizations banded together and in position to dictate to them."

Rowland & Clark Theatres

Now Control Strand in Erie

A DEAL said to involve the interchange of more than $250,000 has resulted in the Rowland & Clark Theatres securing control of the Strand Theatre of Erie, Pa. This deal, which is probably the most important consummated in picture circles in many months, had been hanging fire for several months. A. P. Gillespie, formerly a well-known real estate broker of this city, and now associated with the Rowland & Clark Theatres, assisted in the completion of the deal.

The Strand Theatre has the choice location in Erie and is one of the leading first run houses outside of Pittsburgh. It is the best established photoplay theatre in that city, and was one of the first to show pictures. It has a seating capacity of 2,000, first floor and balcony.

Bernhardt Becomes Manager.

It is announced that the interior and exterior will undergo a complete change. It is hoped to have the house rejuvenated in time for the gala opening under the new management by April 1. This will not necessitate a suspension of business, as the work will be done after closing time and during the early morning hours. The Rowland & Clark Theatres assumed charge March 1.

William J. Bernardi, for years associated as manager of the R. & C. chain and probably one of the most popular men in the show business, drew the Erie assignment as manager.

The gala opening week's feature will be "In Old Kentucky," starring Anita Stewart.
KEEPING IN PERSONAL TOUCH

By SAM SPEDON

DAVE PICKER'S new theatre, the Rio, at 139th street and Broadway, New York, was opened Thursday evening, March 4, of the largest and most handsome theatres in the city, seating 2,500, with a twenty-five piece orchestra.

W. L. Shepherd, of W. H. Productions, has been seriously ill during the past month with pleuro-pneumonia arising from an attack of the "flu." He is now able to sit up and take nourishment, although it will fully a month before he will be able to return to his business.

Henry Janet, formerly with Pathe, has resigned and is now in charge of the Famous Players-Lasky booking department of the film exchange in New York.

The National Association of the Motion Picture Industry, will occupy offices after May 1 in the Bulkeley and Newhall Building, Forty-first street and Sixth avenue, New York.

Hughy Brennan occupies a position in the auditor's department of the Famous Players-Lasky film exchange in New York.

Charles Pettijohn, of the Selznick Pictures Corporation, has been blessed with another son, Bruce David Pettijohn, named, in second place, after Dave Selznick. Mrs. Pettijohn is the former Belle Bruce, before her marriage one of the Vitagraph players.

The Kansas Exhibitors' convention will be held at Wichita, Kansas, the latter part of this month, probably March 29 and 30. J. P. Harrison has been invited to address the convention.

Abraham M. Fabian, general manager of the First National Exhibitors' Exchange, of New Jersey, says he has taken over Gaumont's News Weekly, for distribution in Northern New Jersey.

Henry P. Nelson, of the Capitol Theatre, Elizabeth, N. J., at the meeting of the legislative committee, held at the Hotel Astor, New York, made March 7th, of the Famous Exhibitors believe in cooperation. I was convinced of this when I gave an early Saturday matinee performance to the children of Elizabeth of Pollyanna at an admission of ten cents. My competitors cooperated with me by giving matinee to the children at the same time. I had an empty house but evidently the children didn't appreciate the free show. They broke the chairs and did other damages and I had a packed, jammed house at my regular matinee and all my other shows that day.

William H. Hollender, Brooklyn salesman for the American Film Corporation, has been promoted to New York branch manager, in place of M. G. Noyer, resigned, to join a state rights organization of Seattle.

Magnet Film Exchange, Jules Bernstein, general manager, it is reported, has been taken over by the Gardner Syndicate of Buffalo and Albany.

Jack Brown, formerly with Pathe, has been made manager of the Famous Players-Lasky film and shipping departments.

Charles N. Harding, well known to the industry, as the general representative of the Standard Lithograph Company, has retired, and is now living on the old McGregor Homestead, built in 1840, at Upper Dyke, Nova Scotia.

Bide Dudley has written a new stage play, which is promised a Broadway showing this summer. Bide is a well-known writer for the New York World.

Anthony Paul Kelly is writing the continuity of "Way Down East" for D. W. Griffith, who is now casting the picture.

E. Lanning Masters is organizing a new corporation for the production of a series of features by a well-known author.

George Krebs has been appointed Long Island salesman for the Famous Players-Lasky distributing organization.

Dave Rodgers
United Picture Production's southern division sales manager.

Billy Brandt, owner of the Carleton, Brooklyn, was driving his car toward the subway station when he saw a Catholic priest, and offered to give him a lift, which offer was accepted. Arriving at the subway the priest alighted and handed Billy a small book, a mark of his appreciation. After the priest departed Billy opened it and discovered it was a book of Catholic devotion entitled "Ave Maria." Billy says he is going to treasure the book as evidence that he doesn't look like the rest of his brethren.

Isadore Bernstein, producing director of the National Film Corporation, is in New York, for the first time in a year, bringing with him a copy of the seven-reel National production, "The Kentucky Colonel," from the story written by Orie Read. The release date has not been definitely set. Mr. Bernstein has been a resident of California since 1913 and superintended the building of Universal City in 1915. He will not return to the Coast before April 1.

Jack C. O'Brien, located in the Commercial Trust Building, New York, is very busy these days arranging for some big special productions, announcement of which will be made in the near future.

Richard Brady, of the motion picture film department of Eastman Kodak Company for many years, was in New York recently. Everybody knows Dick and it was an agreeable surprise and pleasure to come up with him at the Times Building.

George Rabbott, of Naugatuck, Conn., has been removed to a hospital. He has been ill for several weeks and his sickness demanded the immediate attention of a surgeon.

"Pop" Hart, veteran film man, is in New England exploiting a feature for the Elks.

Phil Ryan resigned as feature sales manager of Pathe to become affiliated with the Associated Exhibitors.

Henry Reilly, of the Strand Theatre, Walnut Beach, Conn., is interested in a big theatre project in Connecticut.

The Selznick advertising and art departments have removed from 729 avenue to 146 West Forty-sixth street, New York.

Britton N. Busch, president of the Republic Distributing Corporation, is now located in the Godfrey Building, 729 Seventh avenue, New York.

Jack Levy and W. Rodue have resigned as salesmen of the United Pictures Producing Corporation. They operated in the state of Connecticut.

Harry Stafford has purchased the Whitney Theatre, of New Haven. Mr. Stafford was organist for Poli for five years.

Lee Benoist, a prominent banker of St. Louis, has been elected president of the Prisma Pictures Corporation.

Nathan Hurst, of the Fox Company, has started on a strenuous drive to win a place among the lucky ones for the $20,000 cash prize offered by William Fox for the highest sales marks.

Elmer Pearson, Pathe director of exchanges, reports the highest sales in the history of the organization. During February, the shortest month of the year, the sales surpassed all previous February records.

John Gleckin has purchased the Lyceum Theatre at New Britain, Conn.

C. B. Price Company, Inc., reports that the fifteen 2,000-foot Indian dramas, featuring Princess Mona Darkfeather, will be shown for fifteen consecutive weeks at the Broadway Theatre, New York.
To Make Fair Women Fairer, Scientists Would Solve Mystery of Actinic Ray

Seek Means of Quickly Determining Whether Subject Is "Photographic" or Not—Zena Keefe Under the Lens

There are certain flowers so constituted chemically that they absorb those rare tints of color that immediately establishes their beauty and rarity and removes them as far from the common garden variety of flowers as the orchid is from the sunflower.

The chemical substance that is created in nature's laboratory will attach itself only to the microbe state of organisms. The same condition exists in the matter of a human being's susceptibility to photographic reproduction.

Who Said the Camera Never Lies?

The actinic ray is as elusive as love and as irregular in its habits. We know that more than beauty is required to make a perfect photograph. Most of us have only to gaze at our photographic insults to realize that something more is needed.

Under the camera's lens the most beautiful of women may become uninteresting and dull, while another victim may have the particular claim to pulchritude comes forth radiant and charming. The fault, dear Brutus, is not with the photographer. He probably has no grudge against beauty nor is he desiring to deceive his less lovely subjects. His results are not purely accidental. The actinic ray turned the trick. The camera may not lie, but it comes close to it.

For centuries scientists have studied the subject of light. Long before Cleopatra seduced the guilty Antony there were Egyptian women who painted their nights over the blue Egyptian skies trying to get light on the subject of light. And they learned that light travels in a straight line.

The Birth of an Axiom

This knowledge traveled into Greece and the Greek scholars carried it further. They determined that they ray of sunlight was the straightest possible path from the light to its object, and that well known geometric saying that a straight line is the shortest distance between two points was born and the actinic ray was the might by put.

Actinic Ray Still Puzzles.

And from that time to this, through centuries of thought, the subject of light and color have been studied. Artists have analyzed the rainbow and caught its color vibrations for their canvases. Lighting has passed from a mere matter of sunrise and sunset straight to an electric plug. The camera lens records the merest shadow. But the actinic ray is still unsolved. Just what chemical combination of the composite will produce the perfect affinity, with the camera—that is a still mystery. But it is the difference between a screen star's salary and your own.

If the actinic ray could be reduced to subjection motion picture photography would become an exact science. For it would be possible for every applicant for screen honors to submit to a few simple tests and her susceptibility to the ray could be determined and her hopes raised or blasted accordingly. Or if the ray could be analyzed, it might be possible to produce the right complexion by chemical aid. And that is exactly what photographers and chemists at the Selznick Port Lee studios are trying to do—they are trying to solve the mystery of the actinic ray.

A special studio has been inclosed in glass and fitted up with every invention and appliance added. And not only have the tools been provided, but pretty Zena Keefe, the 1920 star, has offered herself as a victim of science and is daily permitting herself to be the object of countless experiments.

Some days her face is daubed with a sickly yellow powder and she is subjected to the light. Other times she is concealed beneath a blue preparation which would disguise her features beyond the recognition of her own mother. Orange colored liquids and powder and every shade of red from the most anemic pink to deepest scarlet are applied to her skin. It is hoped that through these various experiments some secrets of producing the perfect affinity will be formulated.

The work is only started. But if the secret ever is solved it will save the motion picture producers millions of dollars annually. There will be no excuse for a poor film or a star who doesn't register well. It will be one of the biggest contributions of the age to science.

And thus the oldest of sciences is being reformed to promote the newest of arts, the motion picture.

"Mystery of the Yellow Room" Acclaimed by Prison Inmates

THE mysteries of the mail service have nothing on "The Mystery of the Yellow Room," an Emil Chautard production, according to the entertainment committee of the Mutual Welfare League of Sing Sing Prison.

The production made a big hit, according to the chairman of the committee, who declared deep sighs were audible through the hall when the fourth reel had been run. And one of his neighbors in the excitement, but didn't get "bawled out" until later.

The chairman writes that he has viewed well over 2,000 features in the last three years, but has never seen one in which the interest was so well sustained as in "The Mystery of the Yellow Room."

"This is an additional test of the mystery in this picture," said J. S. Woody, general manager of Realart. "We have shown the picture to the best detective brains in the country, stopped the picture before the mystery was explained, and given them a chance to guess. In no case has the solution been given, and yet it is logical and probable, as they afterward admit.

"In numerous cities where 'The Mystery of the Yellow Room' has been shown, the exhibitor has given the local police a chance to solve it, and they have invariably failed. The mystery picture it stands in a class by itself in this respect. It now has the unique record of having baffled the men who baffled the police and baffled the police who nabbed the men."

Fox Department Heads Praise Tom Mix's Work in Thriller

O N Friday afternoon, March 5, the first print of Tom Mix's latest vehicle, "Desert Love," arrived in New York from the William Fox studios in California. The film was inspected, wound and thrown on the screen in the new Fox studio projection room for the benefit of the entire executive and department heads and the publicity department.

Considering the fact that "The Daredevil" with Mix in the stellar role has just been shown to the police, and is scheduled for release this month, "Desert Love" is said to place Mix in a class by himself as a "super hero.

The picture is listed by Fox for release during April and it is planned to bring it out with art titles of western tone and color.

Coincident with the arrival of the "Desert Love" print, the publicity department has issued a statement of one of the principal stunts done by Tom Mix in this picture. The stunt is in water-color and gives a view of exterior and interiors in an episode which runs 200 feet in the film with only one break in it.
Appeal Judge Hough's Refusal to Modify Injunction Decree Involving "Ben Hur"

A n appeal from the decision of Judge Hough in refusing to modify the injunction issued by Henry L. Wallace and Harper Bros. against Klaw & Erlanger so that the plaintiffs may produce a screen version of "Ben Hur," filed in the United States District Court of New York City on March 10.

In asking the United States Circuit Court of Appeals to case of Judge Hough to reverse the decision the plaintiffs contend that Judge Hough erred in concluding that the owners of the dramatic rights to the play have complied with the terms of the decree which provided that the play must be produced during each theatrical season.

The plaintiffs assert that the failure of Klaw & Erlanger to produce "Ben Hur" on the stage between October 12, 1918, and December 4, 1919, constituted a breach of the provisions of the decree under which it is alleged that the producers have forfeited any rights which they may have had under the decree.

Moreover, it is alleged that the dramatic value of the play has terminated and that the owners of the dramatic rights are merely seeking to produce "Ben Hur" for a limited engagement each year on the stage for the purpose of preserving their technical rights under the decree to any interest in the film rights and not with any prospect of securing profits from such performances. In short, the plaintiffs charge that the producers are taking an unfair advantage of the cross injunction in the original decree which was never contemplated by the court to prevent them from producing the play on the screen.

Moreover, it is alleged that the dissolution of the partnership of Klaw & Erlanger has changed the character of the corporation existing and by virtue of this dissolution the producing firm it is contended that the injunction existing in the original litigation against Klaw & Erlanger and in favor of that firm is no longer binding.

The litigation revealed for the first time that the "Big Four" had been negotiating for the screen rights to "Ben Hur," having offered to produce the play on the screen with Douglas Fairbanks and Mary Pickford in the leading roles. "Big Four" has with a guaranty of $250,000 to the author's estate, the producers and the publishers.

The other court has ruled that the reason that Mr. Wallace places a valuation of $1,200,000 on the film rights to the play and the executives of "Big Four" regard this as a high figure even for such an artistic and financial stage production as "Ben Hur."

Kenneth Earle One of Three Killed in Seaplane Accident

KENNETH EARLE, of 185 Gates avenue, Montclair, N. J., son of President Edward Earle, of the Nicholas Powder Company, New York City, was killed in an accident at the Bermuda Islands. Mr. Earle, was one of three aviators killed on March 9 about twenty miles south of Palm Beach while making a forced landing in a biplane. Their bodies were found the following morning by fliers, after a lighthouse keeper told of having seen a plane in the water. One particularly sad feature of the accident is that, after the plane had apparently developed engine trouble, the pilot failed to hit the hydroplane in 200 feet to reach the water for a safe landing.

Those with Kenneth Earle were Charles T. Sims, of New York City, and Maxwell Blanchard, of Chicago. Earle and Blanchard were pilots and had seen service in France. Charles Sims was a student aviator. The bodies of all three men have been sent home.

Mr. and Mrs. Earle are receiving many letters of condolence from members of the industry.

A. S. Black Company Invades Cambridge with Playhouse for Harvard Students

MODERN motion picture theatre catering to the thousands of undergraduates and faculty of Harvard University, Cambridge, Mass., is the latest venture of the New Black New England Theatres, Inc.

Alfred S. Black, president of the recently organized $10,000,000 company, announces that a long-term lease has been taken on a section of Harvard's famous College House in Harvard Square, just across the street from the college yard.

College House, a landmark of old Harvard, has been leased by Alfred Asch, the millionaire reality man of Cambridge. Mr. Barnard will remodel the place into a 300-room hotel. A section of the property, including the College House's banking offices, has been allotted to the Black company.

Available for Harvard Plays.

Discussing this latest addition to his already long chain of motion picture theatres in New England, President Black said:

"We are going to have a thoroughly modern motion picture theatre. It will be called the "Mundial," and will seat 2,000 persons. It will be ready for operation by early fall. As our patrons at Harvard Square will be mainly Harvard students, members of the faculty and residents of the exclusive neighborhood about the college, we intend to present the highest grade of motion pictures."

No special attention, of course, will have to be given to the musical end. Both in fittings and in playbills this new theatre will be in keeping with the decorative designs are already at work on the plans. A feature will be a large stage, which will be something like forty feet deep and eighty feet wide.

To a man, Harvard students are all motion picture fans. Hundreds of them take the Cambridge tunnel for the movie houses in Boston every day.

Another addition to the Black chain of theatres is the Opera House at Westerly, R.I. Several other deals are pending and an announcement of them is expected shortly.

United States District Court Acts in Role of Producer

THE production of a cinema version of "That Woman," by Captain Sabine W. Wood, which was commenced by the Films, Inc., last December, is being completed under the direction of Goldie Thwaithe H. Dorr, who was appointed receiver for the film company on March 4 by Judge Learner, head of the United States District Court, New York City.

The appointment of a receiver for the film company was made by George R. Henry, president of the company, which claims to control assets that amount to $1,300, and upon the consent of the film corporation which admitted its inability to meet its obligations, in the belief that this was the best solution of the temporary embarrassment.

The Films, Inc., was formed in the early part of 1919 with an authorized capitalization of $100,000 which was subsequently increased to comparatively $500,000, but the stock did not meet with a ready sale and only a comparatively small portion of the issue was floated. Consequently the corporation soon became handicapped on account of lack of capital to continue its operations.

The firm corporation engaged a large and competent staff to produce the photoplay, the skill of the member and plans to make a superior feature picture but the expense of producing the picture rapidly ate up the company's available capital. The expense of producing the picture to date has exceeded $60,000 and it is estimated that at least $15,000 more will be required.

Receiver Dorr is arranging to complete the picture temporarily through the issuance of receiver's certificates which constitute a first lien on the receipts from the release of the photoplay, which it is anticipated will aggregate more than $150,000.
I WENT out to Goldwyn this week. Never was a neck put to such a test; never was a pair of dark and passionate eyes so filled with sights; never a couple of shell-like ears so filled with pleasant sounds; never a pencil pushed with such persistency; never a mind so filled to the gunwales with dope and data.

The truth of the matter is that I saw so much on Mr. Goldwyn's vast lot that I will have to pass up telling you how much agog we are over the news of Little Mary and Owen Moore getting themselves unhitched from the marital ties that bound them.

Neither can I tell you how badly we were shocked at the news that Mark Larkin is not coming back to our fair city, but will hereafter reside in N. Y. Cruel. N. Y. There are several more of our press agents in your midst. Will you bedazzle them with your bright lights, vamp them with your vanities, and keep them from coming back to their native sage brush, as you have done with Mark? We hate to give Mark up to Manhattan, but if it must be, it must be. But we don't want to lose any more of our publicists!

Con. Chaney, a "Perennial Cripple." But to get back to Goldwyn's. I never saw so much movie making in one day before. And sets! They've got one set out there, representing an oriental palace, that is so big that they had to rent a ranch to build on. And interesting sights—My! Oh My!

Do you remember Con. Chaney, who played the part of the Frog in "The Miracle Man," and "crippled" around as if he didn't have his use of his legs? Well, Lon's playing a part in a story out at Goldwyn's where he hasn't any legs at all!

Another sight was Mabel Normand in a rubber suit to make her look fat for her part in George Ade's "Slim Princess," and T. Roy Barnes, of former vaudeville fame, who has to have an "extra" scratch his back all the time because he is playing in a Rupert Hughes story called "Scratch My Back;" and Cesare Gravina, who is working in the same picture.

Cesare cannot speak English, and Sydney

Olcott, the director, has to use an interpreter to tell him what he's to put over, and my word! How Cesare does go to the bat with the stuff. Cesare is from Spain, where he was famous in comic opera, and the owner of his own theatre in Madrid for twenty years.

An Opera in Staccato.

The King of Spain has made him a chevalier for his excellent work, and one time he went to see the opera and the royal family was in attendance, and the Queen sent word that the King wanted to go to see the opera and that the train that left at ten bells, and the king didn't want to miss either the train or the ending of the show, Cesare speeded up the performances, and in how little time than was intended without losing a note! Some stunt?

Some of the Goldwyn companies were out on location at Ojeda and Barker, who is directing Barbara Castleton and Russell Simpson, was up at Truckee getting snow stuff for the "Blizzard," a Powerful Character.

Frank Lloyd was over at Santa Catalina Islands getting ready for "Madame X," with Pauline Frederick as the star; and T. Hayes Hunter was at Santa Barbara making Basil King's "Earthbound." Hugo Ballin and the Madame Kennedy company are in New York. There was plenty a-doing, however.

I watched Wallace Worsley making "The Penalty," by Gouverneur Morris, and the Gouverneur was right there on the set watching "The Penalty," and the play in which Lon Chaney has the legless part.

Lon is "Blizzard," a wicked, old devil who is a newspaper giant playing to a street corner in the daytime, and a king of the underworld and a power in crooked politics at night. A whole part in a whale of a story.

Ethel Grey Terry, Kenneth Harlan, Claire Adams, Charles Clary and Edward Trebolo, one of the famous Trebolo family, thirteen of them and all movie actors, are also in the cast of "The Penalty."

Beware the Tack!

Mr. Worsley was putting on a big mob scene with a hundred or so people and a lot of action, when he was ready to go on until the sun slipped behind a cloud, and then went over to stage six, where Vic Schertzinger and another one, with Tilly Marshall, Hugh Thompson, Russ Powell, Lilian Sylvester and Harry Lorraine as assistants, were making the interiors for "The Slim Princess," a George Ade story of a country where no woman is considered fair unless she is fat.

Mabel, the princess, is slim, and to make herself lovely she gets a gown made of toy balloon material and has it blown up. She looks immense in the outfit, but God help Mabel if she ever strolls a tuck while she is wearing the costume.

The big oriental sets, spoken of previously, a regular city with towers and spires and gold plated minarets and court yards with fountains, are to be used as background for Mabel's play.

Jinnie Helps Papa Rogers.

Will Rogers was working on the east end of the studio stage where "The Slim Princess" interiors were being made. Director Clarence Badger was staging a court room scene for a play called "Seven Oaks," with a fine bunch of talent, including Will Rogers' small son, Jinnie, who has just recovered from the measles, Raymond Hatton, Lionel Belmore, Nick Cogley, Bert Sprotte, Sidney De Grey, and Irene Rich, who is supporting lead. Irene is a happy girl; she has just signed a two years' contract with Goldwyn.

Tom Moore was making "The Great Accident," a Ben Ames Williams story under the direction of Harry Beaumont, on stage four, and Jane Novak, Andrew Robson, Willard Louis, Ann Forest, Philo McCulloch, Otto Hoffman, Roy Laidlaw, Edward McAuley, Don Bailey, Lilian Langdon and Lefty Flynn were helping him put the story over.

Goldwyn's Own Art Museum.

On stage two I found Director Af Green, with Jack Pickford and Marie Dunn, who is playing her first leading part, and James Neill, Edythe Chapman, and Manuel Ojeda working out interior action for O. Henry's story, "A Double Dyed Deceiver," a story that gives Jack a lot of fine chances for fine comedy.

While I was there somebody said something about Johnny Jones and Booth Tarkington's "Edgar" series. I asked where I could find E. Mason Hopper, who is making the series, and got a bad steer that made me wander all over the lot. It was a profitable trip, however, because it caused me to butt into the art department, where I got acquainted with Charles J. Schriever, artist and sculptor for the Goldwyn studio, and he showed me a lot of interesting stuff, how artificial stone is made; a bust of Lon Chaney with horns; and a most wonderful piece of work representing the Crucifixion, some faces having real work of art that is to be used in the Gouverneur Morris story, "The Penalty."

After this I saw a blue light coming from

Mabel Looks Immense

In her rubber gown for her Goldwyn, "The Slim Princess."
O\text{tis Skinner Signed by Robertson-Cole to Appear in His Role of Hajj in "Kismet"}

\text{The announcement that Otis Skinner is to appear on the screen in the vehicle that stands out prominently, in a decade of great stage plays, is pertinent with promises of something unusual-by big. Otis Skinner in "Kismet" is indelibly linked in the public mind as inseparable and so firmly established in remembrance, that it would seem as if this actor had never appeared in any other production.}

To the public, Otis Skinner and "Kismet" are one and the same thing; and the announcement that Robertson-Cole has secured the combination for a special picture is of particular interest to every showman. The play itself was acclaimed by the critics to be 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 the keen subtlety of philosophy.

With all of these elements in the action of the story itself, and the unlimited scenic possibilities of picture-play construction added, it may confidently be expected that the screen version of "Kismet" will be a big contribution to the offerings of the year.

The production of "Kismet", with Otis Skinner in his famous role of Hajj will be commenced at once, but the picture is not expected to be finished until next September. The action of the play is set in Bagdad and therefore the picture will be produced in California where the topography of the country is ideally suited to the story's requirements and sets of any size may be erected and left standing as long as necessary. The director has not yet been selected.

\text{To Have New York Presentation.}

Upon completion of the picture it will be given an elaborate New York presentation.

"Kismet" played for two seasons at the Knickerbocker Theatre in New York City, and was then taken to Chicago, Boston, Philadelphia, Washington and the principal cities of the East and Middle West for extended runs and was then taken to the far West where it repeated its eastern successes.

\text{Dustin Farnum Joins Robertson-Cole; Signs Three-Year Contract; Limit on Pictures}

\text{An announcement of unusual interest is made in the news from the office of Robertson-Cole, that Dustin Farnum has been secured by that company for a series of special features to be offered during the 1920-1921 season. The new contract was consummated a few days ago in Los Angeles, and its provisions cover a period of three years. Sidney L. Cohan negotiated the transaction and will be interested in the production activities. Only a limited number of Farnum pictures will be made, but work under the new contract has already been started, and "shooting" on the first subject will commence in about ten days. The character of Mr. Farnum's work makes him fit perfectly into the array of stars and subjects that will be presented under the Robertson-Cole trademark.

Mr. Farnum's recent screen work, while gathering new friends, may have caused his former successes on the speaking stage to be somewhat forgotten by the exhibitors, but the public still recalls his triumphs as the star in such great plays as "The Ranger," "Cameo Kirby," "The Littlest Rebel," "The Shrewd Virginian" and in portrayals of the character, Dustin Farnum stands supreme.

While the dispatches from the coast do not name the title of the first story to be produced, the information is to the effect that it is a tale of exceptional strength by a celebrated French author. Announcement will be made later of the selection of a director.}

\text{"Lifting Shadows" to Have Large Billboard Campaign}

\text{A BIG special campaign of advertising and exploitation has been arranged by the Pathé Exchange, Inc., for the Leonce Perret production, "Lifting Shadows," in which Emmy Wehlen is starred. The billboards of New York and Brooklyn will be used as one feature of this campaign which will, of course, be of great benefit to exhibitors in the New York area. Manhattan and the Bronx with outlying boards will be billed on March 20 and Brooklyn will be posted on April 1. The showing will be for an entire month. Several hundred twenty-four sheets will be spread throughout the city, many of them in special positions.}

\text{Pathé expects the production to create something of a sensation as a gripping melodrama. The story by Henry Ardell is a picaresque tale of a Russian woman who marries an American. Her father had been involved in Russian revolutionary intrigues and his associates found the daughter in the United States and sought to use her. Miss Wehlen is supported by a strong cast. Wyndham Standing is her leading man and Stuart Holmes is the leader of the band who are endeavoring to force the beautiful girl to do their bidding. Julia Swayne Gordon is also in the cast.}

\text{Wilson Visits New York.}

Ben Wilson, star of the two Hallmark serials, "The Screaming Shadow" and "The Trail of the October Men" will arrive in New York on Tuesday, March 9, from Los Angeles. He will remain in the city a little over a week.

\text{Hirsch Reports Sales on "Blind Love."}

Nathan Hirsch announces the sale of Gerald O'Keefe's six-reel production, "Blind Love," starring Lucy Cotton, with George Le Guere in chief support to Herman Ritzkin, Eastern Features Film Company, Boston, for the New England territory, and to Equity Film Company, San Francisco, for California, Nevada and Arizona.

\text{Price Secures Rights to a Billy Rhodes Feature}

\text{C. B. PRICE AND COMPANY, which has developed into a busy and very active factor in both the export and domestic market, recently purchased "His Pajama Girl," a Billy Rhodes feature, and is making elaborate preparations to also exploit a big feature production in which the Clark-Cornelius Company is interested. This company also announces it has been found necessary to augment its staff by engaging an "appraising reviewer" who can judge the quality of a picture, appraise its value to the exhibitor and designate its probable box-office success, so far, are announced as being very satisfactory.}

\text{Continued from page 1407}
Arrow Reports Seventy-five Per Cent of Territory Already Sold on “Tex” Series

AROW FILM CORPORATION reports that although only four weeks have elapsed since the first announcement that it would distribute the series of twelve “Tex, Elucidator of Mysteries” pictures, seventy-five per cent of the territory of the United States has been disposed of.

Dr. W. E. Shallenberger, president of the company, holds that this is proof that a series of twelve-reel episodes is not only practical, but to be desired, as evidenced by the quick sale of the majority of the territory, and is confident that the remainder will be disposed of shortly.

That there is a big saving in booking the entire series, by obviating the overhead and expenses of shipping and distributing twelve separate features would entitle, is pointed out by Arrow, as after the initial investment, the independent exchanger has only to look out for the receipt and distribution of the prints and accessories.

At the same time, each story is complete in itself.

"In my opinion," says Dr. Shallenberger, "this is the biggest single thing for the building of the independent exchange market that has been introduced in the industry, and its success is gratifying. This is but the first of its type that Arrow will market. Of course, we will continue to devote a great part of our time and attention to short subjects."

"Each episode relates an interesting story, replete with mystery, suspense and thrills, presented by experienced players. The general direction of the series is in the hands of William Steiner."

Johnny Hines Has Leading Role in “Torchy” Comedies

THE idea of transferring to the screen some of the most popular of the Ford stories, these subjects are being filmed by Master Films, Inc., a company formed for this purpose.

As the title character, Mr. Burr selected Johnny Hines, who will visualize Torchy, his adventures, scraps and antics on the screen. Johnny Hines is a well-known screen comedian, and is said to be the ideal actor for the part. One of the Torchy comedies was shown at the New York Strand, and Manager Eaton was so pleased that he induced the managers to book it in other houses of the chain.

Kremer to Present Another Chaplin Film with a Revue

Due to the success which has attended Chaplin’s “A Burlesque on Carmen,” in conjunction with a road show, Victor Kremer has decided to present “The Champion” in a similar manner. “The Champion” is in two reels and its presenta-

Pioneer Inaugurates Big Campaign for “Bubbles”

In “Bubbles,” in which Mary Anderson plays the part of a tomboy, Pioneer officials believe they have a picture which is destined to be a great success. At Forty-seventh street and Broadway, New York, a large illuminated sign has been erected, and numerous twenty-four sheets have been posted. This will be followed by an extensive campaign in the newspapers of the United States and Canada.

Simultaneous with the release in Chicago, Boston, Philadelphia and the Coast, there will be billboard advertising on a large scale. All of the other of the nineteen co-operative Pioneer exchanges will be given the assistance of the publicity department of the main office.

Marion H. Kohn Talks Over Plans with His Three Stars.

The head of the Marion H. Kohn Productions is seated, while back of him stand Polly Moran, "Smiling Bill" Jones and Grace Cunard.
Character Pictures Purchase Laboratory, Studio and Extensive Grounds at Tampa

The Character Pictures Corporation has purchased a studio and laboratory at Tampa, Fla., and thirty-six acres of land on Oriental Island, just outside of Tampa.

A still larger studio and an outdoor stage measuring 125 by 225 feet are to be erected there. Their present New York office will be maintained.

Character Pictures settled upon Florida as the most logical place for a center, hitting the heart of the market between New York and California, and feels that Tampa, Fla., combines the advantages of both places. Oriental Island is said to be one of the most beautiful spots in Florida. The scenery on the island is somewhat tropical and offers wonderful opportunities for scenic backgrounds.

The company will do practically all its production in and about Tampa, only traveling to other locations when the location calls for it.

Character Pictures production staff will leave for Florida shortly. The first production to be made will be a serial, "The Island of Destiny," by Mack Arthur. It will be a lavish production with an all-star cast, and it is estimated it will take over two months in the making.

Jans Pleased with Outlook on His Initial Sales Tour

Herman F. Jans, who with his general sales manager, F. E. Backer, is now on a trip to various state right exchanges throughout the country, reports from Chicago that he is gratified to see that all of the exchanges which he has visited appear to be in a healthy and prosperous condition, and he is pleased with the reception accorded the first Dixie Tell feature, "Love Without Question."

"It is gratifying to see the manner in which this production is being received," says Mr. Jans, "and the buyers realize that while we do not claim this feature to be a spectacle or something so big as to stand out in contrast to others, it is at least a strong attraction due to its mystifying story and the care with which it has been produced."

F. E. Backer, in charge of the selling end, reports that he expects to experience very little difficulty in disposing of the remainder of the territory for this production, judging from the rapidity with which the sales have been made so far.

Marion Kohn to Distribute Roger's "Iltiterate Digest"

Will Rogers' "Iltiterate Digest," an epigrammatic review of current events, will be distributed by Marion H. Kohn of Marion H. Kohn Productions, in accordance with the terms of an agreement with Will Rogers, with the consent of Samuel Goldwyn, president of the Goldwyn Pictures Corporation.

This subject is a Goldwyn's California Theatre in Los Angeles. According to Mr. Kohn, it will be broadened in scope and placed on the market at once. Releasing arrangements are in the hands of Joe Brandt, who will shortly announce the method of distribution.

Added Novelties for "Carmen" Revue

To further enhance the presentation of the combination road show, Chaplin's "A Burlesque on Carmen," with the Carmen Beauties Revue, two novelties have been added. Several hundred feet of tinted film showing picturesque parts of Spain have been secured; also a special motion picture of the Carmen Beauties chorus and principals showing the company arriving at the theater, entering the stage door and making up and in their various changes of costume. Close-ups of the various members of the company, together with scenes showing part of the comedy bull fight in the revue, are features of the film.

This will be used as an announcement in the various houses which play Chaplin's picture and the Carmen Beauties Revue, which is sponsored by the Victor Kremer Film Features, Inc.

W. H. Tooker Added to Cast of "Invisible Ray" Serial

The Frohman Amusement Corporation have contracted with W. H. Tooker to appear in the serial, "The Invisible Ray." Mr. Tooker is an accomplished actor, whose experience in motion picture making dates back two years, according to reports in the industry. Prior to entering the field of silent drama Mr. Tooker appeared as leading man with stock companies in the principal cities of the United States, and also supported such stars as Madam Fiske, Olga Nethersole and Maud Adams. Mr. Tooker is supporting Ruth Clifford and Jack Serrill, who are now being co-starred in the serial, "The Invisible Ray."

The entire cast and studio staff of the Frohman Amusement Corporation left New York for Jacksonville Tuesday night, there to complete the last five episodes of the serial, "The Invisible Ray."

Arrangements have been made with the Jacksonville Chamber of Commerce for the use of the X-Ray and operating rooms of the Jacksonville Hospital, and as well as for the use of surgical and medical appliances, as the tenth episode of the serial makes a special benefit "Invisible Ray." in biological and physiological work.

Cooperative Film Exchange Launched

The Co-operative Film Exchange has been opened on Golden Gate avenue, San Francisco, by Floyd St. John, for the past two and a half years manager for the World Film Corporation and the Republic Distributing Corporation. He states that the new exchange will be what the name implies, an independent film exchange for exhibitors operated on co-operative lines.

Mr. St. John has been manager of the Republic exchange by Edward C. Mix, formerly with the local Select office. Arrangements have been made by Mr. St. John for handling several features and he plans to go East shortly to get additional films.

Helen Keller in Vaudeville Duplicates Screen Success

Helen Keller, the star of the screen drama "Deliverance," which has received great praise from the critics, has entered vaudeville, and once more proved to be a big success. At the Palace Theatre, New York, she was made the heroine of a track after the leading man.

Miss Keller is a wonderful woman, and though she can neither hear or see, is heralded as a sensation in vaudeville. One vaudeville critic says she is the greatest vaudeville attraction discovered in the last ten years.

According to reports she is also proving to be a great screen attraction. World rights to "Deliverance" are owned by George Kleine, who is handling the film in the United States on state right basis, retaining only a limited amount of territory to be handled from his office in Chicago.

M. H. Hoffman on Tour of Pioneer Exchange System

M. H. Hoffman, general manager of Pioneer, left for Montreal recently, where he will begin a tour of some of the exchanges composing the Pioneer Co-operative Exchange System. From Montreal he will go to St. John, N. B., Toronto, Chicago, Detroit, Cleveland and Buffalo.

If time permits Mr. Hoffman will also go to the Coast, touching at Portland, San Francisco and Los Angeles. While in the latter city he will visit the producing organizations making pictures for Pioneer.

On his way back Mr. Hoffman will touch at Dallas, New Orleans, Atlanta, Washington, Pittsburgh, and Philadelphia, in all of which cities the Pioneer is represented.

Titling of Tarzan Cause of Delay

The completed print of Numa Pictures Corporation's production of "The Return of Tarzan," arrived in New York late this week. The picture has been delayed several weeks owing to the elaboration of the picture's illustrated titles. These have been made from clay originals and are said to be done by an almost an adenmistering field of picture-assembly and editing. The wide variety and locale of the tarzan titles, and George Merrick, who supervised the production of the Tarzan film and who is in charge of the assembling, promises splendid entertainment to his realization of this opportunity.

Boston Likes Hank Mann Comedies

Advices received by Arrow Film Corporation indicate that the Hank Mann Comedies going in Boston under the title, "The Blacksmith," after playing two weeks in a prominent downtown theatre, was immediately booked for the succeeding two weeks by another first run house, while still another first run house booked it for the next week, making five successive weeks in first run houses in Boston. The bookings were made by Arrow Film Exchange of Boston, of which Sam Grand is president.
Claire Whitney Has Prominent Role in Wistaria's Melodrama "Why Women Sin"

THOMAS DE VASSEY, secretary of the Wistaria Company, announces Claire Whitney as one of the principals in the all-star production of the melodrama "Why Women Sin," which has just been completed by Burton King, the director general of the company.

Miss Whitney is well known to followers of the screen, having appeared in numerous productions, including "The Man Who Stayed at Home," "You Never Know Your Luck" and "Mothers of Men," and also in the stage production, "The Net," in which she received the praise of the critics.

While she is said to be a born comedienne, she has almost invariably appeared in screen productions in emotional roles in which she has proved very successful.

Her work in "The Net" was followed by a prominent role in "An Innocent Idea," and Wistaria Productions feel gratified in being able to secure her services for this production. Miss Whitney's work has been compared with that of Marie Tempest in her younger days, and she is also said to bear a striking resemblance to Sarah Bernhardt in her youth.

Secures Rights to Griffith Film.
The Twentieth Century Film Company, of which A. Luchese and E. Marcus are in charge, have secured the rights to D. W. Griffith's "Fall of Babylon" for Eastern Pennsylvania. This company reports that "Tillie's Punctured Romance" has been booked for week stands at several of the big theatres, and a total of 10 days secured on "The Hawk's Trail" serial prior to its release in that territory.

"The Transgressor" Is Sold for Brazil by Inter-Ocean

INTER-OCEAN reports the sale of the Brazilian territorial rights to "The Transgressor," the second offering of the Catholic Art Association, and for which Inter-Ocean is exclusive world distributing agent.

The story of "The Transgressor" is one which is said to possess an appeal for everyone. A love theme with an international background furnishes the basis for the plot. This naturally makes the production suitable for almost any territory. "The Transgressor" is said to have been sold for a big cash consideration immediately after the buyer had witnessed a special showing of the production.

Company Goes to Florida to Finish "Mystery Mind"

ROBERT PAULINE and the company supporting him in Reeves and Gray's psychic serial, "The Mystery Mind," now being produced by Supreme Pictures, Inc., left recently for Jacksonville, Florida, where the last few episodes of the serial will be taken. Fred W. Sittenham is serving in the double capacity of director and actor, since he is playing an important part calling for a few "stunts." He recently injured his foot while testing a set for a "stunt," by demonstrating it himself. A smartly set set and the trick and twist to his ankle, but the slight injury in no way prevented his leaving with his company for Florida.

Territorial Reports Many Sales on Jester Comedies

The Territorial Sales Corporation reports that the Mid-West Distributing Company, of which Ralph Wettstein is general manager, has purchased rights to Jester Comedies for Wisconsin, while rights to Mississippi, Louisiana and Arkansas have been secured by J. Eugene Pearce for the Pearce Film Co., New Orleans.

W. S. Budwell, of the Magnet Film Exchange, 418 Harrison street, Davenport, Iowa, has secured rights to these comedies in Nebraska and Iowa.

Novelty the Keynote of "The Superman."
The appeal of a novelty—something different—has been illustrated by the success of "The Superman," the five-reel melodrama now being distributed as the right market," says the Tower Film Corporation. "The 'Superman' is a melodrama of thrills, adventure and suspense, all woven together in a production that has a universal appeal because of its novel construction."

Fine Press Book for Jans Film.
For the first Jans production, "Love Without Question," a special campaign book has been prepared. The art work has been designed by a competent artist, and is said to be attractive as well as helpful. It has been Mr. Jans' idea to compile a book which would be ornamental as well as practical. The book contains the plays of the stars, posters, cuts, etc., there are also suggestions for lobby displays and unique exploitation stunts.

McDonald to Star in Northwestern Story.
The next National Film Corporation of America's production starring Francis McDonald will be a Canadian Northwest story. "Stagecoach at the Crossroads" was shortly after "The Kentucky Colonel" was finished, is now reported on the road to recovery.

Hap Ward with National.
Hap Ward, recently in support of Gale Henry, has been cast in the character with Grace Cunard, in the two-reel comedy dramas the National Film Corporation is producing for Marion H. Kohn.
Byron Park Returns from Western Trip
Reports Big Interest in "Empty Arms"

BYRON PARK, general manager of Photoplays, Inc., selling agents for the Lester Edward-Whiteseide productions, has returned to New York after a tour in the interest of "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story.

Mr. Park visited Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, Denver, Dallas and Kansas City. "I am delighted with the results of my trip," says Mr. Park. "In every city I visited I found the majority of buyers and exchangeemen intensely interested in the picture, its unusual theme and box-office drawing power, so it only remained for me to screen the print to convince them that we possessed a picture that measured up to everything we have said about it.

"In the various cities I visited I found that public officials, the clergy and prominent men and women are heartily in sympathy with the picture's theme—the glorification of motherhood. They have signified their intentions to do all in their power to bring it before the public. My trip has shown me that there is a need for meritorious box-office productions. For the next ten days I expect to be attending to inquiries for prices and screenings which poured in while I was on the road, and in projecting 'Empty Arms' for the buyers who made it impossible for me to continue my trip further east than Kansas City. Besides having the picture screened for him, every prospective buyer will be shown reproductions of the lithographs, banners, slides, stories and cuts for publication in local newspapers, which our advertising and exploitation experts have prepared for 'Empty Arms.'"

Albany and Rochester to See "Tillie."

Tower Film Corporation report a great deal of interest by exchangetmen and exhibitors in the special exploitation and publicity campaign in connection with the reissue of "Tillie's Punctured Romance," the six-reel Mack Sennett comedy. During the week of April 4 it will be shown at Fenvessey's Theatre in Rochester and Sucknow's Theatre in Albany.

The Gardiner Syndicate, who control the rights for upper New York, advise they are planning to put out unique advertising stunts in connection with these showings.

Negatives and Prints Reach New York for Final Episodes of "Lost City"

WARNER BROTHERS, who are rapidly disposing of the territorial distribution rights of Selig's wild animal serial, "The Lost City," announce that the negatives and sample prints of the final episodes have arrived from California and will be ready for the state right buyers during the coming week.

The last three episodes are said to be even better than the first three. Harry Warner is enthusiastic over the serial, and confident it will prove the greatest box-office attraction in serial history.

"Reports indicate pre-release booking records have been broken," says Mr. Warner. "Many of the largest first-run theatres that have never offered a serial have booked 'The Lost City.' Box-office logic tells the shrewd exhibitor that a serial of this magnitude with the African jungles for a background, with its uncivilized natives and the wild beasts, will appeal to the masses. Sensations are crowded into this story with such rapid sequence that the spectators are hardly allowed to recover from one gasp before another is forced upon them."

"The Lost City will grip and hold an audience, as it possesses that element of curiosity as well as sensation that makes one anxious to know the outcome of each episode. To assist in exploitation, circus methods have been followed. Every sheet of paper has a wild animal in tense situation. In addition there is an advance reel of 350 feet showing sensational scenes from the early episodes."

Jans Sells Exchange to Give Time to Producing Specials

HERMAN F. JANS, president of New Jersey Metro Exchange, announces that he has disposed of this exchange and has sold it to the Independent Exchange Corporation. Regarding his reasons for giving up the management of the exchange, Mr. Jans stated that owing to his production activities he is not always able to give the exchange the time and energy it requires and consequently felt that it would better conditions all around if he would relinquish holdings in the exchange. In this way he stated more time and energy could be devoted to his producing features for the state right market.

It is further stated that Mr. Jans will still remain an active force in the independent exchange field. "It is my purpose to supply the independent exchangetman with the right buyers with big attractions," said Mr. Jans. "We are going to specialize in productions that are out of the ordinary. By becoming specialists in this line I feel that we can serve the independent exchange to better advantage and will enable me to devote more time to producing the special Olive Tell series which are now in the process of making." The disposition of the New Jersey exchange, according to Mr. Jans, will not interfere with his future plans, as he is going ahead in establishing representative heads in every "key" city in the United States, so that it will be in every section of the country. Mr. Jans states that he will have further announcements to make as to his future activities as soon as he returns from his trip through the West.

Argus Enterprises Finishes Second McLaughlin Picture

ARGUS ENTERPRISES, INC., has finished its second McLaughlin production and titled it "Hidden Charms." Mr. McLaughlin adapted and dramatized the story from the immortal poem by Thomas Moore, "Believe Me If All Those Endearing Young Charms."

The picture is an exposition of drama recorded on the screen. It is built upon the proposition: "Is a woman beloved for beauty of body or beauty of soul?" While it does not attempt to preach or proselyte, it tells a fascinating love story.

Robert W. Priest, sales agent for Argus and McLaughlin, states that the method of distribution of the new production has not been decided upon as yet. "Hidden Charms" was directed by Samuel R. Bradley, who has since organized his own company with a capital of $250,000 to produce from four to six big specials a year.

"Look Out! I Think It's a New Movement in the Film Business!"
Peggy Shanor and De Saca Saville are much upset about it in this moment from "The Mystery Mind," the Supreme picture starring J. Robert Pauline.
Advertising and Exploitation

By Edes Winthrop Sargent

McCormick's Sunday Color Displays
Show Unusual Skill in Art Work

BARRETT MCCORMICK was not only the first to use two colors and black in a Sunday space, but he is the only one to get art effects every week instead of merely by chance. The displays will not reproduce because the colors photograph black, but these three key plates will give some idea of the layouts and are unusually interesting. It will be noticed that in two of these three uses are made of the orchestra along the lines of Harold B. Franklin's Hippodrome advertisement, though the handling is different. In the display for "Even as Eve," the artist has not made the error of suggesting a Garden of Eden locale. Instead he has gone in for new art and handled it effectively. In color there is a red background to the top, outlining the theatre in white. The benday circles print brown with green and red, and the white space through the center is a continuation of the circle idea in red and green with slashes of red across the bottom space and green desks for the orchestra. Without the circles the space is somewhat bare, but the splashes of color give life to the entire space. The same ornamentation is suggested in the space for "The Greatest Question," but here more black is used in the circles to work with the red and green, and the circles are smaller. In the center the color is used in the circle around the head and for the cloak. It will be noticed that Mr. McCormick follows the fashion in selling Miss MacDonald's beauty, but runs into the story after the first few lines.

Pennsylvania Theatre Specializes in Serials

SERIALS seem to make a special appeal to the children, and the Globe Theatre, Clearfield, Pa., runs a different serial every day except Saturday, keeping five going all the time. The current list includes "The Great Gamble," "Perils of Thunder Mountain," "Mystery of 13," "The Trail of the Octopus" and "The Tiger's Trail." And to make a special bid to the children, a special price of five cents is made at an after-school matinee daily, which keeps the children out of the night house and at the same time sends them home to tell the older folks about the show. Serials may be inartistic, but they assuredly help the bank account.

Katherine MacDonald Advertisements
Make Best Appeal Through Portrait

HERE are two displays for Katherine MacDonald. Both are good and both make appeal in the same manner though they look very different. The Strand has more space and could use more pictorial matter, but the Fairbanks got almost as much display with a single cut, though this cut has not the value of the half-tone in this case. It is a better attractor, but not so good a seller, for the half-tone does justice to Miss Mac-

The artist has studied his effects and has obtained results. The half-tone cut to the left is not clear in the stone proof. It probably showed up better in the printing, if they got any results at all, but it balances the line head on the other side and holds the space together more surely than the border does. Here the border is merely ornamental. It is not needed to act as a boundary line. The cuts serve this purpose far better. And it will be noted that, apart from the signature and title, type is employed for the lines, a light italic, which works well with the hand work, and which comes out much better than some of the other all-hand lettering displays. It is not only artistic, but it has selling copy, based on the success of the previous week; which is about as good an argument as you can get for an expenditure.

Loew's Cleveland Theatres Present
Unusual Examples of Line Displays

TAKING larger spaces, but working along the lines of Harold B. Franklin, the Loew theatres, Cleveland, or, more properly, the Euclid, has offered a succession of unusual open displays; but about the best of the lot so far is this cross page elevens for "Pollyanna." It is not merely laid out; it is composed.

Two Displays in Which Portraits of the Star Offer the Strongest Appeal.

The World
Donald's beauty, which a line cut cannot do, and Miss MacDonald is still best sold through the appeal of her beauty rather than through the production; and this without prejudice to the production, for her name stands sponsor for that. But a MacDonald picture means an unusually beautiful woman in a sumptuous setting and is best sold through the appeal to the love of beauty rather than through any story angle. The story angle helps, of course, but the beauty of the star and the lavish production are the chief selling points and should be emphasized as is done here. The larger space is 175 lines across four columns while the other is a four tens. Both are excellent.

Closed Tissue in Commemoration of Washington's Birthday
W&W NOVEMBER 14th FOR
WHITE, MACK & CO.
White Sewing Machine Co.

Three Displays from San Francisco.

J. A. Partington's design, for the "Black" is white and the "White" is black, but there is too much black to let the message get over and in the lower portion there are lines of black and white letters and they look far better than that in the centre. The letter is used to advertise "Black Is White," which probably accounts for Open Spaces Always Show Up Better Than Heavy Black and White Designs

THREE displays from the California and Portola, San Francisco, sister houses, give emphasis to the fact that the open space almost always shows up better. Take the end displays and they look far better than that in the centre. The letter is used to advertise "Black Is White," which probably accounts for

J. W. Sayre, of the Jensen and von Herberg theatres, Seattle, gets into the class of Oscar A. Doob by a recent stunt. Lately he got one of the kneeling stalls of Constance Talmadge, sent out, we believe, with "A Virtuous Vamp." It was so much

Sayre Gets Into Oscar Doob's Class by Press Agenting Unique Still Pose

Grauman's Theatre Offers Another Very Pretty Drawn Design with Type Talk

HERE'S another very pretty drawn design from the Grauman houses, Los Angeles. It announces the personal appearance of Lewis Sargent, the announcement appearing in the smoke of the fire. Apart from the title, which is clearly lettered, the announcements are all in type, mortises being cut to let the material in. The Grauman Theatre announcement takes the rest of the five feet and is mostly given to a fashion show, the announcement of Elsie Ferguson, in "His House in Order" being appended apparently as an afterthought. Think about a fashion show for yourself. This is the season and it will pay you as well as it pays the big cities.

Camouflaged His Advertisement

BOOKING back "Male and Female" because of its initial success, Will D. Harris, of the Grand, Columbus, Ohio, felt that something better than "Return engagement" could be worked to interest the public, so he bought a page and then camouflaged it as a dramatic page with almost a half page layout of cuts. It fooled a lot of people into reading the material who might have passed over the regular advertising style, and it sold most of those that fooled. There were the people he was reaching for; the people who had not seen the picture the first time, and who would have passed over the advertising because they had seen it before had it been a full page regular display, but the cut layout was interesting and they read on and decided to go. It was good work.

Porto Rico Keeps Up With the Procession

PORTO RICO does not seem to be far behind when it comes to hustling. The Rialto Theatre, San Juan, sends out a weekly program of thirty-six pages and colored cover. One thirty-two page form is printed on news print with the remaining four on surfaced paper to handle cuts. The cover is a HenneGAN offset. Most theatres here in the states would regard this as an accomplishment for a monthly, but the Rialto issues the booklet weekly, carrying a heavy merchant patronage and even some national advertising, but it holds enough space to give some real magazine features as well as programs and house chat. The program is printed on facing pages in Spanish and English.
Be In the Fashion: Get a Bird Mascot

Hutchinson Exhibitor Can
Proportion His Half Pages

Out in Hutchinson, Kansas, there is a man who runs the Royal Theatre, and who knows that he does not have to write a book every time he buys a half page space. He wrote part of a book, but he handed it to the editor for a reading notice, where it belongs, and he got most of the rest of the page free, including another cut. But in his space he knew that if he tried to tell too much he would tell nothing. He knows that in a half page you do not tell more about your film, but merely tell louder, so he got up what he would have made in a four page three and had it set in larger type. And he tied up each bit of talk with rule, so you could get one statement without running it into the rest. There are times when it pays to say a lot in a half or full page, but as a rule the use of a half page is to give larger display to what you might have told in a three twos. The Royal has the right idea.

P. T. A.

Now Jensen and Von Herberg
Turn to Birds for Mascots

IRDS seem to be in fashion. Ralph Ruffner and Harry Wendland each pinned their faith to parrots, and now Jensen and Von Herberg defy superstition and make their newly reopened Palace, Portland, "The House of Peacocks," up as well in the reproduction, but it will give an idea of the intricacy of the design. For a follow they took a similar space on Sunday. The display plays from the most angles, and is more legible, type being used for much of this announcement. The peacock design is here apparent at first glance, and gets the idea over even more clearly. It announced the opening of the house "January 31," though the advertisement appeared the following day and "now open" would have been better. Two pages on succeeding days is something of a run, but we think that the cumulative effect will be worth while. It certainly seems to set a record for house openings.

H. A. Chenoweth Moves
Back to Milford, Mass.

H. A. CHENOWETH seems to have completed his "See Massachusetts First" tour and is back in Milford, at the Opera House. Right away he got busy for "Auction of Souls," which is still cleaning up in the small towns. He ran it with 45 cents top, plus the tax, and got away with big money merely because he made his people realize that it was a big story. He started in advance to tell about it as and underlines, as shown in his four sixes. Both sides of the frame carried a talk on the coming attraction, with special emphasis on the advance sale. Then he plugged in with special spaces, got out two differ-

Today: Tomorrow OPERA HOUSE

Viola Dana "Please Get Married"

A Four Sixes with Side Lines for a Coming Big Feature.

C

Harles Beahan, of the Driggs, Clearfield, Pa., in telling of his advertising display of that house, writes: "We do not spoil the pictures by a lot of talking—just as much money as we thought it was a big story. The campaign made town realize that what was something really big, but in which they all wanted to see it—so they did. Mr. Chenoweth is keeping right up to schedule, but he has sent in no poetry lately. We wonder if he has reformed in this direction."

P. T. A.

Uses the Newspapers Only
to Drive in Programs

A Half Page Not Overrun with Type.

An Ornate Full Page Used to Get Over a New House Slogan

which explains the decorative scheme in the two full pages they ran in the Oregonian on Saturday and Sunday. It would be poor advertising to take all this space for decoration for a film subject, but the idea was more to get over the house opening and the new slogan than to get publicity for Miss Pickford, the opening attraction. The first shot was an unusually elaborate drawing, marked to some extent by hand lettering not clearly done, yet we think that the display will attract sufficient attention to make people puzzle it all out to know what it is all about. The house was reopened on Saturday and this was the shot for the opening day. It is largely crayon work, apparently, and will not show

A Second and Rather Better Design.

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A Second and Rather Better Design.
Another Study of Crowded
Full-Page from Oklahoma

HERE is another angle to the crowded full page in a display from the Rialto, Tulsa, Okla. This time the page is crowded, but it is so handled that you do not have to fill in all as so there is a better chance of the idea getting over. To the right and left of the upper of the two cuts are double columns of press and the report made exhibitors. This served to fill in, but we think that it performs no useful function. About the only endorsement worth while is the endorsement of persons locally known. It is possible that in Tulsa people still care about the opinions of the New York papers, but we question the fact. Most portions of the country know that the press notice is no safe guide to amusement or patent medicines and this form of appeal is in most places relegated to the times when all advance men wore fur collars, coats and silk hats. Cutting this out, placing the cuts on either side of the page, with the prices of admission in between would have given room for a better display to the personal statement of Manager Smith, which alone of the matter on the page carries real weight. They know Smith. They will believe him, but they will not care that the announcement of the engagement of the film in Portland, Maine, was "the best of news to local motion picture fans." It is better to take large type in order to get one good selling statement over than to take a lot of bunk press stuff and try to sell with that just because an entire page has been made drawings, chartering for the day. If we had the remaking of the page we would have thrown out all but the signed statement, setting that double column in eighteen point light face. We would have swung this so that the star and title would have been slightly above the column of smaller size. The large house signature would have been the only big lines on the page, and the big lines would have sold to those who merely glanced at the page. As it is, the entire page has been gotten the message without reading. As it stands there is too much to detract from the essentials, and what is used is unimportant and unconvincing. The number of words in an advertisement has nothing whatever to do with the selling quality. It is the short, compelling argument which sells the best, and it can run in a three nines or a full page. The space merely helps to impress with its suggestion of size.

—P. T. A.—

Line and Crayon Drawings
Cannot Well Be Exelled

THAT line and crayon drawings cannot be improved upon for newspaper work is pretty clearly shown in the campaign for "Pollyanna" from the Sun and Muse theatres, Omaha. The stuff runs from four sixteens down to a single five for the last day and there is not a muddy cut in the entire lot. Mostly they used the press book ready made drawings, specializing in the crayon picture, reproduced here from a four elevens, but they varied the display without losing effect.

—P. T. A.—

Display Is Not Attractive;
But It Will Sell Many Seats

ALTHOUGH this five elevens from the Strand, Toronto, cannot be called artistic or even attractive, it is something better than that. It is a ticket seller. In some ways it is a poor looking advertisement, but it is an advertisement all the way through, and it probably worked better for the house than artistic layouts would have done. There is a strong star name and title, with a few punch lines on the left and a resume of the story on the right, and either side will get and hold interest which is the big idea in any advertisement. A companion display is a four fourteens with a better layout, yet it probably will not sell as many tickets. This large cut splits the space so that two big statements can be gotten over with a punch. The other is not as clearly marked because some of the talk drops below the title and cut. It is a good display, but not so good as this one from a selling angle. The cut makes about half of this display, but the copy backs up the cut and gets it over. In a special for the submarine pictures the chief bank is a three line "Submarine Murder Pictures." It is in the letter that fairly barks at you. That line will sell several times as many tickets as would "German Submarines in Action," used by many exhibitors. That "murder" is as good as a ballyhoo, and yet it belongs.

Constance Talmadge
"HAPPINESS A LA MODE"

Why Not Better Balanced Bills?

DESPITE the oft-repeated phrase, the business of exhibiting motion pictures is no longer in its infancy and it seems about time that this fact was realized and an effort made to balance programs. Before us lies the very nearly full page display of a southern theatre where a lecture on the old Chinatown of San Francisco is used to supplement the showing of "The Greatest Question." This is almost as bad as the joining of Chaplin and "Broken Blossoms." The two do not fit. "The Greatest Question" deals with spiritualism and appeals to those who seek light on this great question, interest in which has been given an extraordinary impetus through the deaths in the war. It will attract to a house a class of thinking people to whom the chain of events of an alleged expose of Chinatown will not appeal, and the lecture will draw many to whom any phase of spiritualism will not offer attraction. Both classes of patrons will leave the theatre feeling that the show is incomplete. Few will leave satisfied. We have gone past the stage, where anything in the world is a picture. We'll get over tickets because it is a picture. It may not always be possible to offer a well blended bill, but it assuredly is possible to avoid bringing into contact such widely different classes of attraction.

—P. T. A.—

PICTURE THEATRE ADVERTISING

(P. T. A.)

The Moving Picture World
155 Fifth Ave., New York City
Schiller Bldg., Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

A Five Twelves Which Does Not Look Well, But Is a Hard Worker.
Bombed the Town to Tell His Patrons

That Mabel Normand's "Pinto" was There

THE polar was lynching fright-going was side "reading the rabbit thousand reputation a thousand country, he had shot his bolt when he did all that, but he alone knew better.

He went right and bought space in the daily papers (2—count 'em—2) to tell that "Pinto will be here soon." People didn't care about that. Laudaus has as good a reputation for truthfulness as any man can enjoy who runs a picture theatre. He had told them on the tack cards, and they were willing to take his word for it.

And Still He Talked.

Then he saw the lobby had a few spare inches, so he told them there that "Pinto will be here soon," and they replied, "Yes, yes. Go on. Go on." But he stopped there—for a time.

Night descended upon the fair town of Granite City. That happens pretty regularly, but this is a particular night. By half past ten the last belated theatre-goer had slipped out of the all night lunch wagon and had wended his way homeward. Only the lunch man, the satchon agent, waiting for the 12:30 to roll in; the night operator in the telephone office and Laudaus were still awake.

On the back-yard fences of such yards as had ten fences the midnight cat prowled and yowled. All else was quiet, save for the snores that rose from the Granite City domiciles and made the blue vault of heaven tremble.

Midnight came and the telephone girl yawned and phoned the girl in the next town about the new dress she was building. A quarter hour passed and the station agent yawned and gave thanks that the twelve-thirty was on time and closed the schedule heartily.

Fifteen minutes more were ticked off by the clocks and the train rolled in, the express agent deposing upon the truck a tin box addressed to Landau.

Then It Happened.

Two minutes more passed and Bill Hicks, who wears two gold service stripes on his sleeves, dreamed that he was out winning another medal in the face of a new Hun onslaught. Bill slept on and dreamed his gory dreams, but the rest of Granite City was getting goose pimples on its shins beating it for the telephone, while the sylvan quiet was torn to shatters by a series of deafening detonations. If you started with the first there were twenty-four of them.

Then Si Spivins got the girl at central and the rest formed on the right and rang and rang, and a busy telephone girl went down the switchboard plugging each hole in turn to give the answer. She had been posted by Landau only five minutes before and the answer was

"Pinto is Here!"

That was the answer. It was Landau fighting a salvo of twenty-four aerial bombs minutes past midnight to tell a frightened populace that the film had arrived.

Next morning the entire town petitioned the United States Railroad Administration not to turn the roads back to private ownership until the train schedules had been re-arranged so that the night trains arrived the daytime or went through without stopping.

But they all knew that Landau spoke the truth when he tele-carded the announcement that "Pinto is coming soon."

And a Kid Parade.

Just as a side bet Mr. Laudaus offered prizes for the best entries in a miniature circus parade hinged upon the amateur circus in "Jinx," the preceding Normand showing in Granite City. This did not make as much noise as the bomb stunt, but it made a lot of talk and created less disturbance. The "animal cages" contained a white cat, called a polar bear; a pigeon, called an American eagle, and a rabit with "hippo-potamus" for an alias. The photograph does not give a clear picture of the novelty cages, but you can get the idea. There were forty-four entries and they were paraded around town with a brass band. The contest was announced by means of fliers and by handbills distributed at the schools as they were dismissed for the afternoon. It was a stipulation that each cage should contain a "wild animal," and considerable cleverness was shown in forming the stunts.

Used "Soldiers of Fortune" to Help Army Recruiting

T'ING-up with the Army and Navy recruiting services has been worked many times and always with advantage to both sides. In Philadelphia the U. S. Army Recruiting Headquarters got behind of "Soldiers of Fortune" at the Victoria, a large truck parading the streets with a sign reading "Soldiers of Fortune at the Victoria Theatre. Market street at Ninth, all week. Enlist in the U. S. Army and become a Soldier of Fortune." During the showing hours the truck anchored in front of the theatre and worked the crowds entering and leaving the house. No figures are given, but the officer in charge declared that it was a valuable angle of approach and brought good results, appealing to the adventurous, just as the school feature of the army appeals to the more sober minded.

A Constance Talmadge and Pictorial Review Hook-up

BECAUSE the April issue of the Pictorial Review will contain a stunning portrait, in colors, of Constance Talmadge, by Haskell Coffin, a hook-up is being arranged. The magazine will appear on the stands March 20, and the traveling representatives of the Pictorial Review have been instructed to collaborate with exhibitors having Miss Talmadge on or about that date for window hook-ups. The First National exchanges are collaborating with these representatives. In case you have a Talmadge picture booked and the advertising man does not get around, arrange your own hook-ups with window displays of the magazine showing the picture and properly lettered cards.

Used Live Bulls to Boom the Chaplin-Carmen Revue

BUILDING up on the usual publicity stuff, George Gildersleeve, of the Kingston Opera House, Kingston, N. Y., used two full-sized live bulls through the streets by men costumed as Chaplin in the Carmen Revue. They were taken all over town with banners telling about the Carmen burlesque and the beautiful young girls who were members of the revue cast. And after the opening matinee the girls were cinematographed, in costume, out in front of the theatre by George Bunny, son of the late John Bunny, and that was done for a couple more items—one for the girls and one for Mr. Bunny.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the whole value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

Climbing Aboard the Band Wagon.

Is not a difficult task when the band wagons are as small as in this miniature parade staged by Louis Landau for Goldwyn's "Jinx."
Newest Stunt Uses Old Songs for Pheggers

Broke His Theatre Record with Only a Legitimate Publicity Campaign

BREAKING his box office record, playing to an extra night performance and calling the police to protect his front door from being bulged in were accomplishments scored by Edward L. Hyman, of the Strand, Brooklyn, with "The River's End." And he did it with straight publicity instead of working stunts. That's the interesting part of it.

A full week before the showing at the Brooklyn house, Mr. Hyman started in with a quarter page in the New York American, telling that the show was coming. At the same time he got the book stores to hook in with displays of the story. This was the only approach to a special stunt he used. His billing covered the street car fronts and subway stations, but this is a part of his regular advertising scheme and was not peculiar to this attraction. He also used to advantage the electric sign on the side of the theatre.

Has a Preferred Position.

The Strand is on Fulton street, facing the elevated structure used jointly by the Fulton street and Brighton Beach elevated lines. At night the sign flashes into eyes of the theatregoers on their way to and from the New York houses, and in the morning the trains fairly creep past the theatre, due to a block getting into the station just above where the heaviest transfer to the subway lines is made. As a result this sign is one of the best located in Brooklyn.

In addition to this Mr. Hyman took space in both the New York and Brooklyn papers, using a larger number of lines than many of the Broadway houses, so that every one knew what attraction he was offering. As a result the show started off with a rush Sunday afternoon and there was not the usual falling off on Tuesday, usually accounted the worst day of the week at the Strand. To the contrary it was on Tuesday that it became necessary to ask for a couple of policemen to help handle the crowds.

-And an Extra Show.

The police helped out the rest of the week and on Saturday they had their hands full of evening performances on Saturday instead of the usual two, but he had for his special feature the Prison Scene from Faust, which was extra long, and the picture was of extra length, so that it was nearly eleven o'clock before he could run the picture for the third time, but the house was as full as though it were a regular performance.

It was a big end to a big week and when the count up was made a new record was hung up that is going to tax extra performances to beat. Mr. Hyman has won out on a straight advertising proposition with no special stunting. He proved that even in New York with space at fifty cents a line and a dozen papers to be cared for a picture can be put over profitably with advertising—if it be a good picture to start with.

Horseshoes Replace Cans in Time-Tried Scheme

REMEMBER the hit the old one-ticket-for-tin-cans used to make and how the kids used to provide a Saturday afternoon ballyhoo? Elwyn M. Simons, of the New Family, Adrian, Mich., remembered and he offered free tickets for ten horseshoes presented at the first performance of "When the Clouds Roll By," in which Fairbanks suffers from superstition. He not only got a lot of publicity, but he gathered in about 200 shoes, and had an interesting session with the junkman after they had served their advertising purpose. He was not hard-hearted about it and a gid who could only win eight or nine without robbing a horse got in anyhow, but it had to be eight or better. For a full week he has been advertising the suffrages of the stick cats and other delights of the superstitious and the shoes merely gave the clincher.

And he followed this up with a money prize for all coming on "The Gladdest Moment of My Life" for Pollyanna, and gave a special showing to the good little girls in the local Industrial Home, cleaning up both stunts in the newspapers.

Made His Ushers Cheer Up a Line of Waiting Patrons

FRANK STEFFY, of the Coliseum, Seattle, worked a new one for the engagement of Mary Pickford in "Pollyanna." There was a line of waiting patrons almost all day during the engagement. Anticipating knowing that the wait in the cold might induce grouchiness, Mr. Steffy called his house staff together before the opening, told them of the "glad" theme of the play and instructed them to cheer up the waiting line. It was not easy to make them see the idea, but he finally got the line up and the line grew long a couple of nimble-tongued ushers went up and down the line adapting the precepts of gladness to the immediate situation and made so much clever fun that the patrons at least partly forgot their discomfort and caught the spirit of the production. The ticket seller handed out quotations from the play along with admission slips, the doorman oozed gladness and Mr. Steffy said glad things when he counted up the cash.

Tireless Race Horses Ran Money into Box Office

HARRY POMEROY, of the Strand, Ottawa, played up the racing angle of "Vagabond Luck," with and sporting phrases in his advertising and a horse race in the lobby. For this lobby feature five cut-out horses were mounted on endless belts, actuated by a small motor. In front the mechanism was masked in by a low fence and a judge's stand, while behind was a grandstand filled with spectators. The lobby itself was built up with grass mats and white fencing to suggest the entrance to a race course. It put the picture over in great shape and attracted Albert Ray and Elinor Fair to Ottawa theatregoers.

Charles Ray Picture to Have Novel Hook-up with Cohan's Songs

BECAUSE Charles Ray's first picture for Arthur S. Kane Pictures Corp., to be distributed through First National, will be Cohan's "Fifteen Minutes from Broadway," a hook-up will be made with the revival of the songs made popular by Ray Templeton and her associates. The most popular of these are "So Long Mary" and "Mary is a Grand Old Name," which will carry the bulk of the publicity, though it is announced that the group "Over My Regards to Broadway" will be included. This last was used in "Little Johnny Jones" and not in the originalization of that title. With pop songs so generally used these days, the result of the revival will be watched with interest. Certainly it cannot be claimed that "So Long Mary" is machine made.

Advertising is the yeast that raises your dough, M. D. Selph.
Carnival Touch and Window Grabbing
Sell “On With the Dance” to Patrons

WAYLAND H. TAYLOR got behind the exploitation of “On with the Dance” for its first western showing at the American, Bellingham, Washington, and devised a series of stunts, most of which will aid others in putting this picture over. The opening gun was purely local; an open letter to the Mayor, telling that this was the first showing of the picture; that Bellingham was seeing it ahead of New York and inviting him to attend the opening performance. This F. B. Walton, of the American, ran on the first page, following this up with a series of large displays for several days before the opening. It was an appeal to local pride which interested the readers and put them in a receptive frame of mind.

At the same time all of the local stores were given stickers, of-the-sort technically known as “gummed labels,” bearing a cut and the house and playing date. These were 2½ by 4¼ and were designed to be used in place of the gummed tape for sealing packages. A sufficient number were used to supply all of the leading stores, so that not one but many of these found their way into every household. They were also affixed to the menu cards at the hotels and restaurants. They could also be used on the backs of envelopes intended for local delivery.

For the Business Man.

An ample supply of desk blotters of good quality were also sent. The blotters had a tint front and were printed up with a cut of Miss Murray in the abbreviated costume she wears in the dance. The face carried calendars for February and March for such tired business men as did not care for the picture, but no one came down to the theatre to complain of the scantiness of Miss Murray’s attire. And it was a good enough blotter to stick around on the desk until its absorbent qualities were exhausted.

There were also given from the ones, twos and 24-sheets for use on stage, in the lobby and in store windows. The paper lends itself to cutting out and there were some stunning figures staring the Bellinghamites in the face for several days before the showing.

Yama-Yama costumes were sent down for the ushers from a costumer in Seattle, and a local agency supplied a large touring car, in which the girl ushers toured the streets in the morning before the house opened. They enjoyed the ride and helped jazz things up with streamers and balloons. Large banners on either side of the car and at the rear told who they were. The girls were all masked in copy of the masked dancer.

Windows Were Easy.

Window grabbing was easy. “On with the Dance” lent itself to several angles and the cut shows the window of the leading store with a tastefulness display of evening wear. The same idea stole windows from the department stores for evening gowns and cloaks, while drug stores hooked in with beautifiers and the larger groceries and caterers appealed on the food angle. It was easy to get windows, and it was easy to supply good attractors.

One thing which made window getting easy was the appeal to local pride, and this “first-time” angle is going to grow more popular as the scheme is developed, but almost any merchant will come in on a display if he can get as much attraction to his goods as he gives the house for its feature.

Dressed Up the Lobby.

The lobby was dressed to carry out the carnival idea. Wires were strung across the upper portion and over this streamers were thrown in profusion, while here and there blown balloons were hung which swayed in the slight breeze created by concealed electric fans run on the lowest speed. Potted plants were added for floor decoration, completing the gala touch which is but poorly suggested by the cut, which gives no hint of the riot of color.

Further carrying out this idea, a dance prologue was staked before the showing of the feature and further served to get the spectator into a receptive spirit. As a result the picture ran to huge business for four days, and the run was an event rather than the showing of a motion picture.

Works in South Carolina, Too

NOW it is L. T. Lester, of the Rivoli, Columbia, S. C., who has cleaned up on the graveyard stunt for “The Greatest Question.” He followed the lead of the Saenger theatres, New Orleans, with a newspaper hook-up which brought from a half to a column of pure reading daily in addition to the house stuff. And it helped business for the shows running at the Rivoli while the story is breaking—which is another angle of a special stunt that it works for the house generally while it works for a special show.

Offers Free Pass for Names of Any Ten Who Have Never Visited His Theatre

BECAUSE he had just booked up Paramount-Arctraft for the year, Charles Krebs, of the Cherokee, Louisville, felt that it was up to him to get a hustle on. His house is a suburban theatre and he hit upon the scheme of offering a free ticket to any person who would bring in the names and addresses of ten persons who had never been inside of the Cherokee. Now there is not a kid in the section who does not devote his spare time to looking for ten delinquents. Now many are making up a complete list, but Mr. Krebs is getting the names of some who do not know his house and to these a letter and a pass are sent that they may see the error of their ways. It’s one of those simple little stunts that work better than many elaborate campaigns, for there is not a man, woman or child in reaching distance of the house who does not know of the Cherokee. “Have you been to the Cherokee?” is locally more famous than the soap “Good Morning.” Everyone is using it and it has become a catchphrase.
Two Newspaper Hook-ups Which Came Easy

Masked Dancer and Essay Contest Used for "On With the Dance" in Atlanta

Doubled up with the Atlanta Georgian, H. Wayne Pierson, the Paramount publicity man for that district put over "On with the Dance" at the Rialto in jigger time. The hook-up took the familiar form of an essay contest on the question of a clothes budget for women, prizes being offered for the best letters of 300 words on the subject as follows:

How much should a man with $5,000 annual income allow his wife for her clothes?

How should his wife arrange her budget for clothes?

How much should she spend on each of these items: suits, coats, hats, gloves and the rest?

And if her clothes budget is not enough for her tastes, should she curb her desires for fine feathers or, like Sonia in "On with the Dance," coming to the Rialto next week, earn more money as a masked dancer with which to buy clothes?

Who is right?

The prizes were one yearly pass to the Rialto, one for six months, one for three, ten passes for that week, sixteen pairs and thirty singles.

It would seem that any woman who could put so important a matter in 300 words should be given a prize if she did not add a P. S. without regard for the winning quality of the letter, but the prizes were held to the first fifty.

And a dancer.

Ostensibly to advertise the contest, there was a masked dancer, dressed as "Sonia" in the play, who made four appearances daily in the show window of one of the largest stores, at 12.30, 2.30, 3.30 and 5.30. The window was dressed to suggest a cabaret stage and carried announcement of the prize contest, the paper contributing a daily news story on the dancer and the contest. She was announced to appear at the Rialto the following week without her mask.

The novelty of seeing a woman in tights in a store window instead of on the stage drew throngs to the store at each performance, and was good business since, being that far, many women went in to make purchases. The daily story kept the interest framed and the crowds continued throughout the week.

Meanwhile the paper kept plugging away on the contest with a daily story that made letter writing secondary only to the masked dancer and the replies poured in. Of course every woman read all she could about the play to help her get angle to the reply, and the theatre saw to it that no one went without the facts.

- Large Returns—Small Cost.

The idea was accepted by the newspaper as a circulation scheme and no charge was made for the handling. The theatre contributed the ticket prizes and, of course, swelling its usual advertisement, but the larger spaces did not come anywhere near costing what that much reading matter would have done, for the story started and ended on the front page and in the interval it ran so large on one of the inner pages that it could not possibly be overlooked.

Early in the week the masked dancer was nicknamed "Miss Somebody" and the name stuck, so her appearance at the theatre was advertised under that name when she appeared as a prelude to "On with the Dance." And what might have been a very ordinary act was given real distinction through the hook-up with the window stunt, and she was worth the price of a star act to the house at the cost of a fill-in.

But the best angle of all was the fact that the discussion created a real interest in the problem and the story alike, for nothing lies closer to a woman's heart than the size of her clothes allowance and this interest was real and lasting.

St. Louis Paper Co-operates with Hall Room Boys Comedies

The latest big daily to become a cooperator in the publicity project of the Rialto, by Jack and Judy, is the St. Louis Times. This newspaper, which has featured the Percy and Ferdie Hallroom cartoons for several years, is urging its readers to watch for the adventures of these two boys in the movies, in return for which the Cohens use their own name in each release distributed in that territory.

To call attention to its co-operation with the Standard Film Corporation, which is handling the Hall Room series in that territory, the St. Louis Times ran advertisements, calling the attention of its readers to the fact that the adventures of Percy and Ferdie Hallroom were now in the movies.

The characters Percy and Ferdie Hallroom are depicted by Neely Edwards, "the boy with the winning smile," and Hugh Fay.

Cinderella Feet Employed to Interest in Trilby

Oakland, California, photographers recently went from one end to the other and specialized in cartoons in response to a demand created by Eugene L. Perry, of the T. & D. Theatre, who offered $50 for the prettiest pair of female feet photographed and submitted in the contest, which was organized in the interest of "Trilby." The Mayor, a pays official and the publicity director of the Chamber of Commerce were the judges and the size of the prize and assurance of fairness brought out a big response.

Dancing Academy Stages an "On With the Dance" Stunt

Guyon's Paradise, a Chicago dancing academy with an average nightly attendance of about 1,800, staged an "On With the Dance" contest lately in conjunction with Daniel Roché, the local Paramount publicity man. Two Thursday nights were set apart when a photograph of Mac Murray was given every lady attending, these being supplied by the exchange at a cost of $60. In return Guyon spotted 500 one sheets on the elevated lines for the two weeks the play ran at the Randolph and booked the theatre up with the contest, which is cheap publicity at $50. In addition several lobby frames were displayed and minor publicity stunts put into practise, for it was to Mr. Guyon's interest to make the stunt as big as possible.

Plantation Prelude Used Before "Huckleberry Finn"

Akin advantage of the Mississippi river scenes in "Huckleberry Finn," Hugo Reisenfeld, of the Rivoli and Rialto, used a levee and piano as the opening of this production at the Rivoli, but instead of using colored singers, as is usually done when levee and plantation stuff is shown, he employed the Rivoli chorus in white face and got a dainty and effective setting, as shown by the cut below. This offers a new angle and a change from the inevitable blackface.

"Steamboat Comin' Round de Bend—Toot! Toot!"

The New York Rivoli's prelude to "Huckleberry Finn" was a series of old time songs, with the chorus in ante-bellum dress.
The Old Potato Matinee Still Works Hard

Grauman Specializes in Odd Offerings to Give Variety to His Film Program

CONSTANTLY on the alert for some special attraction to give variety to his film programs, Sid Grauman, of Los Angeles, has offered many odd attractions at his million-dollar theatre. Between Revues and Fashion Shows and pageants, the day of the straight film presentation in large picture theatres seems to have passed. Almost all of the progressive managers now offer something in addition to the feature film, following the lead of S. Barret McCormick, who was the first to establish an actual production department.

Mr. Grauman has the instinct of the true showman and many of his productions have attracted more than passing comment. Lately he discovered in San Francisco an Arabian orchestra. They were about ready to sail for the Orient, but he persuaded them to drop down to Los Angeles for a week and made them one of the features of his bill.

Just before the showing the house orchestra was stopped and the lights were dimmed. The curtains slowly parted to show the eight players seated upon taffetas before an Arabian exterior with a characteristic arched doorway in which swung a lantern of hammered brass and red glass; the one touch of color beyond the violet lights with which the players were flooded.

Used a Special Setting.

For a full minutes the house was silent as the spectator took in the details of the picture. The players sitting motionless. Then they broke into some of their native airs, or rather native airs made suitable to the American clientele, for to European ears the Arabic and Syrian music is even more trying than the Chinese. The instrumentation was stringed guitars of modern design with a huge 'cello-like guitar with plucked strings for the bass. They started playing very faintly and again at the end of the last selection the music decreased almost to nothingness, heightening the effect.

Their program ranged from native love songs to undeniable American jazz and the odd arrangement of strings, heightened by the native costuming, made a pronounced effect.

A masked dancer was employed in a production on the same bill, it being announced that she was a society girl who did not wish to reveal her identity, and much was made of the mystery feature, though masked dancers are becoming too common to excite the comment they were wont to elicit. For this another special setting was used and the star was supported by seconds in two selections, “The Spirit of Water” and “At a Woodland Pool.” The cut shows the setting and also the disposition of the orchestra in this new house, the organ console showing at the right, just below the pillar of drapery.

To Eliminate Competition.

It would seem that the larger houses are employing these special stunts to eliminate the competition of the second run houses. By waiting it is possible to see the same pictures in a week or two at much less cost, but the special productions are limited to the house of origin and must be seen there or not at all. The picture is still the chief entertainment factor, but this production makes it possible to offer something different from any other house, and in the west the Grauman productions more than hold their own with the eastern offerings.

In New York the Broadway is practically the only Broadway production house, if we except the Capitol, which does not seem to have as yet decided as to whether it is a vaudeville theatre with pictures or a picture theatre with vaudeville. The Strand and Rialto and Rivoli place their dependence upon the orchestra and singing with now and then an interpretative dance, but the Broadway goes in for revues and fashion shows, and cleans up.

George Dembow, Philadelphia Fox manager, who was confined to his home by illness, has completely recovered and is back at his desk again.

Ancient Potato Matinees Still Work Like a Charm

ALTHOUGH the potato matinee has not been mentioned of late, it is evident that it still works as well as ever. Harry Kress, of May’s Opera House, Piqua, Ohio, is the latest to swing it and he reports that it is still in good working order. Lately the Memorial Hospital issued an appeal for potatoes. Mr. Kress was doing well with the Griffith-Arctraft “True Heart Susie,” with a longer than usual run, but he figured the local advertising and announced that for a stated day one or more tubers would be the admission price to the matinee. The papers took up the stunt and gave the house and the attraction a lot of publicity, and when it was all over several bushel baskets of potatoes were sent over to the hospital, for many of the kids brought more than one. Mr. Kress lost a matinee, but he more than made it up on the run of “True Heart Susie” and with plenty of good will to spare to boot.

Louise Glaum’s Personal Appearance Helps Business

PERSONAL appearances are only for the lucky few, but the Newman, Kansas City, profited largely through the personal appearance of Louise Glaum in connection with “The Lone Wolf’s Daughter.” Hearing that she was on her way East, the Newman management got into touch with the Hodkinson offices and arranged for a stop over. Announcement was made of her arrival and as the train came in during the noon hour, a mob of stenographers and office workers besieged the star, while the motion picture editors of the local papers looked on and got material for their stories. But the Newman did not stop there. Several window hook-ups were secured with modistes and one with a sporting goods store just across from the theatre, while quarter-page advertisements were regularly run and the Chamber of Commerce weekly carried her portrait on the cover page. The work was done by Milton H. Feld, aided and abetted by Ben Blotcky, the local Hodkinson man.

How Sid Grauman Jazzes Up Los Angeles.

A woodland nymph and an Arabian orchestra were the added attractions on one week’s bill to give patrons something they could not find at any of the other houses.
**Clip and Paste**

Specially Written for Moving Picture World.

When the next theatrical season opens in New York there will be nine theatrical productions devoted to moving pictures in the heart of the city—the Bowery district. Marcus Loew is building an entirely new house to be called the State; Famous Players-Lasky will have the New York and Criterion theatres operating in the Hammerstein’s Olympia building; the Capitol, Strand, Rivoli, Rialto, Broadway and the Stanley are all strung along the great white way within a distance of ten blocks.

Bert Lytell’s first appearance in a motion picture theatre was in a spoken play, "The Cover." In his own stock company, then giving performances in Walluko, on the Hawaiian island of Maui, in 1910.

Ruby de Remer is appearing opposite Eugene O’Brien in his latest Selznick picture, "A Fool and His Money." Miss de Remer is credited with possession of the largest collection of kimonos this side of Japan—and she will wear most of them in support of O’Brien.

Considerable joy is taken out of life for Lentlee Joy every time her name gets into print as Lentlee Joy. Sometimes it is printed "Teutrice"—and other variations include most of the twenty-seven wrong ways to spell it. Because she is playing in "Blind Youth" the printers think she cannot see their errors.

Vitagraph is in a hurry to make known its screen version of the James Oliver Curwood story, "Courage of Marge O’Doone." It is being advertised in flaring billboard "screamers" before it has been released for circulation. That’s enterprise in advance.

"A Full House," Fred Jackson’s farce which, under the title of "The Velvet Lady," with a musical score by Victor Herbert, was presented on the stage last season, has been purchased as a starring vehicle for Bryant Washburn.

"A Winter City Favorite," by Charles Belmont Davis, brother of the late Richard Harding Davis, is to be made into a picture with Dorothy Dalton in the leading role.

Jack Holt and Mabel Julienne Scott are announced to be in the new George Melford Production, "The Translation of a Savage," a screen version of Sir Gilbert Parker’s novel of that name.

Wallace Reid began his new picture, "Too Much Speed," with Sam Wood, with the scenes taken at the Los Angeles Speedway races.

While making a picture in Canada Zena Keefe learned to ski. The name of this sport is pronounced “she.” Hence she learned to she, If Miss Keefe were a male screenie he would learn to she—which would be a real accomplishment.

Augustus Thomas’s greatly successful stage drama, "The Witching Hour," in which John Mason starred for several years, has been purchased for screen presentation by Famous Players-Lasky.

Adding to her labors as the impelling vampire in "Aphrodite," at the Century Theatre, in New York, Dorothea Stone has just begun work on her next screen feature, "This Man and This Woman," for Famous Players-Lasky.

George Stewart, nineteen-year-old brother of Anita, will play the juvenile lead in Doug Fairbanks’ forthcoming screen comedy, "The Mollycoddle."

Since 1915 “A Celebrated Case” has been played by all sorts and conditions of dramatic companies in America and England. Whenever one of these run-down repertory organizations needed a play they inserted "A Celebrated Case" as the grand Saturday night bill. It always scored a hit and was worth seeing time and again. Famous Players-Lasky will now present it on the screen, and this revival will take it into the R. F. D. of screenland.

Making out his income tax recalled to Al St. John that five years ago he was earning $500—working hard for the money —for a day at the carpenter trade. Now he is a screen celebrity contracted to draw $50,000 in 1926. The loss of income on booze would not be missed by the Government if there were enough first class carpenters like St. John.

For the first time since she has appeared in motion pictures, Marie Shotwell in playing “opposite” Thomas Meighan, the new Paramount screen star, will NOT wear her famous diamond pendant. Miss Shotwell will be otherwise and more decorously costumed.

Seena Owen, leading woman of Owen Moore’s "Sooner or Later," has the feminine lead in the newer Selznick screen drama, "The Gift Supreme."

Edith Hallor will be supported in "The Blue Pearl," screen version of the stage play—by Florence Billings, Lumsden Hare and Faire Binney. Lawrence Weber is making the production.

Metro is preparing for the screen a version of "The Penalty," story widely read because Gouverneur Morris wrote it. Lon Chaney will play the role of Blizzard—a different role from his impression as the hypocrisical lama man in "The Miracle Man."

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**COMING TO THE SCREEN.**

Film Version of Plays, Popular Novels and Original Scenarios for the Fans.

"Courage of Marge O’Doone" (Vitagraph).

"The Husband of Edith" (Paramount).

"The Gift Supreme" (Selznick).

"The Man from Blinkley" (Paramount).

"The Blue Pearl" (Selznick).

"A Celebrated Case" (Paramount).

"The Husband of Edith" (Paramount).

"The Woman God Sent" (Selznick).

"The Shadow of Rosalie Byrnes" (Selznick).

"The Penalty" (Metro).

"Harriet and the Piper" (First National).

"Mid-Channel" (Equity).

"Torchy" (Master-Films).

"The Blood Barrier" (Pathé).

"Mollycoddle" (United Artists).

"So Long Letty" (Christies).

"Sherry" (Pathe).

"Determination" (U. S. Photoplays).

"Mystery Mud" (Supreme).

"King Spruce" (Hokinson).

"Mother Suffer" (First National).

"Honey Bee" (Amsterdam).

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While the fact may have no connection whatever with Mary Pickford’s further ventures in matrimony, her divorce from Owen Moore was obtained in Minden, county seat of Douglas County, Nevada.

The once-famous farce, “What Happened to Jones,” will be brought to the screen by Paramount, with Bryant Washburn in the leading role.

Cecil B. DeMille has been appointed a member of the Southern California Committee on Olympic Games. As Mr. DeMille already owns the photographic equipment "away goes Prudence" this is considered a highly appropriate appointment—especially by his press agent.

William Johnson’s novel, “The House of White Satin,” will be brought to the screen by J. Warren Kerrigan.

Peggy Hyland has completed "At the Mercy of Tiberius," the novel of years ago that is still so well remembered, and has been purchased for another screen play, "Desert Dreamers."

Zasu Pitts has under way a screen-drama entitled "The Heart of Twenty," in which she will be starred by Brentwood Productions.

Jane Novak will play opposite Tom Moore in his next Goldwyn—"The Great Accident."

Johnny Hines has been employed by Master-Films to play the part in translation of Sewell Ford’s character, "Torchy," to the screen.

Hobart Henley has delivered to Pathe his latest screen production, "The Miracle of Money," and has gone to Palm Beach for a vacation.

Sooner or later the screen gets ‘em—both play and novels. Now comes the news that the Christians are going to make into a feature comedy "So Long Letty," the successful Morosco farce.

The Sultan of Turkey has ’gone into pictures." Not as an actor, however. He was recently "hot" by his camera and now we can all satisfy that life-time longing to see how he looks and ‘how he got that way."

Olive Thomas has become a futuritarian. She is organizing a society of women whose object will be to prevent motor accidents.

The Goldwyn organization recently turned the roof of the Hotel Walton, Philadelphia, into an impromptu moving picture studio, and before an audience of fans and motion picture showmen numbering more than a thousand demonstrated how the "movies" are made.

Clara Kimball Young will bring to the screen "The Mutiny of Elsinore," with Mitchell Lewis playing the featured role.

Regardless of everything or anything to the contrary notwithstanding, Jack Dempsey’s big fight with Jack Dempsey is coming on, and how he is producing for Pathe, and has now reached the tenth episode of "Daredevil Jack."

Blanche Sweet has just begun production in Los Angeles on her next screen offering—"L’Homme Rich.""

Nasimova’s next Metro picture will be "The Moving Picture World," March 20, 1920.
Lesser Executive Offices Transferred to Los Angeles

With the arrival of Max Roth, general manager of the Sol Lesser Corporation in New York, the transfer of the Lesser executive offices to Los Angeles from New York has been completed. Los Angeles is to be the production, distribution and exploitation center for Sol Lesser, who has previously conducted his international distribution from the Longacre Building, New York.

Lesser will temporarily conduct production activities at the Brunton and the former 20th-Fox outfit. Another feature being filmed is being filmed at Brunton, and George Beban, the other Lesser star, is cutting "One Man in a Million" at the Geo-Beauch studio.

The executive staff for Sol Lesser includes Max Roth, general manager; Harry Hammond Beall, publicity director; F. Reichenbecher, executive assistant; John Lesser, western representative, and E. H. Moser, auditor.

Film Exporter Leaves.

F. C. Shaw, film exporter, left for San- tiago, Chile, on March 2, carrying with him as excess baggage 1,100 pounds of advertising matter and posters for films, which he will distribute throughout South American countries. Mr. Shaw went by train to New Orleans, where he will take a ship through the Panama Canal for San-tiago, this being the only arrangement he could make for transportation out of Los Angeles. During his stay of several months in Los Angeles, Mr. Shaw acquired the South American rights to a large number of new productions.

Arranges for "Comedyart" Distribution.

H. J. Roberts, general sales manager of the recently formed Special Pictures Corporation, has returned to the home office of the company in Los Angeles after an extensive trip in the eastern territory. According to Roberts, exhibitors are in a most receptive frame of mind to receive the "Comedyart" release of Special Pictures Corporation.

While on his trip, Roberts arranged for the handling of "Comedyart" releases with the Criterion Film Company, Atlanta; Major Film Corporation, Boston; Gardiner Syndicate, Buffalo; Ascher Brothers, Chicago; Masterpiece Film Company, Cleveland and Cincinnati; Arthur S. Hyman, Detroit; Henry Delvan, Indianapolis; Ruben & Finkelstein, Minneapolis; Alexander Film Company, New York; Twentieth Century Film Company, Washington, D. C.; Supreme Photoplays, Pittsburgh; All Star Film Exchange, San Francisco and Los Angeles; M. Rosenberg, Seattle.

New Releasing Company.

John J. Hayes, general manager of the Sphinx Serial Company, and the J. B. Comedy Company, has returned from New York with the announcement that he will consolidate with Gilbert Le Roy Clark, general manager of the Pegasus Comedy Com-pany, for the purpose of opening exchanges all over the country to distribute pictures produced by independent concerns as well as their own output.

The new organization is to be known as the Paladium Cinema Syndicate, and part of the plan of the concern is to finance certain independent producers.

Miss Marian Pickering will be featured in two reel comedies to be released by the Paladium exchanges.

Staff of Special Pictures Corporation.

Director-general Ward Lascalte, of the Special Pictures Corporation, has announced the names of the members of the executive producing staff, who will soon begin the production of pictures at the Balboa studios in Long Branch.

George Larson is chief cameraman, with Fred Rengstrom as assistant; C. T. Wilson, assistant director; Bessie Muller, film editor; Archie Warren, property master; Henry Lockwood, lighting expert; Charles Gorton, location and transportation manager.

The developing of negatives will be handled through the Clune Studios, and the release prints will be made at the Moroseco Studio, according to a statement made by Louis W. Thompson, president of the corporation.

Mrs. Seymour Tally Dies.

Mrs. Minnie Tally, wife of Seymour Tally, son of T. L. Tally, of the Broadway Theatre, died suddenly at her home in Los Angeles on February 28. Mrs. Tally seemed to be in perfect health all day of the 28th until about four o'clock in the afternoon, when she was taken suddenly ill. She only lived three hours, passing away at seven o'clock. She leaves her husband, Seymour Tally, and a small son.

Founder of "Camera" Dies.

Elmer W. Robbins, who edited and published the film magazine called "Camera" for the past two years, died at Laguna Beach on March 3, following an illness of long standing. Robbins was well known to the Los Angeles film colony, was associated with the Griffith studios in an editorial capacity for a time, and prior to that was a photographer and newspaper man. He was 50 years of age, and leaves a wife and a young son.

Film Cowboy Killed.

William McPherson, 30 years old, a film cowboy employed in the Grace Cunard unit of the Marion H. Cohn Productions at Na-tional, was killed on March 1, when an automobile in which he was riding to location with four other cowboys, collided with a Pacific Electric freight train near Los Angeles. Practically every cowboy employed in the films attended the funeral of McPherson.

To Visit Daughter in London.

Mrs. Mary Mason, mother of Shirley Ma-son and Viola Dana, has left for New York on her way to London and will visit another daughter, Edna Flugrath, who is now appearing on the stage in England.

J. D. Williams Arrives.

J. D. Wilmot, member of the First Na-tional Exhibitors Circuit, came to Los Angeles from New York last week, on an important mission for First National, the nature of which will be announced in a few days, he said.

Producer Directs Big Feature.

G. B. Samuelson, British film producer now taking films at Universal City, will personally direct the picture, "Desert and Jona-than," with Madge Titheradge, C. M. Hal-lard and Campbell Gullan, English players, in the leading roles.

New Wing Building at Brunton's.

The foundation for a new wing to the administration building at the Brunton studios was laid last week. This new addition will be 60 by 120 feet, and will provide office space for ten new companies when completed. Construction is also progressing on the new paint shop that is going up on the Brunton lot.

Studio Shots

The Mutiny of Elsinore" is the sec-ond of the Jack London stories that will be produced by C. B. Shulman, Inc., at Metro, with Mitchell Lewis in the featured role.

Reginald Barker has taken "The Branding Iron" company, of Goldwyn, to Truckee for snow stuff.

Antonio Moreno has completed his Vita-graph serial, "The Invisible Hand," and is spending his vacation in reading scripts for another serial.

R. B. Kidd, Brunton scenario editor, has returned from a visit to San Francisco.

Dorothy Phillips has gone to New York for costumes to wear in her first picture under the Holubak-Kaufman contract.

Sylvia Bremer has arrived from the East to play a leading part in the coming Mayflower production, "Athlele.

Rumor: D. W. Griffith is coming back to Los Angeles within the month to resume film production in the West.
THE MOVING PICTURE WORLD

March, “Brunet Month,” Going in Like a Sales Month; Will Come Out the Same

With the closing of the first week of March, there is not much in the field at the present of Pathe Exchange, Inc., during which exchange managers and salesmen are competing for prizes valued at $100,000 which are being awarded in the sales records of business ever recorded in any similar period of time. Judging by returns for the first six days, Pathe officials predict that all prizes will be awarded.

Feature business nearly doubled that registered during the last week in February, one of the biggest in the history of the organization. Pathe has been long established as the premier distributors of successful serials; yet, right now, figures of sales on the continued subjects are setting a new high water mark.

Effect of Sales Drive.

The effect of intensified sales efforts placed behind the Mrs. Sidney Drew coming picture, in which her picture is being used to win the stimulating prizes offered for the biggest business recorded on the two-reel subjects, is very apparent in the flow of contracts passing into the home office. The Harold Lloyd series of $100,000 two-reel comedies, are maintaining the flow of business gained by Pathe during the initial release, “Bumping into Broadway.”

Spurred by the tributes paid by the foremost exhibitors of the country to the new series, on the occasion of its recent beat in the Lexington Lynch riots, Pathe’s field representatives are endeavoring to place the news reel in every theatre in the country, and the efforts are also being placed behind the Pathe Review and Topics of the Day, and, in fact, not a single subject distributed by Pathe is being overlooked during Brunet Anniversary Month.

Berman, Back from Exchange Trip, Reports Gratifying Business by Universal Films

HARRY BERMAN, Universal’s general manager of exchanges, after a swing around the circle in an inspection trip to several exchange centers, recently returned to Hollywood. He arrived late last week from Lasky’s, the “Translation of a Savage.”

“The Man of Property,” Nazimova’s next picture at Metro, has just been put into continuity form by Charles Barry.

Allan Dwan, member of the Big Six organization, known as the Associated Producers, has returned from New York.

Kathlyn Williams has been engaged by Benjamin B. Hampton for his all-star plays of famous novels.

George Stewart, nineteen year old brother of Anita, will play the juvenile lead in Douglas Fairbanks’ coming production, “The Mollyodle.

Matt Moore, who has been playing with Emil Bennett in “Hairpins,” has finished his work in that picture and has gone back to New York.

Tom Terris, Vitagraph director, has come West to direct two super pictures at Vitagraph’s Hollywood studio.

J. Warren Kerrigan has begun work on his ninth Brunswick production, “The House of Whispers.”

Charlie Chaplin spent three days at Catalina Island making scenes for his current “First National” comedy, which is said to be nearing completion.

Peggy Hyland, the G. B. Samuelson star, has completed “At the Mercy of Tiberius,” and has started work on her next under the direction of Fred Leroi Granville.

Vivian Rich is one of the leading drama stars for the Fox company.

Brentwood has begun production on another Zanuck-Pathe production under the direction of Henry Kolker entitled “The Heart of Twenty.”

“The Mask,” the first of the new Selig Specials, has been completed by Director Bert Bracken.

Eugene O’Brien, Selznick star, is expected from the East this week to begin work in “The Figurehead.”

Jane Novak will play opposite Tom Moore in “The Great Accident,” his new Goldwyn picture.

Buffalo Exchanges Face Necessity of Moving by Recent Fire Ordinance

With the adoption by the council of the new fire ordinance, the necessity of moving by every exchange in Buffalo, about ten in number, faces the necessity of early moving because of the provision which requires a fifteen-foot space on all sides of exchanges. There is not an office in Buffalo, it is said, which meets this requirement, and moving is the only resort. Managers are given until June 1, 1921.

Two new buildings are now under construction. One is to be built on the site of the old Buffalo exchange, which will occupy part of the F. P. B. building. The first building is now in the hands of the city, and will be occupied by the F. P. B. building.

The fire prevention ordinance was adopted by the afternoon of March 5, and with the approval of all the local managers. The situation is reviving talk of a film building.

Chamber of Commerce Honors Goldwyn’s Philadelphia Head

In appreciation of his untiring efforts in furthering the interests of the organization, the group of the Philadelphia Chamber of Commerce at a luncheon recently presented Chairman Harold M. White, manager of Goldwyn’s Philadelphia office, with a solid silver and copper inlaid cigarette case.

The object of the luncheon was a complete meeting to the city of exchange managers, and none knew what was being assembles after the presentation speech was made by John Clark of the adjustment committee.

Several officials interested in the Liberal Sunday bill, including Dr. H. Charles Hesse, president of the New Jersey Exhibitors Association, F. H. Eggers of the National Association of the Motion Picture Industry, were also present at the luncheon.

Aside from the essential details of production furnished by press departments to all trade papers there is more exclusive important to the picture showmen published every week in Moving Picture World than in any other class publication.
PROJECTION
by F. H. Richardson

March 20, 1920
THE MOVING PICTURE WORLD
1965

Maybe a Spark Did It

FROM the Vitagraph Exchange, Detroit, Michigan, J. M. Duncan, manager, comes the following:

After reading the letter we received today from the Myrtle Theatre, Detroit, Michigan, with reference to a fire in the projection booth of that theatre, which burned up three reels of film.

Mr. Stocker's letter is self-explanatory. In his letter he indicates that probable cause of the fire would be a spark caused by dropping the steel reel into the metal receptacle of the reel inside the vault.

You will note there is no other damage, except to the three reels burned in the vault.

What Stocker Says

The letter in question is from J. E. Stocker, manager of the Myrtle Theatre. He says:

Replying to your request for information as to how the fire occurred, will say that we have two film cans which are supposed to be fireproof. These set side by side just back of the projection booth.

The left hand projector was running. The projectionist rewound a reel and dropped it into one of the film cans (vacant), the right hand one, as one stands with back to projector.

One of these cans has a capacity of six reels and the other five. Each reel has a separate compartment, the top of which is pulled down by the weight of the reel of film. After having dropped the reel of film in, the projectionist turned his attention to the projector which was running, but in a few seconds he smelled smoke, same coming from film. He turned off projector, but all had just gone into the reel.

He was afraid to raise the lid, not being sure which reel was on fire. He did right there, (Ed), also, from fear of possible consequent danger. Soon the flames forced him from the room.

About ten minutes later is was possible to re-enter the projection room, and we found all three reels in the can burned to a crisp. Several reels in the other can were unharmed.

Statement

Within a few moments we reviewed the situation and nothing had happened, using remaining reels of film. Cause of fire, a mystery. The projectionist does not smoke.

The cans except the fireproof were amply proven by the result.

All things are possible in this vale of sin and sorrow, so it is possible a spark generated by friction started the fire, but some things are so improbable that they are pretty nearly impossible.

Any spark generated by such friction as there would be would not, in my opinion, fire film, even though it fell directly on the celluloid. I am of the opinion that there was fire in that can, or the head of a match was therein when the reel dropped down into the compartment. I would say that most likely a bit of hot carbon did the trick, but unless it were a pretty large piece it would have cooled off while the rewinding was in progress. So I am inclined to the view that a match, or the head of a match, got into the compartment somehow. It might lie there for days, or even weeks and then get caught just right and be set off.

Projectionist Innocent

Probably no one will ever know how that fire started, unless the projectionist himself knows and is hiding something, which we have no right to assume. In fact, from what he writes, he describes things such that he makes himself entirely innocent of anything in connection with the fire. He is probably telling the exact truth, even to the fact that he let a motor run the show while he did odd chores around the room. Has anyone had similar experience which would offer explanation?

Manager Appreciates Efforts

Seth E. Barnes, chief of projection in one of Wichita, Kansas, theaters, writes:

Reason why I've not written our department lately is just this: Everything was running along so smoothly that it occurred to me to get a general idea to you with red, white and blue raiment offered us a job acting as target at a great deal less coin then we were getting.

But the proposition looked good at that, and anyhow those who didn't accept would be grabbed by the others. We are now faced with the new job—as they should be—so one fine day we found ourselves on board a boat bound for a place in the Georgia.

Sunny France! Huh, show me the guy who named it that! Show 'im to me, that's all. We came in and worked at least thirty hours out of every twenty-four we were there! But we got along pretty well, and I kept up bit bit and fixed up the old projector and ran a Pathé projector and a motor generator for the Red Cross; as worked on a Gaumont projector two nights a week.

The real object of this letter is to tell you that the return was very excellent. Managers who appreciate the efforts of the projectionist. Mr. Chambers, manager of the Princess and Palace theatres, is a gentleman in all that word implies.

He supplies everything we need, but certainly does expect that he's more than he gets them. Attached find one of his advertisements in local paper.

Will Match Pictures

I was in New York City a few hours last summer, in August, visited the Pathe and Rivoli and will put our pictures up against theirs any old day.

We are enlarging our projection room and installing a third projector. Will send photo as soon as it is done.

Equipment consists of the following: A room eight feet by nineteen, with a seven foot ceiling. The heater near the floor, each 8 by 16 inches. A window three by four feet, which is kept closed in daylight. Two thirty inch vents in ceiling, all of which insure good ventilation and healthful conditions. We have three motor driven, late model Simplex, and a small and a spot lamp.

Use half size Gundlach lanterns, projecting a seventeen foot picture 107 feet to a Minusa screen. Have lens system lined up as per lens chart. Have revolved these three discs, one, driven, a two, driven, and a three, driven, on each projector motor; and also adjustable observation ports as per page 260 of the handbook.

When room is in use, the lamplight is out, and there is no outlet for the fan or any other necessary device. We have a ceiling fan and a air conditioner for the projector room, in this neck of the woods. In fact, it will be the only three-projector installation in this state so far as we know. Mr. Buckley and myself, both in this department, the continued success which it deserves.

Judging by your remark France must have been damp. Real managers, who appreciate talent, painstaking work, and who realize the fact that beauty and artistry of the best production may be ruined by improper projection, should receive due credit.

Their tribe numbers few enough, though it is slowly increasing. Glad to have the photo.

Lens Charts With Power's Projectors

The Nichols Power Company has purchased a large number of lens charts, and hereafter one will be sent out with every Power's projector as a part of the standard Power equipment.

This is a progressive step which is deserving of commendation. Demand the chart with the projector. You are entitled to it and if it is not in the large case or the new projector some one has purloined it somewhere between the factory and your theatre.
New Power Equipment

For quite some time the editor has been peaved at the Nicholas Power Company because it did not produce something of more importance than comparatively minor improvements in their justly celebrated Power's projector. But we now take it all back, for down at No. 90 Gold street we have been introduced to what will, after the latter part of this month, be and become a part and parcel of the standard Power's Six-B projector equipment, to wit, a lamphouse much increased as to size and embodying unique and excellent improvements. In fact, so radical is the change that it is entitled to an extended description.

From floor to top the new lamphouse measures 25½ inches. From front to back wall is 20½ inches, and it measures 11¾ inches from side wall to side wall, the doors extending out a full 1½ inches further on either side.

Ventilation is accomplished by means of twelve 1-inch holes at top and bottom, on either side, plus a 4-inch vent flue, which may be used as an open chimney, or may be connected with the outer air or the projection room vent flue by means of suitable piping. If the latter is done the ornamental top is slipped off, leaving just a straight pipe to connect to.

The Lamphouse.

The lamphouse is of heavy Russia iron. A new and very convenient type of door latch is used, with a handle of bakelite composition. The top is in the form of a hip, or peak, which makes it impossible to lay reels of film or other articles thereon. The cable slots are 9/16 of an inch by 1.5 inches long.

The standard base of the old lamphouse provided for a maximum distance of a little more than 20 inches from center of condenser to aperture. The new base, while it does not place the lamphouse any further back, provides for a maximum distance of 21 inches from center of condenser to film, all that will be required under any condition of practical projection. The added distance is made possible without placing the lamphouse further back because the condenser itself is set back inside the lamphouse.

Just under the lamphouse roof, on either side, is a metal pocket, extending into the lamphouse proper and open at the back. One pocket is 10 inches deep and the other 5. They are intended as drying ovens for carbons—a most excellent idea and one which will make a decided hit with projectionists.

The added size of the lamphouse gives the whole projector a dignified, well balanced appearance and reduces the interior temperature, which in turn adds to carbon capacity and reduces condenser breakage.

The Dowser.

The dowser is of the interior type, cast from gray iron, and is operated by a lever projecting from the front lamp house wall just over the condenser cone. It comes down between the arc and lens and stands about a quarter of an inch from the latter. This should operate to protect the hot lens when the lamphouse door is opened to trim the lamp. So much for the lamphouse proper.

The condenser mount brings the Power's folks up to date in that respect, and maybe a jump or two ahead. In the front of the lamphouse is set a substantial casting measuring 9½ inches square. Its holding flange attaches to the interior wall, which is reinforced to receive it.

The front of this plate is deeply recessed to receive a second square casting, which carries the condenser, and is hinged at its lower edge to the holding casting. By releasing a conveniently located latch, with non-heating handle, the carrying plate is allowed to swing outward, as shown in the illustration, in which position the whole condenser is accessible.

The condensers are carried in a heavy metal receiver of peculiar shape, into which they are clamped by a threaded ring—one point with which I am not sure I agree. Perhaps this is really the best procedure, but I am inclined to think a heavy ring of metal which the projectionist could spring into place would perhaps serve the purpose as well, and serve it more conveniently.

Of this, however, I am not sure. Time will tell and the change, if found advisable, may be easily made. At any rate, the arrangement as it now is is very excellent.

The Lens Holder.

The lens holder rests in a milled groove, so that the lenses are held accurately with relation to each other. The front lens holder is a part of the main holding plate, but the holder of the arc lens rides on two substantial rods which pass through holes in the main plate.

Just below the condenser cone, on the outside, is a large milled thumbscrew, by means of which the arc lens holder may be moved ahead or back so as to alter the
distance between the holders to accommodate lenses of different thicknesses.

This is a decided step in advance, as with it there is no possible excuse for the projectionist not keeping his condenser lenses the proper distance apart.

We would, however, respectfully suggest to the Power Company that the spacing screw be made with a very coarse thread—something like the one now used to move the lamp controls. This suggestion is not intended for any fault in the projector, but it is our opinion that the 1/8-inch threaded journal on the ratchet wheel is too small, and if possible we suggest a coarse-threaded journal.

Our reason for this recommendation is that where a combined moving picture projector and lamp is used, it is or has been found impossible to use the correct condenser combination for moving pictures and at the same time get a clear stereoscopic effect.

This condition may be remedied, if the projectionist is able to space his condenser lenses properly and quickly, as he shoves over to the stereo.

The greater spacing of the lenses provides exactly the condition required to clear up the stereo field. The suggestion of a coarse thread is a slight one, and there is no good reason why it cannot be immediately incorporated.

We trust it will be done.

The Lamp.

Only a brief description of the lamp is necessary; it is a rather heavily constructed equipment of rack bars three-quarters of an inch square, held by clamps which have a spring arrangement allowing the clamps to "give," with a great possibility of expansion and will prevent the bars from "freezing" under any condition. The hand holds of the various lamp controls are of ample dimensions.

They are spaced in such a way as to prevent any possible interference of one with the other, no matter what position the lamp may occupy.

The carbon contacts are V shape and have 5/16 to 6/16 inch of contact made 1/4 deep, or long. The bottom holder will accommodate carbons of any diameters from 5/16 to 5/8 of an inch; the upper holder, carbons from 5/8 to 1/2 inch.

New carbon contact blocks can be installed at any time at slight cost.

The capacity of the lamp is 150 amperes. The wire contacts are unusually excellent. They are designed to do away with terminal lugs. The clamps are so made that a slight interlocking corrugations give both perfect contact and a positive grip. The contacts accommodate anything from a No. 6 to a No. 1 wire and are protected from the heat of the oil by an asbestos shield which extends out over the lower and under the upper one.

Another excellent feature of the new lamp is that all adjustments are made with the lower carbon arm, the upper remaining stationary. This has the effect of not disturbing the center with relation to its position on the axis of the optical system when it becomes necessary to alter the position of the two carbon tips with relation to each other.

The new lamphouse marks a decided improvement in Power’s equipment. It has, in all its details, the unqualified endorsement of the projector.

Cameramen Should Wake Up

Harold E. Davis, Old Town, Maine, who evidently is a live wire and an enthusiast, says:

Although I have read every copy of the World, this is the first time I have seen a letter to the Father of all good projectionists, and when I say "Father" that is precisely what I mean. The World that we are able to put a good picture on the screen and keep it there, always presupposes producers making out-of-focus pictures. Last Friday and Saturday we ran a product which had the scenes of which were out of focus. Directors and cameramen complain that we ruin their artistic work. Well, how they think we can do artistic work with such stuff! I wonder if they ever bother their heads about what they do to OUR artistic work when they hand us such prints. Of course, our people like real well to pay an admissioo to see a production, one scene of which is shown with the beautiful lights that are a blurr, fuzzy mess—¡I don’t think! And the trouble is that they lay the blame for the faults on the producers; when they look into their eyes and they lay it to “moving picture,” whereas it is really due to "fuzzy pictures.” And, furthermore, I think this thing remedied, if one can. And I think you, you providence, I’ll go through kicks.

So this crank twister is starting the ball rolling.

Wanted to Have a Brick.

Yes, Fred Davis, I’ve sat in the Broadway ladies and would have to have a brick at the screen, with hope that it would bounce far enough to dent some camera- men in the eye. As a result of it, I make a brick.

But the cameraman is not always to blame. There is the director who demands what he calls “softness” in focus, which, rightly named, is just plain blur, and is hugely injurious to the eyes of the audience and should not be allowed at all.

The eyesight of a community is of much more value than any artistic idea of "art.” Nine out of ten of the average audience will agree with me that such scenes are not only a blurriness but an aggravation.

Mind you, this criticism does not necessarily hold good if the central objects, on which the lens, is fixed, are perfectly sharp. Under this circumstance, there is no objection to the background being out of focus. In fact, there may be, under some conditions, distinct advantage, and once the audience realizes that it helps focus attention where it belongs. But the fuzzy-all-over picture is several degrees worse the - the - trouble Card Good.

That "Trouble Card" listens mighty good. Wonder how many projectionists will be willing to have your faults bulletin that way.

As I understand it one man handles each machine. But that would not be necessary, since one card could be made to do for both projectors, the notation of faults being supplemented by name or initials of man in charge. The "Trouble Card" plan could serve to promote healthy rivalry between the men, and most assuredly it would help us to get better work. Glad to have details of the new shutter when you are ready, BUT—_you will show us how.

As to Text Books

F. A. Reynolds, Brooklyn, New York, asks for list of books which will be of use in preparing to take an examination as a moving picture projectionist. He wants the "most direct and practical" and those which bear directly on the motion picture projection machine. He says, "I incline Richardson’s handbook as I already have that, but I want something more simple, and less difficult, if possible. There are other books than that on this subject and do recommend to the projectionist, because they contain knowledge which will be of real value to him. But for the beginner the Handbook is plenty. I have either read the study with an apprenticeship he should have no trouble getting by, but he may well have the book besides.

Theodore Andel Company, New York City, and then, afterward, ‘‘Optic Projection.”

I am afraid you, like so many others, are starting out with wrong idea. You seem to be looking for an easy path to a profession. There is no such path.

If you are a householder, and the law has sufficient intelligence to allow you to serve an apprenticeship, serve such an apprenticeship combined with study, and finally pass an examination by reason of the fact that you really do understand your business. That is the only real way to enter the profession of projection.

March 20, 1920 THE MOVING PICTURE WORLD
Among Busy Exchanges

Frederick Resigns as Pathé Baltimore Chief; Whittle Up

AFTER having been associated with Pathé Film Exchange for two years and made quite a record for himself as their representative in Baltimore during that time, Louis J. Frederick resigned his position as Baltimore representative of that company on Monday, March 1, to become the general sales manager of the Baltimore State Rights Film Company with offices in the Palmore and Homand Building, 420-22 East Lexington street.

Mr. Frederick is well known in the Baltimore territory. He will cover the territory including Maryland, Delaware, Virginia and the District of Columbia for the efficient work and was very popular with the exhibitors.

Manager McGarity, of the Republic Distributing Corporation's Pittsburgh branch, has the sympathy of all exhibitors and exchange men in the territory, as a result of the death of his wife, which occurred Saturday, February 21.

Moritz Manages F. P. L. in Buffalo.

Allan F. Moritz, veteran film man, has come to Buffalo as manager of the local Famous Players-Lasky exchange, succeeding Richard C. Fox, who recently resigned to accept a position with Fox in London.

Mr. Moritz is a former advertising man, having once been associated with the firm of Kiernan in New York City.

Leaving the advertising business he took over the management of the Top Top Theatre in Chattanooga and later the Lincoln Theatre in Montgomery, Ala. After a few years in the exhibiting end of the business, Mr. Moritz assumed the position of salesman with the Fox exchange in Washington and later in Philadelphia.

His next jump was to New Orleans, where he was manager of the Fox exchange for a period of three years, resigning in July, 1919, to go with the Famous-Players-Lasky Company in Washington, where he remained five months. When the Buffalo position of manager became vacant he was chosen to fill the vacancy. Since arriving in Buffalo Mr. Moritz has gained many friends in the city and territory, which he has toured thoroughly.

Mr. Moritz announces that the new Paramount exchange will be ready for occupancy April 15. The exchange will be located in the Film Row at the corner of Chippewa and Franklin streets.

Newton E. Levy, coast division manager for Robertson-Cole, left Seattle for Denver this week, after a stay of three weeks.

L. W. Wingham, Seattle Robertson-Cole manager, is back on the job after a two-week attack of the flu. Mr. Wingham announces the engaging of three new salesmen for the Northwest territory. They are A. B. Cleland, Ralph Pielow and C. E. Beale.

Adda Boy, Eddie.

"Eddie" McBride, formerly a reporter on the staff of the Buffalo Evening News, is now breaking into the film game at the Fox office. Clayton Sheehan, district manager, is in Chicago. He recently returned from a trip to the coast.

Landrys Visit Taylor.

L. Landry and Mrs. Landry visited C. A. Taylor, Pathe Buffalo manager, Friday, March 5 on their way to visit Niagara Falls. Mr. Landry is a former assistant general manager of Pathe. While in Buffalo he gave a brief talk to the local sales staff.

"Bob" Lynch, Philadelphia manager of the Metro, has been ill in bed during the past few days. The "boys" all hope for his speedy recovery.

Big Noise in Philadelphia.

C. S. Trowbridge, Philadelphia manager of United Artists, has leased the Metropolis Opera House in that city for an indefinite period. Plans have been arranged for the Philadelphia presentation of Mary Pickford in "Pollyanna" beginning Saturday.

J. Hebrew and J. P. Bethel Promoted.

J. Hebrew, former Philadelphia manager of the Vitagraph, has been promoted to district special director, of Pittsburgh, Buffalo, Albany, Boston, Washington and Philadelphia territory exchanges. J. P. Bethel, formerly assistant manager, has been made the Quaker City manager and R. E. Binns assistant.

F. W. McClellan, Philadelphia publicity exploitation manager for Paramount-Artcraft, has had wide experience and is extending much valuable assistance to the exhibitors.

Saul Melzter, salesman for the Pittsburgh Select exchange, is back on the job after a long siege of pneumonia. Saul spent two weeks at Lakewood, N. J., and afterwards made a trip to New York, where he met the various Selznick stars.

Guiding "Flying A" Sales Destinies in Central West.

From left to right: Charles Filkins, Chicago manager for American; Charles M. Kuebler, assistant to Mr. Filkins, in charge of Chicago South Side; Paul DeGuto, central west sales manager.

Allan F. Moritz
Has taken reins as manager of Famous Players Buffalo office.

Baltimore State Rights Film Company. All of the productions put out by Jans Pictures, Inc., will be handled by the company. Mr. Frederick now represents. George C. Easter, who is secretary and treasurer of the Jans Company, is also president of the Baltimore State Rights Film Company. His offices are also in the Palmore and Homand Building.

Mr. Frederick will be succeeded by Jack L. Whittle, who will cover the Baltimore territory for Pathé. Mr. Whittle is well able to handle their output as he has a wide knowledge of the conditions existing here and is well known to the film men.

Mr. Whittle will be succeeded by Myer J. Wolfert, who for the past five years has been connected with Universal and is a hard working young man. Simon Feldstein will take Mr. Wolfert over the Maryland and part of the Virginia territory and introduce him to the trade.

J. R. Thomson is the new manager at the Pittsburgh branch of the American Film Co., Inc., succeeding B. F. Hubbard, who has taken charge of the American branch at Philadelphia. Mr. Thomson comes from the Buffalo American office, where he did
Koepe! Moves Up in Goldwyn.
A. KOERPE!, for the past seven months manager of the Seattle Goldwyn office, was this week appointed West Coast division manager to succeed A. S. Aronson, who leaves San Francisco March 16 to open Goldwyn exchanges in the leading cities of Australia. Mr. Koeperl has appointed as his successor at the Seattle office F. A. Bernardo, who, as salesman, followed his chief from World to Goldwyn.
Mr. Koeperl is probably one of the best known film men in the United States, having been recognized in many quarters for his ability as an organizer and efficiency expert. At the Seattle Chamber of Commerce, of which he is a member, he is known as "The Business Doctor." He is also a member of the Foreign Trade Bureau of Seattle and he has been a close student of the language and business conditions of South America for the past six years. It is rumored that he will be sent to that continent in the not very distant future to establish Goldwyn branches.

Capt. J. B. MacKay, managing director of the Anglo-Canadian Picture Plays, Ltd., Montreal and London, has returned to Montreal after a successful trip to England, where he formally presented the plan which has been arranged for the distribution of the productions of fourteen British enterprises in Canada through the Specialty Film Import, Limited, Montreal and other cities. The first feature released through this company will shortly be presented in Montreal, it is understood.

Paul J. Swift, formerly of Washington, D. C., has succeeded E. A. Peavey as manager of the Famous Players-Lasky exchange in Omaha, Nebraska.

Fred Solomon, for years books and assistant manager of the Select exchange in Omaha, Neb., has joined the A. H. Blank Enterprises, the Omaha, Neb., exchange for First National releases.

Pathé Omaha Force Plans Clean-Up.
The force of the Pathé exchange in Omaha, Neb., has been greatly increased in anticipation of record breaking business with the Pathé specials and the Dempsey serial. Stuart Gould, formerly exploitation expert with the Famous Players-Lasky exchange in Omaha, has accepted a position with the Pathé force as exploitation man and representative in the field for the Pathé specials. S. A. Galanty, formerly Paramount manager in Denver, has joined the Omaha Pathé force to handle Pathé features in Iowa and Nebraska. George M. Cohn, of Chicago, Louis Frieborg and Don Moore, of Omaha, have also joined the Pathé staff. Eight field men are now representing Pathé from the Omaha exchange, of which Harry Graham is manager.

Stern Tells 'Em Why.
Manager Stern of the Pittsburgh Universal in his weekly talk, Saturday, February 28, to the sales force on exploitation and other subjects announced that he was going to try to have it arranged to offer prizes to the salesmen who think out the best ideas on picture exploiting.
He made it plain to all once more that this is particularly the age of exploitation and also dwelt at length on the fact that the sales force should do all they can to help the exhibitor in this respect.
His pithy discourse was punctuated with a number of references to instances where exhibitors have been greatly helped by ideas that he advanced and he said he was going to keep "harping on this subject" until it became a veritable habit with the "sellers" to think about this important factor in showing pictures.

Andy Sherry, Universal "Ace" salesman, has recently broken all records selling film for the Pittsburgh branch.

Dine Buxbaum on Becoming New York Exchange Head
EXECUTIVES and employees of the Famous Players-Lasky gave a dinner Friday night. March 5, at Reisenweber's to Harry H. Buxbaum, in observance of Mr. Buxbaum's recent appointment as manager of the Famous Players-Lasky New York Exchange.

John C. Flinn was toastmaster and speeches were made by Al Lichtman, general manager of the department of distribution; Thomas Meighan, Paramount Artcraft star; S. R. Kent, sales manager; Clud Saunders, exploitation manager; Jerome Beatty, director of advertising and publicity; Frank V. Chamberlin, general service manager; Oscar Morgan, assistant sales manager; J. D. Clark, manager of the Philadelphia exchange; Spiros Skouras, of St. Louis; Roland Edwards, Norman Collier, Harry Danto, Charles S. Goets, Joseph Lee and Mr. Buxbaum.

Besides the speech-making an entertainment was furnished by several vaudeville artists.


Dana Hayes With First National.
Dana Hayes, one of the best known young film men of the country, formerly with Clune's Attractions and later with Sol Lesser Attractions, has joined the First National.

in Well-Known Key Cities
National force at Pittsburgh and will have charge of "In Old Kentucky" and "The Confession," both of which will be handled as percentage attractions exclusively and put on the same as big road shows.

H. A. Bandy, Goldwyn district supervisor, paid a visit to the Pittsburgh branch, the week of February 23.

Fox in Fine Quarters in Omaha.

The Fox exchange in Omaha, Nebraska, has moved from 315 South Sixteenth street to new quarters at 1408 Harney street that furnishes the best exchange room in the Middle West. The new Fox quarters in Omaha have 6,000 square feet of floor space. An exhibition room has been installed, with desks for spectators. The exchange is equipped with other modern arrangements. M. H. Golden, home office representative, was in Omaha to aid Manager Sidney Meyers and his force to make the move.

Cohen Added to Realart's Sales Force.

Maurice Cohen, formerly connected with Universal and the Gardiner Film Syndicate, has been added to the sales force of Harry E. Wilkinson, the Buffalo manager of Realart Pictures Corporation.

Berman Visits Baltimore.

Leonard L. Berman, who has been in the film business for seven years and is manager of the Arrow Film Exchange in Philadelphia, Pa., and also connected with Korson & Amsterdam of that city, spent several days in Baltimore during the week of March 1, looking over the territory for the productions he wants to sell the state rights on. Prior to joining the Arrow company, Mr. Berman was associated with Pathe. At one time he was connected with the United Film Exchange in Baltimore.

Screenart Offices Filling Out.

The office and sales force of the Baltimore branch of Screenart, which is under the management of Michael Siegel, is now being completed. Richard Harrison has been taken on as traveling salesman and is now taking a trip over the Virginia and Eastern Shore of Maryland territory. Miss Rosa L. Breen has accepted the position of Mr. Siegel's secretary. Miss Breen was formerly with the Quaker City and Hatch Film companies of Philadelphia, and has been in the film business for over a year.

Milton Caplon, president of Variety Pictures Corporation, Baltimore, visited New York City for several days during the week of March 1.

Eddie Dowling with Special.

Eddie Dowling, long with General Film, later with Uncle Sam's army, and just recently back from Cuba, is associated with Special Pictures as New York State representative.

Some Smith!

P. H. Smith, manager of the Buffalo First National office, has returned from a week's trip downstate, during which he visited Syracuse, Binghamton, Johnson City, Endicott, and other towns, closing contracts for much big business.

Building R-C in Cleveland.

M. A. Levy, manager of the Cleveland branch of Robertson-Cole, has added to his force of salesmen. H. L. Beecroft, formerly of Pathe; D. Miller, formerly of Universal, and W. A. Hoffman, recently of Hodkinson, are the new members.

Paul Tessier, Cleveland Pathe manager, recently returned from a visit to the home office, New York, and reports an announcement will soon be made of big plans now formulating.

Sam Morris, general manager of Select, made a flying visit to Cleveland, his old home, and spent a day with his brother, Ike Morris, of the Home theatre.

Svd Rosenthal, manager of National Pictures, Inc., Cleveland, reports the following franchises sold the first week in March: Orpheum, Akron; Dome, Youngstown and Schade, Sandusky.

Jack Lawrence, shipper at the Robertson-Cole exchange, Cleveland, is back to work again after being laid up with a badly sprained ankle.

Slater in Cincinnati.

Fred Slater, Eastern District Manager of Robertson-Cole, was a recent visitor at the Cincinnati branch office. Mr. Slater and Charles Canasame, resident manager, devised plans for conducting an extensive publicity campaign for the "Beloved Chester," which will be shown in this district shortly.

H. A. Ross, Paramount manager in Detroit, has returned from a three weeks' sojourn in the south, where his family is spending the winter at St. Petersburg, Florida.

Kent Goes From Detroit to Toronto.

William A. Kent, former assistant manager of the Select exchange in Detroit, has been promoted to manager of the Toronto office of Select and has already left to assume his new position. He will be succeeded in Detroit by Frank Stuart, former bookkeeper and cashier, and who has been connected with the Fox and former General film exchanges. Mr. Kent is a brother to J. O. Kent, Detroit manager for Select, and has been with Lewis Selznick for the past four years.

J. C. Fishman, of the Standard Film Service, Detroit, is planning a big trade showing of "The Lost City" at the Hotel Statler sometime during the present month.

M. Harlann Starr, manager of United Picture Productions Corp., was visited last week that he is having big business on "The Flame of the Yukon," and that it is playing the best theatres, to bigger business than on the original engagement. Mr. Starr states that all of the Triangle releases are booking up exceptionally well.

Jack Ryder, former salesman with Pathe, has tendered his resignation to become city salesman in Detroit for Vitagraph.

Cincinnati Third Film Center.

Harris P. Wolfberg, district manager for Famous Players-Lasky, said in an address before the Cincinnati Rotary Club that Cincinnati is the third largest motion picture distributing center in the world, being exceeded only by New York and Chicago. In other cities Cincinnatiamped from eighth to third place. Mr. Wolfberg has been retired as president of the Associated Film exchange managers of the Chamber of Commerce because his work takes him to Pittsburg.

Hoyt Ricketts, from the home office, has been appointed as assistant manager to George Dembow at the Philadelphia Fox exchange and Louis Burnstine, his predecessor, has been promoted to the management of the Pittsburh branch. Captain Howard Boyle, the much mentioned "Ace" of the English Flying Corps, is now representive for Fox in this territory. A special effort will be made by Mr. Dembow to have his salesmen in this territory secure a big portion of the $10,000 being offered in the national contest beginning March 8 and ending in April.

Frank S. Hopkins, manager of the Buffalo Universal office, was visited last week by Fred Scheppepe, of the Colonial Thea tre, Elmira, and C. W. Landers, of the Opera House, in Fredonia N. Y., both of whom signed up a number of "Big U" features. Mr. Hopkins has engaged Otto Schroepel formerly Hodkinson representative at the Pathe office, as booker at the Big U exchange. Howard E. Brink, an old Universal salesman, has returned to the fold after a year or so with Famous Players-Lasky.

The "Torchy Triumvirate"—Author, Star, and Producer.

Sewell Ford, Johnny Hines, and C. C. Burr, president of Master Films, which is producing the "Torchy" stories, already in great favor.
Plans of Independent Exchangemen's Association Shown in Committee Report

The most important work of the recent convention of Independent exchange men held in the Capital Film Company's offices, in Chicago, was the report of the permanent ways and means committee which was submitted Saturday morning, February 28.

On this committee are: Chairman, R. D. Lewis, R. D. Lewis Film Company, Oklahoma City; R. C. Cropper, Bee Hive Exchange, Chicago; Al Kahn, Crescent Film Company, Kansas City; D. J. Chatkin, Consolidated Film Corporation, San Francisco and Los Angeles; E. J. Farrell, Major Film Company, Boston; J. E. Pearce, Peace Film Company, New Orleans, and H. A. Kyler, Supreme Photoplays Corporation, Denver.

Considerable discussion, care and thought were bestowed upon the drafting, which was purposely for the mutual benefit of the independent exchange men and to secure for themselves the benefits of a combined purchasing power.

Exchanges to Buy Capital Stock.

The affairs of the organization are to be conducted as a corporation, with non-assessable stock, and its capitalization will be $100,000, fully paid in. The capital stock will be subscribed for by the individual exchanges operating in the various territories throughout the United States—exclusively subscribed for.

The United States is to be divided into a certain number of exchange centers, to be agreed upon later. Each one of these centers shall have the opportunity of purchasing an equal portion of the capital stock and each and every division or exchange center, which is fully paid for, shall receive one vote.

The purpose of the monies derived from the sales of the capital stock is to enable the home office to hold contracts with the producers to pay for productions thus purchased.

The affairs of the corporation shall be conducted and supervised by a board of directors of at least five members. The board of directors shall include the president, secretary and treasurer. The duties of the board of directors, or their direct representative, will be to get in touch with the members and ascertain the nature and class of productions desired and get into touch with producers of such films and obtain them, and arrange with producers for prices on accessories, on the best possible terms; to keep in touch with the various producing organizations and submit to the members of this organization such data as will enable them to know intelligently what is going on and enable them to protect their mutual interests.

Membership to Vote on Contracts.

The board of directors, or its direct representative, shall not have the right to close contracts with producers for any production, or productions, until such contracts have been submitted to a vote of all the members and have received a two-thirds vote of the membership.

The board of directors, or its direct representative, on receiving an offer from a producer, shall submit a copy of such contract, with complete information regarding the class of the production, to each member.

The members shall then vote on the proposition as submitted and the corporation shall be bound by such vote.

The cost of the production to the distributor shall be based on his territorial percentage of the actual cost of the production.

As an example: For a production costing the corporation $25,000, a distributor in a 5 per cent. territory would be assessed 5 per cent. of $25,000, or $1,250.

The home office of the corporation shall be located in New York City.

The home office shall be maintained by assessments on each exchange office, in the nature of a 5 per cent. addition to the cost of all productions to its corporation.

All purchases contracted for by this corporation for its members shall be paid for on a C. O. D. basis.

The productions are to be released under the trademark and name of the corporation.

May Dispose of Stock.

During the convention proceedings it was decided by vote that the number of votes necessary to accept a picture, or pictures, from a producer must be 75 per cent. of the vote cast.

It was also decided by the convention that if an exchange man has been a member of the organization for a certain time and finds it impossible to continue business owing to financial difficulties or for some other vital reason, the organization will buy his stock, if deemed advisable. If not, the exchange man can then offer it to some other exchange in the organization. The organization, however, must be given the first chance to buy such stock.

The members of the committee on territorial rights and percentages, appointed at the convention, were: Chairman, Dave Warner, Warner Films, Cleveland; special advisor, Joe Brandt, National Film Corporation, New York; H. E. Coffee, Empire Film Distributing Company, Washington, D. C., and C. C. Hite, of C. C. Hite Attractions, Cincinnati. Mr. Brandt was selected as representative for the producers.

Following are the Independent exchanges and their owners, which were represented at the convention: San Francisco, D. J. Chatkin, Consolidated Film Corp., Milwaukee; W. A. Baier, W. A. Baier Film Company, Oklahoma City; R. D. Lewis, R. D. Lewis Film Company, Syracuse; T. W. Dooley, Dooley Film Exchange, New York; E. W. Hammons, Educational Film Corporation, St. Louis; Sam Werner, United Film Service, Omaha; Max Waintroub, Fontenelle Film Company, Boston; E. F. Farrell, Major Film Co., New Orleans; J. E. Pearce, Pearce Film Company, Washington; H. E. Colley, Empire Film Distributing Co., Philadelphia; A. A. Millman, Capital Film Exchange, Kansas City; Al Kahn, Crescent Film Company, Denver; H. A. Kyler, Supreme Photoplays Corporation, Detroit; David Mundus, Strand Features, Cincinnati; C. C. Hite, C. C. Hite Attrac-
Republic's Super-Specials
Eagerly Awaited by Trade

ORMAN H. MORAY, assistant sales manager of the Republic, with headquarters in New York, spent two days in the city the week of March 1, on a trip through the Central West.

He had visited Buffalo, Cleveland, Cincinnati and Detroit before Chicago was reached. His mission being to acquaint exchange managers with the forthcoming, big releases of Republic and to open a sales campaign on the new serial, "The Whirlwind."

He found business conditions very favorable in Cleveland, Cincinnati and Detroit, and the outlook very promising. Buffalo was rapidly recovering from the effects of the great blizzard, which seriously affected business in all the big cities in New York state.

Exhibitors in all the cities visited are looking forward eagerly to the release of Republic's first super-special, "A Girl of the Sea," which will take place in the near future. Mr. Moray closed for the first run of this picture in all the cities mentioned. Great interest is also being centered on the release of the first episode of "The Whirlwind," a Republic series that is being eagerly awaited by the trade.

Mr. Moray left for Kansas City, Mo., Wednesday, March 3, and will visit Omaha, St. Louis and Pittsburgh. He will then re-visit Cincinnati.

Paul Busch, who has just completed his sixth week as manager of Republic's Chicago office, informed me that all the leading exhibitors here are waiting patiently for "The Girl of the Sea," "Mothers of Men," "Juliet, Exile," "Little Liversisters," and "Children of Destiny," all super-specials, of six reels or more.

Universal's Chicago Manager Celebrates Fiftieth Birthday

L. LESERMAN, manager of Universal's Chicago exchange, was the recipient of a surprise birthday party, March 2, at the Winter Garden, Consumers building, in celebration of his fiftieth birthday. Morris Hellmann, manager of the Chicago studio, was the host and a merry time was spent.

Louis Laemmle, a brother of Carl Laemmle, made an appropriate address on the occasion. Manager Leserman was presented with a handsome traveler's lunch set by the Chicago office staff. The following were present:

Mr. and Mrs. Leserman and their children, Ruth and Carl Leserman; Mr. and Mrs. L. W. Alexander, Mr. and Mrs. Harry Rice, Mr. and Mrs. Sampson, Mr. and Mrs. Jack Meredith, Mr. and Mrs. W. A. Webster, Louis Laemmle, Mr. Anderson, editor of International News Service, and Messrs. Charles Miller, R. C. Smith, Lipton, Astra- chan, Harold Gallos, Calahan and Plattman.

The Rothacker Film Company
Buys Legget-Gruen Concern

ALEXANDER LEGGET has been appointed manager of the Eastern industrial division of the Rothacker Film Manufacturing Company, his appointment having followed the acquisition of the Legget-Gruen Corporation by the Rothacker company. Mr. Legget came up to Chicago to sign the agreement of transfer late in February.

The Legget-Gruen offices in the Candler Building, 220 West Forty-second street, New York, will be retained by the Rothacker company for its eastern industrial division, and Mr. Rothacker plans to include in this division the branch offices in Philadelphia and Boston, and others that may be established later.

Mr. Legget is one of the pioneers in the industrial and advertising moving picture field and has engaged in prominent and successful campaigns for Swift & Co., the American Tobacco Company, the Waterman Fountain Pen, the Bell Telephone Company, etc.

Express Strike in Chicago
Not to Affect Film Shipments

A express strike was called in Chicago, Saturday morning, March 6, which crippled shipments in and out of the city. About 3,000 employes, including truckers, assortment, bilers, carloaders, collectors, etc., quit work at the time mentioned and it is said they will be joined by the railway express men. Sunday, March 7. The strike is for higher wages.

Ben W. Beadell, Chicago manager of Select, who is chairman of the transportation committee of the Chicago F. I. L. M. Association, informed the writer that all film shipments to tributary territory around Chicago will be forwarded by parcel post, as he had made arrangements with the Chicago post office authorities to handle such shipments.

All film exchanges in Chicago were notified to that effect.

"Comedyart" Pictures in Big Demand

E. C. Davies, Chicago manager of Special Pictures Corporation, with quarters in Chicago's First National office, in the Orpheum building, 110 South State street, advises the writer that hundreds of letters are being received daily at the Los Angeles office concerning "Comedyart" production and numerous inquiries are also made. Mr. Davies says that his business in Chicago is excellent and that distribution of the company's product is being made through the First National office here.

Harry Weiss, Local Manager for First National, Resigns

HARRY WEISS, manager of First National's Chicago office, has resigned, to take effect May 1.

Mr. Weiss has been widely known in the film business, in the middle west, for many years. In November, Chicago manager for the World Film Company and later was promoted to the position of district manager.

In 1917 he was Chicago manager for Metro and returned to L. J. Selznick in 1918, when Mr. Selznick formed an amalgamation with the Central Film Company. He remained Chicago manager until First National absorbed the concern. On March 1, 1920, he was again elected manager of First National's Chicago office and, on the same date, disposed of his interest in the exchange and since his resignation, which takes effect March 20.

Mr. Weiss had made no announcement of his future plans, up to the time of writing. He can be reached at his home address, 568 East Fifty-first street, Chicago.

Arthur S. Hyman Resigns.

Arthur S. Hyman, formerly vice-president and general manager of the Chicago Attractions Company, with offices in Detroit and Chicago, resigned about a month ago, severing his connections with the organization both as a practical and executive. His resignation will be announced, however, under the old firm name, but the policy will be changed to some extent. Announcement of this change will be made later.

George Deubte, formerly with Mutual and Robertson-Cole, has been appointed sales manager for the Michigan territory.

Rothacker Again Off to West Coast

Watterson R. Rothacker, who returned from Los Angeles late last week, left for the Coast City March 12. He will return to Chicago about the middle of April and will leave for Europe some time in May to secure a site for a London laboratory.

He will be accompanied by David P. Howells, the well known film exporter.

Eckhardt Makes Health Trip

C. W. Eckhardt, Fox Chicago manager, is extremely happy these days. He is on the eve, at the time of taking a recreation trip through the South, during which he will combine business with pleasure.

Lewis S. Levin, of the New York office, will have charge of the Chicago office during Mr. Eckhardt's absence.

Around Chicago Picture Theatres

Special Films for Kiddies

By Mary Kelly

OLLYANNA" amounted to an epidemic at the Woodlawn on a recent Saturday morning, when 1,000 juvenile fans gathered to see Mary Pickford in this role. For about three months Managing Director Karzas has been presenting these morning matinees, weekly, for the benefit of the younger generation. And popular affairs they are proving to be, as is easily seen by attending one of these hilarious gatherings, especially when the instigator of the celebration, the glad maid and her infectious personality.

But long before Mary's face smiled from the screen, and, in fact, long before any sort of entertainment began, there were enthusiastic demonstrations among the young participants. The house was a veritable bedlam of chatter and laughter, which was unquelled by the management, except in cases where the expressions of joy
mounted to rowdymess. Then the mere appearance of an usher worked wonders. If appreciation is dear to the heart of any manager let him get the children's matinee house closed through the courtesy of one of his shows. For these careless youngsters bring no prejudices with them, but come eager to laugh at the slightest pretense.

At the Woodlawn this weekly event is fast becoming an important feature. Carefully selected are the films and films suitable movie-fare for the little folk. Their craving for fairy tales is being satisfied through the medium of the film as never before. The fairy tales of old have hitherto existed only between book pages, or have come to life for a brief period on the dramatic stage with its innumerable limitations, are now at the screen satisfying and fascinating the child's imagination. It is this type of photoplay which is customarily picked Saturday mornings, but "Polyanna," the well-beloved, can vie with any of Grimm's or Anderson's fanciful folk for exciting interest.

It was interesting to observe the readiness with which the children accept a lesson in history or geography from the screen. The Crystal Graph (distributed by Goldwyn) revealed a tribe of Indians at Taos, New Mexico, a subject which they hailed with delight and with a certain familiarity. Such settings or segments persons often read of but never seen.

Specialties Seldom Needed

Says the Crystal Manager

VAUDEVILLE or vocal specialties should be introduced in a picture theatre only rarely, and then only because of an apparent necessity for a stimulus. This is the opinion of Thomas J. McKenzie, house manager of the Crystal, who has been assisted by Schaefer Brothers, owners of the theatre.

The Crystal is maintained for the most of the time on a picture basis; but occasionally introduces soloists who serve, as Manager McKenzie says, to assure the patrons that the Crystal management is endeavoring to keep them amused by varying any supposed monotony. This theatre is the second largest room floor house in Chicago, seating 1,350 persons, and is situated in the heart of the business district. It is attractively lighted and artistically decorated, and cost approximately a half million dollars.

One of its most advantageous features is the splendid view afforded from any seat in the house. This is due to the superiority of the screen, on which the figures never appear distorted or out of proportion, no matter where the spectator sits.

May Be Seated.

The daily matineé policy is being successfully carried out, owing to the location, which is in a busy section, where trade of various descriptions flourishes. Evenings the music, furnished by an eighteen piece orchestra conducted by Nate Leavitt, is very pleasant on a strictly picture basis. The big five de luxe houses seriously affected by the recent disagreement between union operators and theatre owners.

Parkside Has Novel Aim;

Seeks to Dodge Publicity

OTION picture managers, it seems, have differing conceptions of just what constitutes a fool (all intensifying adjectives are omitted by women reporters). Most of them will agree that the term applies to the man who doesn't get out his trumpet and blow for himself and his theatre.

But Manager W. A. Dietze, of the Parkside, will have nought to do with trumpets. He scorns even the teeniest tin horn. When the Moving Picture World representative called on him to say "good evening," Mr. Dietze said "good-night!"

"A manager who goes in for publicity for himself and theatre by talking to reporters is a — fool," he asserted. "If he's any good he doesn't have to blow."

The Parkside (if we dare) is a well patronized, splendidly located house on North Clark street, a stone's throw from Lincoln Park. It has about 600 seats. No elaborate presentations are given. Picture programs change about six times a week, and matinees are given daily.

Some of Mr. Dietze's ideas about getting business are very good—but he's too modest!

"In Unity There's Sense," Says

Chateau Manager Menzing

GET the good-will of your employees and you're sure to win that of your patrons," is one recipe for managerial success as practiced by C. F. Menzing, whom Ascher Brothers have recently selected to preside at the Chateau.

And Mr. Menzing, whose big, breezy personality wavers all formality so that in five minutes' time new acquaintances are calling him "Charlie," has a "line" in handling his employes that is extraordinarily successful. Not only for his policy, but because he's a natural mixer, he behaves as one of them and issues his commands and reprimands with a pleasant bluffmone.

It is only necessary to glimpse the genial faces of the Chateau personnel in order to see that this style of discipline is popular. Stage Manager Herbert Green and Musical Director Lynn Hazzard readily admit that they don't mind this kind of bossing—in fact, rather delight in it. And it's a method that is far-reaching in its results. It is creating a house-spirit of "we're here for all the fun we can get," a spirit that is contagious, and to which patrons are irresistibly susceptible. A checking desk maintained without charges and strictly without tips further expresses the idea of willing service.

The practical Ascher injunction to managers of their houses is to be on hand while people are entering or leaving the theatre. No theatre owned by this firm is characterized by this. We have tried it the other way, had cheap music, etc. But that was the wrong basis for successful competition. Now we have a de luxe orchestra and a chummy crowd, of artistic-minded musicians, some of whom are from the Chicago Symphony Orchestra. We have a gifted conductor, Jacques Beaucourt, who devotedly studies each picture and arranges a suitable accompaniment by resorting to his ample musical library, valued at $5,000.

"We have formidable competitors—two of the finest theatres in Chicago—with fifteen minutes' ride from us, and we are selling out. And so is North Chicago. With-in a radius of ten miles there are four houses and two hotels. Across the street is Evanston. There are now plenty of residents here to keep the Howard going, and this theatre has a set policy of presenting everything on schedule, of running four shows a day, two afternoon and two evening. These boxes regularly at 2, 4, 7 and 9 p.m., and are never curtained for the sake of getting in an extra show. Admission prices, inclusive of tax, are 50 cents for adults and 10 for children, regardless of picture.

During the week of February 28 the following films were exhibited at the Howard: "Cronin’s Brothers," Dorothy Draper in "In the Name of Souls," Dustin Farnum in "The Corsican Brothers," Margarette Clark in "All-of-a-Sudden Peggy" and Mary Pickford in "Pollyanna."
**Live News from Everywhere**

**Buffalo Bulletins**

**Pastor Uses Film Piny.**

The Rev. Frederick Cortland Wagner, pastor of the East Presbyterian Church, 467 South Forest, and president of the First Film Corporation, and other members of his church, on Tuesday, March 7, screened a five-reel motion picture feature entitled "As a Man Thinks" to demonstrate his sermon on Sunday evening, March 5. This is the first time in Buffalo history that a minister has used a regular film feature to emphasize his pulpit message and the Rev. Mr. Wagner is to be congratulated upon his step forward. The move shows a new use for the clean film play. A capacity congregation was in attendance, and the move shows that this is also a new way to revivify interest in the Arca."  

**Theatre Owner Fined.**

Bernard Vohwinkel, 555 Humboldt Parkway, owner of the Oriloe Theatre at Genesee and Mortimer streets, was fined $50 by City Judge Maul on Thursday, March 9, when he pleaded guilty to permitting John Fritz, 17 years old, to operate a motion picture machine without a license. Fritz, who was charged without operating without a license, was fined $10. Law provisions that operators must be at least 21 years old.

**Elk Theatre Sold.**

The Elk Theatre, 324 Elk street, has been sold by the Hunt business agency for F. L. Pemlow.  

"Billie" in Church.

Billie Burke was the star of a motion picture show in the North Evans Congregational Church, Thursday evening, March 9. Billie appeared in "Peggy," which was the headliner of a show on the William Lawrence Heimann, principal of the Woodlawn school.

**New Binghamton House.**

The new Hathaway Theatre in Binghamton will be ready for the public in six weeks. The house, operated by Mr. Hathaway, owner, also runs the Stowe Opera House and theatres in Middletown and Oneonta.

**To Build Corning Theatre.**

George Seherr, who owns the Savoy Theatre in Syracuse, will break ground on March 1 for a modern motion picture theatre in Corning, N. Y. He will also erect a theatre in Cuba, and has bought a site on Warren street in Syracuse, on which he will erect a $500-seat picture theatre. Mr. Seherr will also close the Savoy for a short period commencing May 1, when he will remodel the house.

**Rosing Builds.**

Jacob Rosing is building a 2,500-seat house in the vicinity of the Brodway and Fillmore avenue, with $500,000. Work has commenced on the structure, and it will open to the public in September. The house will be managed by George Rosing, now manager of the Fillmore Theatre. The lobby will be 130 feet and the auditorium 110 feet by 120 feet. H. P. Spahn is the architect.

**Baltimore Briefets**

**First Jams Picture Shown.**

PRIVATE showing of the initial production of Jams Pictures Incorporated, "Love Without Question," starring Olive Tell, was held in the ballroom of the Southern Hotel on March 7. March 7 for stockholders and their friends. Many Baltimoreans who are interested in the company attended the screening which was arranged by George C. Easter, secretary and treasurer of the company, who has his office in Baltimore. H. F. Jans and E. J. Fischer, vice-president, respectively, of the Jams Company, attended the event.

**Screens "Air Robbery" for Flying Club.**

The Universal feature, "The Great Air Robbery," featuring Lieut. Locklear, was screened before the American Flying Club of Baltimore at a meeting and annual election of officers held by that organization on that evening. The showing was arranged for by Louis H. Bell, Universal salesman.

**Sunshine Girls Appear in Person.**

A group of ten of the girls who appear in the Fox Sunshine comedies, took place at the Garden Theatre, Lexington avenue and Park Row, for the week beginning March 5. Charles E. Whitehurst, president of the Garden Theatre Company, arranged the trip. The show has been taken over by Elmer Hutchins and John L. McDonal, who also operate the Teddy Bear and Pictorial theatres.

**Blue Bell Changes Hands.**

The Blue Bell Theatre, 1713 Harvard avenue, which was owned and operated at one time by William J. Skelton, has been taken over by Elmer Hutchins and John L. McDonal, who also operate the Teddy Bear and Pictorial theatres.

**Show Baltimore from the Air.**

The harbor facilities and industrial improvements of Baltimore and the McCoy Hall fire as it was razed, taken from an airplane 6,000 feet up, were graphically shown by motion picture pictures taken by George A. Berger, chairman, and Herman E. Tate, of Baltimore, when exhibit at the Builders Exchange on Wednesday, March 1.

**Films at Y. M. C. A.**

Motion pictures are to be a feature of the new series of meetings which are termed industrial evenings, which will meet on Thursday night, March 1, at the Baltimore branch of the Y. M. C. A., and will be continued on Thursday night of each week for sometime to come. "The Use and Abuse of the Twist Dress" is the subject of the first film screened.

**Cincinnati Chat**

**To Have Community Theatre.**

A PROPOSITION to turn the motion picture house on Ludlow avenue in Cincinnati, the only theatre in that city, into a garage has been defeated by a committee of citizens who expect to make it a community theatre. Steps have been taken for the launching of a holding corporation, the stockholders being those who have already agreed to take one share at $100. The company, temporarily headed by George A. Berger, and his assistant, Herman Vogel, secretary, is to have a capitalization of $10,000. Under tentative plans the present management of the theatre will continue. The stockholders of the holding company, instead of accepting their money, agree to take admission tickets to the theatre.

**Exhibitors Raise Defense Fund.**

George Talbot, secretary of the People's Theatre Company, chairman of a committee of the Motion Picture Exhibitors' Association which is to raise $5,000 for the defense of J. M. Frankel, motion picture theatre owner, who has been sued by the Copyright League of America for alleged infringement of copyright on music played in his theatre.

**MUCH LIVE NEWS!**

One of many features!

**Pittsburgh Points**

**Set to Build.**

HARRY A. SITZ, who owns the Opera House at Freeport, Harrisburg, is to erect a new theatre to be erected on the corner of his present location. The building will be on Division street, and will be constructed of brick and stone. The estimated cost of same will be in the neighborhood of $35,000. His present opera house is an upstairs house and has been in use for quite a number of years.

**Gould to Erect Another.**

Sam Gould, the well-known Pittsburgh exhibitor, who controls Arcadia and Atlas theatres on the North Side, has purchased property on East Ohio street, measuring 40 by 120 feet, on which he expects to erect a model photoplay theatre in the near future.

**Celebrates Anniversary.**

The Grand Theatre, Fifth avenue, Pittsburgh, will play two feature productions during its second anniversary week commencing March 15. The house is to be in "The Corsican Brothers" and "Doug-

**Building in Cumberland, Md.**

The Strand Theatre Co., a stock company of Cumberland, Md., is erecting a $25,000 theatre, to be completed by May 15. The house will seat 2,300 persons. Pow-

**An Advertising Agency.**

J. D. Palmer, manager of Palmer's Theatre, Black Lick, Pa., is another of those enter-

**Comedians in Pittsburgh.**

Harry E. Reiff, who has been with the Hodkinson Pittsburgh exchange for the past few weeks, has resigned that position to take care of the Collins Picture Pictures, which opened an office in Pittsburgh Monday, March 6. The company is located with the Supreme exchange on the East Washington Street, and is under the supervision of Joe Bloom, of the Hod-

**San Francisco Slants**

**Cleveland Producers Visit.**

A. COLLINS and W. D. Corbett, of the Collins Motion Picture Studio of Cleve-

**San Francisco has by far more clear days per year and less fog than Southern California**
THE MOVING PICTURE WORLD
March 20, 1920

and expressed surprise that more studios were not more active.

Theatre Plans Bettered.
Knox, Blumenfeld & Orman, proprietors of the Empire Theatre, Napa, Cal., have secured another site for their proposed theatre and are having plans prepared by Architect Reid Bros., 105 Montgomery street, San Francisco, Cal., which will have a seating capacity of 1,800.

The new house will be known as the Orpheus and will be erected at First and Randolph streets.

News in Brief.
George Mann, owner and manager of the Royalite Theatre, San Francisco, has returned from a trip to New York.

Paul Sprague has remodeled his moving picture theatre at Quincy, Cal.

Col. Kelstall has reopened the Wigwam Theatre at Reno, Nev., enlarging the house, modernizing the stage and redecorating the theatre throughout.

The Loyaltan Theatre at Loyaltan, Cal., McKenna and Squires, proprietors, is closed owing to the uncertainty of electric lights, but will be reopened soon as the owners are installing their own power plant.

W. H. Claman has sold the Orland Theatre, Orland, Cal., to W. D. Kemlering, who plans to replace it with a 1,000-seat house. Mr. Claman has purchased the Palace Theatre at Placerville, from L. A. Rattenbury and will build a 69-seat house there.

Seattle Shots
Wright Leaves Northwest Exhibitors.
B. WRIGHT has resigned as manager of the Northwest Exhibitors Circuit and a new manager will be appointed for the immediate present, according to James Q. O Connor, chairman of the circuit. At an important meeting of the members, however, has been called for next week. That Wright’s resignation is not due in any way to the positive or negative manner was the statement made by both Wright and O’Connor.

Stillwell Settling Plans.
C. E. Stillwell, of the Stillwell Amusement Company of Spokane, spent several days in Seattle this week rounding out his plans for the $700,000 theatre that he will build in Spokane this summer.

Kelshall to Handle Powers.
Ray R. Kelshall, of the newly organized Theatre Equipment Company of Seattle, has been appointed sales representative for Powers’ Cameragraphs in Washington and Alaska. The deal was consummated last week after several conferences between S. S. (“Dick”) Cassard, assistant general manager of the Nicholas Power Co., and Mr. Kelshall, who took place in San Francisco, Portland and Seattle. At the same time Mr. Cassard accepted Kelshall as the company’s representative and Supply & Cord Co. of Portland, as Oregon representative.

Kelshall has already established the Theatre Equipment Company in temporary quarters at 1919 Third avenue. Work will soon start on a new building for him just three doors farther up the street. Mr. Kelshall is one of the most popular young men ever to work in the theatre business in Seattle, having made friends with the trade during his long service with the H. A. Johnson Company, and his exhibitions were more or less a matter of course, and doubt was having a new venture is a success.

Unreasonable Censor Demands.
On account of the unreasonable demands being made by the State Board of Portland, Oregon, all Northwest motion picture dealers are on strike. One of the last and most formidable arguments used by the exhibitor defenders is Melvin G. Winstock, picture theatre manager of Portland and a champion lobbyist. Although Mr. Winstock is now employed out of the Seattle Palace of RKO, he was on the job from time to time in Portland for several weeks in Portland, so as to be constantly on the job.

Censor board is demanding that the pictures be shown, at a cost to the exhibitor of fifty cents a reel, in the civic auditorium; and it is the opinion of anyone who is interested may come to see the pictures at this showing. The exhibitors are asking at least that the pictures be reviewed at their own houses, so that they will get the benefit of the advertising that these free admissions will give.

Big Y Branch in Portland.
In order to serve its Oregon exhibitors in a quicker and more efficient manner than is possible from the Seattle exchange the Vitagraph Company is opening a branch in Portland.

Seattle Personal.
E. S. Schubach, manager of the New Grand Theatre, Portland, Oregon, was shopping in Seattle last week.

E. K. LaChappelle, manager of the Mineral Theatre, Portland, Oregon, was another infrequent Seattle visitor.

W. H. Winters, manager of the Seattle Stage Theatre Company, is starting on a business trip, calling on Simplex dealers in Portland and Spokane.

Canadian Chips
Davis Amusement’s Birthday.
A new anniversary week was conducted during the week of March 12-18 by the Davis Amusement Enterprise, an independent moving picture exchange having offices at Toronto and Vancouver. The company celebrated its first birthday on that occasion, and the sales forces of the two offices made a special effort to get along for the week for every release available.
The success of the anniversary week shunt shown that a film exchange can stage a special drive.

Exhibitors Like Dempsey Serial.
That the new Pathé serial, “Daredevil Jack,” in which Jack Dempsey, the heavy-weight champion, plays a positive role, the success and the activeness was indicated by the manner in which the picture was sold. In some cities, at the friends turned out for a private screening of the first three episodes of the story at the Dominion Theatre, Ottawa, Ont., on Monday evening, March 1. It was intended to show the reels to a few of the local exhibitors, but after the word had been passed around there was a rush of practically all moving picture men in Ottawa to the theatre. The showing was conducted under the personal eyes of Arthur Larente, of the Montreal head office of the United Film Import Limited, which controls the release.

Lord Beaverbrook in F. P. L.
Announcement has been made at Toronto, Ontario, regarding the developments in connection with the proposed players Canadian Corporation, to the effect that “Lord Beaverbrook is understood to be a gubernatorial player of the famous Canadian Corporation. He was slated for a place on the company’s board, but felt that it would not be good policy to appear as a director.”

Kaufman Secures “Husbands and Wives.”
H. A. Kaufman, of Toronto, general manager of the Toronto Amusement Corporation, has announced that his company has secured “Husbands and Wives,” starring Vivian Maierdoll, for another exclusive Canadian Corporation. He was slated for this release during his recent trip to New York.

Exploiting “1210.”
The Exhibitors’ Distributing Corporation, Limited, with head office at Toronto, Ontario, has secured the Canadian distributing rights for Herbert Brenon’s special feature, “1210,” starring Maude Adams. The firm will introduce this attraction to exhibitors throughout Canada, and the arrangements were made for trade showing in important centers of the Dominion, for these exhibitions taking place on March 5, in cities extending from Montreal to Calgary, Alberta. The four cities and the theatres with which they have been scheduled to theatre men included Toronto, Allen Theatre; Montreal, Strand Theatre; Winnipeg, Province Theatre, and Calgary, Regent Theatre. This is the first time in the history of moving pictures in Canada that a subject has been privately introduced to the trade in a string of cities thousands of miles apart simultaneously.
The Exhibitors’ Distributing Corporation has offices in each of the above cities except Halifax. Last year this exchange literally sold out all over Canada with “Mickey.” The company officials are making special emphasis on the fact that “1210” was produced in London and Paris.

Kentucky Kernels
Phoenix Increases Stock.
THE Phoenix Amusement Co., Lexington, Ky., recently increased its capital stock from $100,000 to $150,000. This was done in order to take care of a merger whereby that company is being bought by the Col. H. F. Campbell, O. C. & Nashville Co., by H. S. Sparks, who has been operating it for two years.

Theatre Changes.
At Midway, Ky., the Amuse Theatre has been moved to a building in Lenex and E. H. Childers for $15,000.
The Savoy Theatre, Nicholasville, Ky., has been sold by J. W. Beasom and J. A. Hampton, Q., by H. S. Sparks, who has been operating it for two years.

Theatre Incorporations.
At Hebbronville, Ky., the Hebbron Amusement Co., has been incorporated by Herbert Common, Frank Hossman, and W. R. Garrett, to operate a picture theatre.

With a capital of $5,000, the Dixie Theatre Co., Owenton, Ky., has been incorporated by R. M. Pulillo, R. B. Mason and A. V. Watson.

The Audubon Amusement Co., of Louisville, has been incorporated with a capital of $10,600 by L. P. Duncan, Robert Holle Madison and others to operate a moving picture theatre in the vicinity of Audubon Parks.

Loew in Louisville!
Col. Fred Levy, the big noise in local theatrical circles, including moving pictures, is interested in a deal whereby Marcus Loew, of New York, and others are considering plans for a large new house in Louisville, probably a moving picture theatre, but nothing definite will be given out by the Colonel for the time being.

New House for Danville.
Danville, Ky., reports that M. G. Weisiger, proprietor of a picture theatre in that city, is planning a new house with a seating capacity of 1,500 and cost not known. The report appears to be more or less of a pipe dream, as Danville, Ky., could hardly support a house seating eight hundred people even during the college season.

Louisville Theatres to Help.
The Alamo Theatre and Rex Theatre, of Louisville, recently offered to give one-half of its business, all being local, to any one bidding for Camp Taylor, to a fund being raised by the city of Cincinnati to Louisville roadways. Theatres and merchants raised over $20,000 during the war to purchase land for Camp Tay- lor. The land was later bought by the Gov- ernment, and finally the men received a part of their money back.

Puduck Comes to Frost.
A report recently received from Puduck, Ky., stated that plans were being made for the erection of a $150,000 theatre on the downtown district. Names were not mentioned. Mr. Puduck, Ky., can support a good house and is badly in need of a modern, high-class theatre.

New Crab Orchard House a Success.
Bruce & Goodwin recently completed a new theatre at Crab Orchard, and the building has been running for some weeks with fair success.

Bowling Green Booms.
Bowling Green, Ky., reports that plans are
**THE MOVING PICTURE WORLD**

March 20, 1920

**Thomas Ince Offers Columbia Students $2,000 for Photoplays Suited to Needs**

THOMAS H. INCE offers a prize of $2,000 to any Columbia University student writing a photoplay suited to his needs. This does not mean that he will pay that sum for the best story submitted to him, but the reward will be received by as many of the students as create purchasable material.

In addressing the cinema composition class as well as students in short story-writing and dramatic construction last week, Mr. Ince touched upon various angles of writing for the screen.

"It is a difficult subject," he said, "and there are no hard and fast rules to guide the beginner. Through experience such as I have had, however, certain facts have been made clear to me which may be of help to others. Producing pictures for nearly nine years is apt to have taught one what to avoid, at least.

"Of paramount importance in the construction of a play for the screen is the human appeal of your subject as well as the way you develop it. Just as the best actors are the most natural ones, so the best stories are those which are closest to real life.

**Cites Charles Ray as Example.**

"Of course an uneven sequence of humdrum incidents does not constitute a story merely because the characters and their actions have really lived and had their being. There must be intrigue, conflict, suspense and climax no matter what characters are involved or what expedients are employed. And they must be natural.

"My success with Charles Ray is proof of this. It was my aim in making him a star to present to the public a young man such as everyone had known at one time or another—in direct contradistinction to the tailored and curled favorites who occupied the screen. I chose him because he had the shyness, the awkwardness, the simplicity of thousands of our American youths, and I felt certain that the time had come to give the public a star who was closer to them than the forced masculinity and obvious good looks of those who were popular before Charles Ray became a favorite."

**Natural Situations and Clean Stories.**

"And in providing plays for him I bore in mind something that everyone writing for the screen should not overlook. It was to place him in natural situations alone. I never saw him as a forced character and no one has ever seen Charles Ray do an unnatural thing. It would be well for students of the photoplay to realize this.

"Clean stories, too, are what the public wants. Most producers realize this. Certain better or even the salacious or suggestive story has passed and writers for the screen can do nothing better than to keep this fact before them. A screen play which fits in with the necessary elements of drama in it, stands a fair better chance of being produced than the most cleverly constructed story which does not measure up to the moral standards of average audiences. Of course there are exceptions among producers, but my advice is to let them order such stories from those writers they know. The beginner stands a small chance in attempting a daring story, or, if I must be frank,"

**Idea Is WhatCounts.**

"In fact, the idea is what counts with a producer. If your synopsis contains the fundamentals of a story, you can rest assured it will be bought with alacrity—if, of course, it meets the approval of the producer to whom it is submitted. Study the screen. Learn what the various companies are doing, watch the star you have in mind for your story you are creating, and you will profit."

Answering various questions put to him by the students, Mr. Ince said that it was not a difficult thing for him to develop the continuity of the story submitted, that a synopsis as brief or as elaborate as the scheme was worth, answered all requirements. He stressed the importance of a worth while idea, however, or the pivotal thought of the story. That, he said, must be brought out clearly irrespective of the length of the narrative.

The unhappy ending as opposed to the "kiss and clinch" for the final scene, he is not opposed to, if it is the logical conclusion of the story or if it teaches something. Substantiating this, Mr. Ince mentioned "Beau Brummel," in which ends with the death of the principal character. His spirit is seen to leave his body and meet the soul of his wife, whose death had motivated the drama. The pictures were well received.

Despite the volume of the book or play on the screen, and the fact that staff writers are maintained by all the large producers, Mr. Ince assured his audience that the market for original stories from free lance writers was never better. Answering the inquiry of a student as to the best way of becoming a staff writer, Mr. Ince put it succinctly, "Write a good story and I'll hire you to come to Culver City and work for me."

**"Soldiers of Fortune" Opens**

Theatre in Carbondale, Ill.

The New Barth Theatre in Carbondale, Ill., opens its third March with an elaborate program. The house is owned by the Barth Theatre Company, and is to be known as "The Theatre Beautiful." Capacity audiences attended the opening to inspect the new house and witness the new and unique feature attraction, "Soldiers of Fortune."

Numerous floral wreaths sent by friends of the management were displayed in the lobby, and a program consisting of an all-singing and all-dancing musical program was arranged for the occasion with Miss Jacobs, of Chicago, at the orchestral organ as the principal attraction.

**Directors of Famous Players—Lasky Re-elect Its Officers**

A Dolph ZURK was re-elected president, and other officers were re-elected for the regular one-year terms at the organization meeting of the directors of the Famous Players-Lasky Corporation held Thursday at the corporation's home offices, 455 Fifth avenue.

Jesse L. Lasky was re-elected first vice president, and Cecil B. DeMille was re-elected director-general.

Other officers re-elected are as follows: vice president, Carl B. Laemmle; treasurer, Arthur S. Friend; secretary, Elek John Ludvig; assistant treasurers, Emil E. Shauer and Eugene Zukor; assistant secretaries, Ralph B. Madison, Frank Meyer and L. S. Wicker.

The board declared the regular quarterly dividend of $1 per share in common stock, payable April 1 to stockholders of record March 16.

**What! the Rent Lowered!?**

Emmy Wainhouse, of course, registers surprise in her father, "lifting shadows."

**Gloverport May Rebuild.**

Plans are being discussed at Gloverport, Ky., for rebuilding the Bushman Theatre, which was destroyed on December 26, just after the night performance ended.

**Paris Minister on Rampage.**

Paris, Feb. 18—The following hail, "Four local churches have leagued to make war on Sunday movies, and one of the pastors, the Rev. W. A. DeMille, addresses the shibboleth drama as an institution, 'destructive of womanhood,' and a divorce breeder."

**Shutter on Market.**

The Perfect Projector Co., Louisville, capital $20,000, has been incorporated by Virgil Winters, J. Levi, J. C. Watson and others, to manufacture and sell shutters and appliances for moving picture machines. Winters has been working for several years on shutters, in the meantime having been a well-known machine operator. He has brought out one of two shutters before that proved satisfactory.

**Jensen-Von Herberg Contract Among Many Closed by Select.**

SELECT branch managers, spurred by an extension of two weeks' time on the sales drive, report from the branch office a continued rise in bookings for Selznick productions. The extension of two weeks was caused by the withdrawal of the ink which swept the country last month, during which time several salesmen were unable to make their regular calls.

The sales drive, according to Charles Rogers, sales manager of Select, has been one of the most fruitful of any ever held within the organization. The Select branch at Seattle reports the signing of contracts with the Jensen and Von Herberg circuits for Portland and Tacoma. The signing of these contracts is considered by the Seattle office as one of its best accomplishments of the year.

Manager Henry Siegel, of the New York Select exchange, began a local campaign last week for the selling of past screen successes, having had several new prints of the pictures. Among those subjects may be named those in which Norma Talmadge, Alice Brady, Constance Talmadge and Clara Kimball Young took the leading parts. The prints are offered at an attractive price and Mr. Siegel reports that the circuit and individual bookings have been quite large to date. Mr. Siegel believes that a screen success can be repeated the same as a stage production.

UNDER way for a modern house with a seating capacity of 1,500, costing $100,000. Bowling Green is growing fast, and is maintained crowded, due to the oil boom, with the result that a good show house should headway.
Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

Is Fogyism a Factor in Preventing Use of Film in New York Schools?

An interesting feature of visual education in schools is a series of informal conferences which are being held in connection with the department of education in the New York City schools, of which Ernest L. Crandall is the head. These conferences, which are merely opportunities for the discussion of ways and means to an end, are the forerunner of something more definite. Through them a clearer idea is being gained of the film situation as it stands in the schools of the metropolis.

One of the facts learned is that there is no a penny appropriated for moving picture equipment in the schools of New York City. This is the underwriter who persists in placing every obstacle possible in the way of the use of the moving picture equipment in the schools. Teachers and pupils to secure moving picture equipment with funds raised through their own efforts has been met in many cases by a ban placed on the use of such equipment through more or less exaggerated ideas of fire hazard.

In one high school that we know of, for instance, a standard machine bought with funds raised by teachers and pupils three years ago is still in disuse on account of the insistence of fire underwriters that the machine is unsafe. This machine, we understand, is enclosed in the regulation booth in the auditorium.

Suggest Investigation of Danger.

While we agree that proper care should be taken with regard to the fire hazard in public buildings, would it not be a good idea for some of those in authority to spend some time on some investigation of the thing to be feared. Why not call in disinterested projection experts, get at the root of the trouble and try to devise some means of standardizing, moving picture equipment to be used in schools, and this, by the way, without shutting off the avenue to available good material, the majority of which is to be found on the standard width film.

There is much food for thought in the above, but the relation of the moving picture film to modern education is too important to be longer ignored. A suggestion made at the last conference to demonstrate the possibility of making use of the film in classroom work, first in the study of biology, seems a good one, for the reason that it is one subject which the screen in the New York public schools is thoroughly prepared to handle. This may be a means of convincing the incredulous of the value of animated visual instruction.

While no publicity was requested on the conferences referred to we feel that all the encouragement that the press can give to those who are striving further the cause of visual instruction is none too much.

Reclaiming Everglades Shown in Film Magazine

Some of the pictures which will be released under the title of "Reclaiming the Everglades" in the Paramount Aircraft Magazine of March 14 show the work of reclaiming 4,000,000 acres of land for civilization. Already as a result real estate which a year ago was worthless is now reported to be selling for $25 an acre, with a heavy drainage tax to boot. The process differs from western reclamation work where irrigation has to be introduced, because in Florida the need is to drain water already flooding the soil. In addition to a searching study of this scientific work, there are also included scenes among the Seminoles. A boys' barber shop is also a feature of this number of the Paramount Magazine under the heading of "Haircuts on Horseback" and covers the subject in a thorough manner. "Three Minutes of Wit and Wisdom" from the Smart Set Magazine and "The Bone of Contention," an animated cartoon by Paul Terry, close the reel.

Modern Song Writers in Film Magazine

The Famous Players-Lasky's cameraman recently invaded the workshops of the leading popular song writers and made a picture of their activities. The methods of the old-time composer who sat and dreamed away the years to gain the recognition of the public are shown the creators of popular melodies grind away on schedule time to produce "hits" by the dozen.

Another incident in this release is a brief trip to the land of the Rising Sun. The Nipponese Empire has a few little known pastimes and pursuits that are revealed to the world in this picture called "The Universal Outdoor Sport of Japan." The secret of who rings the temple bells and feeds the sacred deer, trivial but important incidents in the empire's life, are given general publicity in the Paramount Magazine of March 28.

Ford Weekly Shows the Making of Silverware

The Ford Educational Weekly No. 192, "What Ever Happened to the Camera," filmed by Goldwyn Distributing Corporation, deals with knives, forks and spoons, and sandwich trays, casseroles and meat platters. In this film we see how utensils are used, but how they are made. The picture reveals the method through which the metal for the bowl and handle end up, placed between great rollers that it may be broadened for the bowl and handle, then cut into the proper shape and curved by machinery. The process of making a knife is also shown, how the design is stamped on the handle, the two hollow portions fastened together, the blade shaped and fitted into the handles and how they are sharpened and polished.

Another part of the film deals with the manufacture of casserole and sandwich trays, their shaping and perforation in lacy designs. It also shows how the tinning is put on the inside of a chafing dish and how the covers of meat dishes are made.

Roosevelt Dam Presented by Prizma Color Method

PRIZMA's release for March 9, through Republic Distributing Corporation, is "The Roosevelt Dam." This project is considered one of the seventh wonders of the world, and it is probably the first time exhibitors have had the opportunity to show it to their patrons in colors.

An announcement in connection with the release says: "This reclamation project is one of the greatest engineering achievements ever accomplished. Great difficulties were overcome in placing this monster dam across the Salt River in Arizona. Once accomplished it created a lake thirty miles long and four miles wide. It stored enough water to supply 200,000 acres if no rain fell in five years. The masonry of the dam is 284 feet high and the cataracts from the spillways are 60 feet higher than those of Niagara." Roosevelt Dam is located on the scene of ancient Indian irrigation systems long since destroyed.

This Prizma reel presents a comprehensive view of the dam, its wonderful mountains are discarded in the modern system of flood gates, canals and ditches which distribute the water to thousands of farms. It ends with a characteristic picture of the late Theodore Roosevelt, whose initiative was responsible for the building of the dam.
Canada Urges Pictures and Municipal Theatres to Fight Educational Problem

A

The National Educational Conference in Winnipeg, Manitoba, a few years ago, it was urged that moving pictures should be used for the nationalization of the great foreign population of Canada, where the problem of languages is acute. It was felt that official Canadian scenes, industrial, farm and other subjects would have the effect, when shown, of building up admiration for the Dominion and that they would tend to stabilize the situation. A proposal to have pictures of the schools was also discussed at length and this plan received considerable favor.

During the recent conventions at Ottawa, Ontario, of the Teachers' Institute, the definite suggestion was made that the Canadian Capital should erect a municipal theatre where geography and other subjects could be taught by moving pictures to school children at specified hours each day. The construction of such a theatre would make it unnecessary for the use of the equipment in the different schools, and it would also insure the best projection, it was urged.

In connection with this proposal it was urged that geography is of such importance that wars may be won or lost through a knowledge, or lack of knowledge, regarding the geographical phenomena of a country. With the erection of a special theatre, it was urged that opportunities could be provided for the presentation of special film subjects to adult gatherings. This extension of the work would enable many parents to learn of many modern developments.

The Imperial Order of the Daughters of the Empire recently arranged to secure the use of moving picture theatres in various cities, so that educational pictures can be screened at special children's shows for which no admission fees will be charged. The first of such performances was given at the Regent Theatre, Ottawa, Ontario, when more than 4,000 children availed themselves of the opportunity. The Canadian film which had been prepared by the Department of Trade and Commerce. In the opinion of D. W. Johnson, lecturer of the department, these pictures gave children the best possible geography lesson.

A few weeks ago moving picture shows were held in the penitentiary at Kingston, Ontario, at the Prisoner of War in Quebec and at the penitentiary in Manitoba, when various educational, industrial and scenic pictures were presented to the inmates. A number of the prisoners had never before seen a presentation of moving pictures. This was intended as an educational feature, and the undertaking proved so successful that it has been decided to continue the experiments.

These developments are of a national character in Canada and do not take into consideration the actual presentation of pictures in schools, colleges and churches on odd occasions, or the screening of appropriate subjects at farm institutes in rural centres, at fall fairs and at club meetings:

Red Cross Offers Producers Use of Scenes Taken Abroad

The Bureau of Motion Pictures of the American Red Cross through Director W. E. Waddell announces that it has a large stock of original negatives embracing shots which might be of material use to feature producers as atmosphere.

This film was taken by Red Cross cameramen of experience, thoroughly familiar with feature requirements, and includes scenes in France, Belgium, Italy, Russia, Montenegro, Serbia, Albania and that part of the Rhine territory occupied by the American army, as well as other parts of the world where Red Cross operations have been and are now located.

While the Red Cross bureau is not in the film business commercially, yet it is conducted as nearly a self-supporting basis as possible, and directors are invited to correspond with the bureau when in need of such material, which will gladly be furnished at commercial rates.

Some Things Worth Knowing

That a moving picture of about forty feet in length has been produced by Harry Levy, the Baltimore moving picture man, for the Safety and Welfare Bureau of the Baltimore & Ohio Railroad Company, which gives a warning to motorists and people generally about crossing and walking on railroad tracks. T. Broderick is the head of this bureau of the B. & O. and it is proposed to use the strip of film in the moving picture theatres in towns all along the railroad system. It is now being shown in the Baltimore City theatres and has been passed and approved by the Exhibitors' League of Maryland.

That the Ohio State College of Agriculture has decided to introduce motion pictures as a means of recreation and information.

That steps are being taken to begin the use of motion pictures in the public schools of Beatrice, Neb.

That $95 was subscribed by those present at the informal conference on visual education held on the evening of February 25 at Cleveland, Ohio, toward meeting the expenses of the "committee of nine."

That the study of detective methods which was to have appeared in an earlier issue of the Paramount Magazine has been postponed until March 21. This picture shows the method of using the Bertillon system in identifying criminals by fingerprint.

That the April 4 issue of the Paramount Magazine will contain moments in the life of Jacques Soudan, the explorer and Arctic explorer, in which he trails the frozen north in quest of subjects for the camera. "A Storm at Sea" is also a feature of this issue of the Paramount Magazine.

That the Fox News boasts some startling scenes shot from an aeroplane over the city of New York. In this picture the cameraman came in closer touch with some of the skyscrapers than he probably ever cares to come again.

That Kinograms for March 9 records the birthing of a new nation, the Serbians, in addition to scenes at the water and ice carnival at Banff, Canada, chemical warfare demonstrations at New Orleans, and winter frollicks at St. Moritz.

That the International News Reel No. 9, showing scenes photographed in an aeroplane flight over the Alpine, provides startling evidence of the kind that have been made. Other well photographed events are the fighting in action on the Mexican border, making seamen for the merchant marine at the Virgin Islands, and the Giants training in the southwest.

Synchronization Is a Feature of Pictograph

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Genuine novelty, created by J. F. Leventhal, of the Bray Studios, is the leading subject in the Goldwyn-Bray Pictograph B 7080, which has for additional features "Through the Guiana Wilderness" and Jerry's "A Grand 'Tale of a Wag."" The opening subject, called "Prof. B. Flat," is a marked step in advancement in the attempt to synchronize the action of figures on the screen with music. Mr. Leventhal has combined the action of a moving figure with notes of music. The leader, as a pictured figure, in hand, leads the orchestra, while the musicians read the notes as they are flashed upon the screen.

"Through the Guiana Wilderness" presents the first moving picture ever taken in a little known part of British Guiana. The cameraman journeys up the Essequibo river, meeting odd types of people, many of whom still adhere to curious customs. This theme of travel in the strange native boats are portrayed in the comic cartoon Jerry on the Job develops a new method for exterminating mosquitoes.

Burton Holmes Reveals Kingdom of Yellow Robe

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The subject of the Paramount-Burton Holmes Travel Picture of March 14, "The Kingdom of the Yellow Robe," is a study of Siam. In a recent camera tour Burton Holmes discovered the reason for its colorful name in the fact that every male subject of the kingdom must, at some time or other, wear one of its many monasteries and become a mendicant monk. The religious garb of these monks is a yellow, emblematic of the robes worn by the great Buddha when on earth. In contrast to the many occidental nations where military service is compulsory, this little nation matted in yellow refers to the simple life of the monastery for a certain period. Other interesting contrasts are shown, such as the modern traffic cop in his picturesque walled town to control traffic, a custom that has adhered in Siam for years. The picture teems with delightful customs of this ancient kingdom.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practical and easy to put into execution.
Metro Gives New Advance to Screen by Production of “The Right of Way”

By EDWARD WEITZEL.

Although by no means a one-part story, the character of Charley Steele so dominates “The Right of Way” that there is scarcely a moment when his presence is not felt. Arrogant in the extreme and aglow with the pride of intellect and deep disdain of the common herd, his unbelief in a Supreme Being sincere and outspoken, he remains a fascinating figure even when giving way to his evil passions and abandoning himself to his craving for strong drink. The spark of good that is said to be in every man has but small chance to be seen in Charley Steele until near the close of the story, when he begins honestly to question his unbelief. The actor that embodies such a personality must bring with him as his native gifts the distinguished appearance, polished manners and knowledge of human nature that belong to the brilliant lawyer that pleads the cause of a murderer and original ending was used. The unselfish devotion, sweetness and personal charm of the young girl who finally comes into Steele’s life are brought out with unmistakable clearness, and his own readiness, through suffering and an honest attempt to find God, to accept her love is also fully indicated, but the death of Steele was received by the spectators, the afternoon the writer was present, with no signs of disapproval.

Upon inquiry it was learned that this attitude had been general throughout the week. And there is the experience of the exhibitor in Cleveland who ran the picture and gave the happy ending and the death finish an equal number of showings with equally satisfactory results to his patrons!

The Rays of the Searchlight.

The explanation of this ready acceptance of that which may be regarded as a radical departure from the established order of moving picture plot technique is not hard to find. The Metro company having started out to reproduce the Parker story on the screen and having accomplished this purpose with commendable fidelity, their picture was subject to the same law which governed the original work—the author used a number of highly dramatic situations merely as the means to an end. A fascinating figure by force of his intellectual brilliance and the carefully concealed stratum of good in his nature, the meek and besotted man who has known the physical action, Sir Gilbert has told his story objectively, and put it in three melodramatic terms. Both endings serve to illumine the spiritual triumph of the good within the soul of Steele. And that is why either ending can be used with success. The demonstration of such a possibility marks a distinct advance in the worth of the motion picture, and is a fresh sign that the intellectual drama will attract and entertain the screen public, provided its makers are masters of their craft.

Hearty Commendation for All.

Of the production itself and the individual work of director, star and scenario writer words of hearty commendation are in order. It is hardly necessary to state that each of these important positions must have been filled with a high degree of proficiency or the picture would not have achieved even a partial success. Where the emotional and dramatic story is subservient to a truthful development of character and every incident challenges the closest scrutiny, it is self-evident that there must be no inaccuracy in the part of any one connected with its building into picture form.

Director General Maxwell Karger, of the Metro forces, by selecting Jack Dillon to direct “The Right of Way” has been able to have his intellectual test carried out under the most favorable circumstances. The sets and locations are always adequate, and the atmosphere of the Canadian forest, the haunts of the rivermen, the social and professional life of Montreal and the simple ways of existence in the little village of Chaudière are treated with a compelling sense of their reality. The human factors, from star to extra, are carefully guided by a skilled hand, and the tempo of the different scenes are invariably correct.

Steel’s a Fascinating Figure.

June Mathis, who prepared the scenario, has shown keen judgment all along the line. Forced to reject certain portions of the Parker story, and to draw several of the important incidents, in order to secure a greater degree of dramatic effect, she has accomplished her task without disturbing the author’s intent and completed a screen version of a widely read tale that would satisfy all reasonable persons familiar with the original.

—And the Honest Believer

Who instead of looking down on his fellow-man now looks UP, as he really does here.

refuses the man’s gratitude when his eloquence has set the guilty man free.

To claim that Bert Lytell responds instantly and naturally to so complex a compound of good and evil and plays the part with quick sympathy and evident enjoyment would credit him with a versatility he does not possess. Only an actor of the Mansfield type could do this. Mr. Lytell’s impersonation is that of a thoroughly schooled actor that understands every shade and highlight of the character, and makes them crystal clear to the watchers at the play. He first satisfies the eye by his counterfeit presentation of Steele, and reveals the soul of the man by pausing the stage and slow set steps that are never at fault. It is an intellectual tour de force for Mr. Lytell, and an important gain for the screen.

Many newspapers are now using criticisms of photos that appear in this department by Moving Picture World reviewers may be cut out and copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.
Minneapolis Film Board Co-operates
with Exhibitors Rearranging Bookings

C O-OPERATION has been offered by the Minneapolis Film Board of Trade to the Northwest in rearranging their bookings, which were disrupted during the recent epidemic of influenza causing the enforced closing of many theaters. All exhibitors affected by closing orders have been notified of this action by the board. A letter directing the handling of changes in bookings rearrangements was sent each of the exhibitors.

The board has just issued its rules for the year. The rules, which have been agreed upon by all the film exchanges of the city, cover the following points and are expected to unify the film business standards of the Northwest. Fiedelman Film Corporation, Fox Film Corporation, Goldwyn Pictures Corporation, Hallmark Pictures Corporation, W. H. Hodkinson Corporation, Merit Film Corporation, Metro Pictures Corporation, Pathe Exchange, Inc., Realart Pictures Corporation, Robertson-Cole Distributing Corporation, Republic Distributing Corporation, Select Pictures Corporation, Triangle Distributing Corporation, Theatre Owners Corporation, United Artists Corporation, Universal Film Exchange, Inc., Vitagraph, Inc., and Westcott Film Corporation.

The board is in its second year and has a membership of 100 per cent.

"The Lion Man," New Serial for Universal, Completed

THERE was much rejoicing at Universal City a few days ago when Albert Russell, director of the serial production, "The Lion Man," shot the final scene of the eighteenth episode of this chaptered melodrama, bringing to a close a production that has been over four months in the making.

When Jack Perrin and Kathleen O'Connor, stars of the serial, finally met in the leafy forest with their troubles and tribulations of the past, their enemies thwarted, and the future bathed in a rosy hue, it marked the first peaceful scene in thirty-six reels of whirlwind action.

"The Lion Man," which is based on the novel by Randall Parrish, "The Strange Case of Cavendish," is said to be one of the most thrilling episodic melodramas produced in a long time. It engaged a cast of unusual distinction, including Kathleen O'Connor, Jack Perrin, Barney Sherco, Gertrude Astor, Henry Barrows, Leonard Clapham, and Mack Wright.

"Overland Red" Is Universal's Special for Week of March 22

OVERLAND RED," a picture of real heart interest with virile western action, is the special attraction on the Universal release program for the week of March 22. The picture is taken from the novel by H. H. Knibbs, and is replete with thrills and troubles of the open western country.

The story opens with Carey as Overland Red, the hero who is the gentlemen's infantry of better days. The film has all the spectacular dash that has marked the cowboy star's other work in Universal productions. Lynn F. Reynolds is responsible for the direction. Included in the cast are Harold Goodwin, Vola Vale, Charles LeMayne, J. Morris Foster, C. Anderson and Joe Harris.

The serials for the week are "The House of Mystery," the seventh episode of "Elmo the Fearless," featuring Elmo Lincoln and Jack Perrin, and Kathleen O'Connor in "When Hell Broke Loose," the thirteenth episode of "The Lion Man."

"The Rattler's His," a breezy western, featuring Hoot Gibson and Mildred Moore is another entertaining two-reeler on this program. Eddie Lyons and Lee Moran are featured in another one-reel star comedy, "Oiling Uncle." Another comedy offering is a Century Comedy, "A Lion's Alliance," featuring the Century Lions.

The program is rounded out with current issues of Hears, International, Universal Current Events and New Screen Magazine News releases.

The western on the March 20 release bill, "When the Cougar Called," has been withdrawn from the program and will be replaced by "Held Up for the Makins," in which Hoot Gibson and Mildred Moore are featured.

EASY PICKING of the big luscious box-office receipts comes to the exhibitor who has had the foresight to plant the Fewer and Better tree on his booking schedule.

You can imagine what the returns must be on such remarkable productions as

THE RIGHT OF WAY
By Sir Gilbert Parker
Starring BERT LYTTEL

OLD LADY 31
By Rachel Crothers
Starring EMMA DUNN

THE VERY IDEA
By William Le Baron
Starring TAYLOR HOLMES

SHOULD A WOMAN TELL?
By Finis Fox
Featuring ALICE LAKE

THE WILLOW TREE
By J. H. Benrimo and Harrison Rhodes
Starring VIOLA DANA

THE WALK-OFFS
By Fredric and Fanny Hatton
Starring MAY ALLISON

SHORE ACRES
By James A. Herne
Starring ALICE LAKE

and others of the Perfect Thirty-six!

Better book them and come in for your share of the Federal Reserve note foliage.

METRO
Softly Cooing As the Old Cradle Rocks
We Glance at the Infant Industry Ten Years Ago

G LORY be to R. H. Cochrane! It was he who left a trail of "pep" to be injected into this oversold history of the life of a struggling infant. List to his Laemmle Film Service advertisement, the "follow up" of "Old Mamma Ten Per Cent""s demise. "Hep! Hep! Hephehep!!" was the caption over a cut of a hearse, followed by four mourners marked "certain licensed exchanges," in issue of Moving Picture World dated March 19, 1910.

"Old Mamma's Last Joy Ride!" was the underline and Mr. Cochrane, in following phrases, said, among other things: "She's off! Old Mamma Ten Per Cent is about to be converted into predigested worm-food. The exhibitors finally gave her the hook...the worm finally turned, and turned her to the worms."

"Alas! Likewise gadzooks and ods bodkins!

"No more will Old Mamma spank the lovely exhibitor on his cash box!"

"No more will she do the Cancan quickstep on his batten frame.

"She was once a power. And now she's on her way to the bugs."

And Laemmle Smiled!

At the lower right-hand corner of the twopage advertisement the picture of Carl Laemmle smiled above the caption: "The Biggest and Best Film Renter in the World."

The lisp concern also carried a double column ad in the same issue that featured "His Sick Friend" and "Stung" as smile-bringers in the double-header release department.

Great Northern was taking a page splash to advertise "A Wedding During the French Revolution"—full reel length. "This production is being produced at the New Theatre, New York," said the adverb, "under the title of 'A Son of the People.'" Which title would you prefer paid artistic current bills for?

Herbert Miles, Three-Ply Pioneer

Entirely surrounding a good-sized cut of a smiling and classily looking young man was type telling, in effect, that Herbert Miles was three kinds of a pioneer in a game destined to grow into quite an industrious industry. We quote from the editor's musings:

"Here we have Herbert Miles in three pioneer capes, early efforts to use the moving picture camera for exhibition purposes, as in his Alaskan exploits; as an early man at the exhibition game and as one of the earliest, if not the earliest, in the renting business." Mr. Miles is still in town, located now in the Coca Cola Building. Times have changed—but Herbert Miles hasn't.

Concerning Raymond "Hitcheykoo"

The Chinese Theatre, in Doyers Street, Chinatown, New York City, had been closed for several months. Raymond Hitchcock, while on a slumbering tour, discovered the house, noted the fact and leased the building for moving picture purposes. William Cavanagh was put in charge.

Pictures were supplied by the American Vitagraph Company. "The Chinese," said our sedate editor, "call it 'Pitapop.'<

Slummers were charged 15 cents. Everybody was a "chink" except the manager and operator of the Powers Cameragraph—everybody on the pay-roll, we mean.

Discovered Palm Beach.

Harry Schwalbe, of the Electric Theatre Supply Company, Philadelphia, had just returned from an extended tour through the South. He spoke highly of a fine, sandy beach he had discovered on the Florida coast. The natives called it "Jellyfish Shore," but Mr. Schwalbe thought a better name would be "Palm Beach"—and so it has been to this very day.

The Philadelphia film-renter took along his rod and reel. His skill is witnessed in a picture of Mr. Schwalbe holding at arm's length an alligator—taller than "his own self," by several inches.

"Advertising Vin the Moving Picture" was an article copied from Printers' Ink, written by James H. Collins. There were great prospects for advertising via the screen, according to Mr. Collins.

Ditto according to Alfred S. Black, Sydney C. Colley, etc., et al., according to these latter days. The article might have been written in 1920, instead of ten years ago.

Some Short Subjects.

F. W. Townsend's latest contribution to Edison films was announced for March 25, 1910. It was a dramatic subject entitled "The Suit Case Mystery." Forerunner, perhaps of Emil Bennett's "The Girl in the Suit Case," ten years further along.

Pathé Frères are outfitting the Nelson-Wolfgast fight pictures. Five Pathé machines are to be used for these pictures on their tour through the country. Was this the first film "presented as a theatrical attraction!"

He's Going to Put His Cash Into Real Estate, Eggs and Film Stock in His Newest Selznick.

The Lubin automobile has proved such a convenience to the production department that the charter of a power boat is contemplated for the summer season. News breaking in the publicity!

The Nestor Stock Company, that has been operating in the vicinity of New York, leaves for the West this week to make a series of cowboy and mining pictures.

"Discovering" the West Coast.

Charles Baumann, general manager of the New York Motion Picture Company some months ago, realizing the value and possibilities of California as a natural studio for producing motion pictures, secured a large ranch in the southern part of the state...decided to make pictures there and sent Moving Picture World a photograph of the stock company. But not a name of a player was mentioned.

Up Popped the Devil!

"The Cost of Living Is Getting Higher Every Day" was the catch-line to a slide advertisement inserted by Lincoln Transparency Exchange, Chicago. Nobody heeded the warning; nobody expected suffering, nobody expected prohibition—and before the Infant Industry is out of its half-sox here they are! (Inserting a prediction: Within another ten years publicists will be allowed to send news instead of "publicity" to trade press. May sound strange and foolish and impossible, just now—but you watch!)

What Were YOU Doing?

Ten years ago Epes Winthrop Sargent had just married Evelyn L. Lease, of Brooklyn. Some other low-brow might make a quip about "signing a Lease for Life"—so we'll beat 'em to it! Sargent was then editor for Lubin, the Philadelphia film magnate—and was compelled to live in the Quaker City.

Ben Grimm was doing everything a boy of nineteen could do on the New Rochelle Standard—advertising solicitor, city editor, reporter, financial authority, sport writer, Wall Street expert, etc., etc., ad lib. The experience gained in New Rochelle fitted him for service to his country in the world war and guided Fred C. Quimby into the perfect choice of a man to advertise and publicize the Associated Exhibitors, Inc.

What were YOU doing ten years ago?

W. K. H.
CARL LAEMMLE ADVOCATES ESTABLISHING
TRAINING SCHOOL AFTER PLAN OF FRENCH

THE cablegram, published in the New York Times of March 3, reporting the beginning of a movement championed by M. Honnorat, minister of public instruction at Paris, to establish a school to encourage and promote the science of moving picture making, has created much discussion among American producers and exhibitors. Carl Laemmle, president of the Universal Film Manufacturing Company, has expressed himself as being heartily in accord with M. Honnorat's ideas.

According to the Times, M. Honnorat provides for the establishment of a school, the main object of which will be to give instruction to motion picture actresses and actors, to perfect apparatus, to provide a course in scene setting, to train directors, etc. In other words, the school will do everything for the motion picture aspirant that the business college does for the stenographer-to-be. Competent instructors gathered from the film field are expected to offer their services gratis, while the combination of producing companies are to divide the expense of maintaining the institution.

Would Improve Directorial Work.

"Nothing of this kind has ever been attempted in this country," said Mr. Laemmle, "but the movement is one to which I have been giving much thought lately. Certain it is that the motion picture field, enormous and wonderful as it is, is still a struggling infant in comparison to what it will be a few years from now. Splendid as are the productions of all the big companies, there is certainly room for improvement in most of them.

Today the star and director are everything. The day of the star is waning, while the director's importance is getting to be the biggest item in the moving picture field. A school such as M. Honnorat advocates would be much more advantageous to the producer than is the present method of training men and women in the studio.

In a school of this type the technical end of production could be taught as well as the actual acting end. A school for directors could certainly train young men along the proper channels in a quicker and more competent fashion. The director turned out by the school would know his trade from the inside out. He would start work at the studio with a thorough fundamental knowledge of the really important things in photoplay directing. Naturally he would eclipse his studio-trained brother in a short time.

"Extras" Would Benefit Greatly.

"This same thing applies to the actors and actresses. The average 'extra' at the studio today has as much idea of what's in movies as a boiler maker has. I do not mean this as a reflection on 'supers.' Every actor has to make a start some time. I want to emphasize the fact that a school of cinematography would train these extras in such a way as to make their progress much more rapid because of a knowledge of the game.

"The field is in great need of original stories for scenarios. The school could train writers along this line and eventually the buying of a story from a magazine for moving picture production would be unheard of.

"I only mention these few things to show what advantages would accrue to the producers were such a school established. M. Honnorat's plan is a splendid one and should have its counterpart in this country. The leading producers should be glad to enter into such a project and support it. The talent they would draw from it would more than pay for its upkeep."

MARSHALL NEILAN COMPANY IS
NOW ESTABLISHED IN NEW HOME

THE Marshall Neilan Company has removed its picture equipment and business headquarters to the Hollywood Studios on Santa Monica Boulevard, and work on a new production will start soon. The Neilan organization has taken over one entire unit of the new plant, which was constructed in 1919 under the supervision of John Jasper, formerly studio manager for Charles Chaplin. The unit consists of a convertible stage, a number of individual dressing rooms, an individual projection room with individual camera vault and a complete set of private offices for the carrying on of the business affairs of the company.

In addition to this, a new building adjacent to the Neilan unit is being erected to house additional members of the company, and when this is completed Mr. Neilan plans to expand both his producing and business force.

Besides an elaborate double office occupied by Mr. Neilan, furnished private offices for Henry R. Symonds, director, Tom Held, assistant director, the business manager, and the publicity department. In addition to this a separate building has been furnished for Ben Carre, technical director of the Neilan productions, in which the sets of future pictures will be designed.

HOPE HAMPTON BACK FROM TRIP TO EUROPE; CLOSES CONTRACTS

HOPE HAMPTON, screen star whose production, "A Modern Salome," is being distributed through Metro Pictures Corporation, has returned from a flying trip to Europe. The star brought back an interesting new of her experiences on the other side of the Atlantic.

First of all she mentioned the foreign distribution contracts which were consummated by Sir William J. Hoidt, president of Imperial Pictures, Ltd., for the British Isles. Another important foreign buyer who will distribute "A Modern Salome" abroad is the Mundus Film Company, whose destinies are presided over by Mme. Schuepbach, of Paris. With these two important firms acting as foreign distributors, Hope Hampton's picture is assured a wide European circulation.

Another interesting tribute to Hope Hampton's screen possibilities was the five year contract offered to her by the representatives of the Cines Film of Rome. Nothing could induce her to remain away from the United States for any protracted length of time, so she declined the invitation.

Miss Hampton while abroad gave private showings of "A Modern Salome." It met with enthusiastic approval and its release in Europe will be simultaneous with the first showings in this country. Miss Hampton also visited Nice and Monte Carlo.

TORONTO EXCHANGE EMPLOYEES
STRIKE FOR WAGE CONCESSIONS

SOMEWHAT of a sensation was caused in Toronto, Ontario, film exchange circles on March 2, when various employees of a number of local exchanges declared a strike for the purpose of securing wage increases and other concessions. This decision was reached when about sixty employees held a meeting of protest in the Labor Temple, while Mr. Neilan, the manager, stated that the workers were asking for wages ranging from $18 to $25 per week. For the most part, the strikers include shippers, stock room assistants and clerks, and they are not classed as skilled artisans.

Announcement was made that the strike would not tie up the moving picture business locally because the moving picture projection machine operators intimated that they would not walk out in sympathy and that they would continue to observe the agreement with their employers. A short time ago the employees of the local exchanges became interested in a move to organize a union for themselves and the outcome has been the strike declaration.

The Scandinavian Peninsula's Champions.

Cosmopolitan Plans Great Publicity for Marion Davies in "April Folly"

Exhibitors will doubtless remember the big advertising campaigns that launched into public favor Cosmopolitan Productions' Paramount Aircraft Pictures, "The Miracle of Love," featuring Lucy Cotton, and "The Cinema Murder," starring Marion Davies. They were considered the most successful and publicity and advertising men the last word in exhibitor co-operation. It was asserted then that motion pictures had never enjoyed a more thorough and far-reaching exploitation.

But with the announcement of the release early in April of Marion Davies' latest starring vehicle, "April Folly," a Cynthia Stockley story, directed by Robert Leonard, comes also the announcement from Cosmopolitan Productions that an even greater campaign of exploitation will be given "April Folly."

This campaign will embrace every known legitimate means to bring to the attention of the public the merits of "April Folly" and its charming star, Marion Davies. It will be much more complete than either of the two preceding ones and will cover more territory, is the promise.

To Have Phenomenal Publicity.

The advertising and publicity schedules are already completed and provide for the insertion in key city newspapers of full-page "April Folly" and smaller-page supplements in advertising copy. Famous artists have drawn their artistic conceptions of "April Folly" and famous writers have written special feature articles, among them Penrhyn Stanlaws, Batchelor, Nellie Brinkley, Mrs. Wilson Woodrow, Mrs. Vandewater, Fay King, Ada Patterson, Alan Dale, Nellie Bly, Harry Herachfield and Beatrice Fairfax.

Eleven newspapers in eight key cities will be used. The newspapers are the New York American, New York Evening Journal, Chicago Herald and Examiner, Chicago American, Atlanta Georgian, Los Angeles Eximinate, Boston Advertiser, Washington Times and the Wisconsin News. Their combined circulation is approximately 2,500,000 and it is estimated that they are read by over 12,000,000 people.

Stanlaws Did Lithographs.

The whole country is being plastered with lithographs in all sizes and several styles. The twenty-four-sheet and the flat one-sheet are the product of Penrhyn Stanlaws' gifted brush. This is the first time he has ever done any lithographing.

and his reason for so doing is because it enables him to do a "head" of Marion Davies, whom he considers a beautifully typical American girl. This "head" adorns the twenty-four-sheet and the one-sheet, which are done in five colors, as are the three-sheet and the six-sheet.

In addition, the special exploitation experts of the various Famous Players-Lasky exchanges through which "April Folly" is being released, will give exhibitors playing this special production the benefit of their experience and showmanship and will assist them in every way to put it over successfully.

To Open at Capitol.

The first public showing anywhere of "April Folly" will be at the Capitol Theatre, New York, during the week of March 28. Several huge electric signs on Broadway flash nightly announcements of the coming of the special feature.

Toledo Newspaper Editorial Eulogizes the Americanism of "The Copperhead"

A tribute to the motion picture, and in particular to the Paramount Aircraft Super-Special, "The Copperhead," as a production inspirational of patriotism, is embodied in the editorial captioned "Real Americanism," which appeared in the Toledo Blade of February 25. It is, in part, as follows:

"It is peculiarly fitting that, during this week, when our thoughts have been directed to reminiscences of the first great American, whose birthday anniversary we have just celebrated, we of Toledo should be given an opportunity to view such a truly American story as evolves in "The Copperhead,"

"It is a strange combination of forces that went into the making of this great American play. That noted American playwright, Augustus Thomas, author of what was perhaps the first typical American play, "Arizona," dramatized the "Copperhead" from a story by Frederick Landis, an ex-congressman of the United States."

One Scene Shows Roosevelt.

"Dominating the drama and inspiring it is that noblest of all our great Americans, Abraham Lincoln. In one of its scenes appears, for a brief moment, that great American of a latter day, Theodore Roosevelt. And appearing as the interpreter of the play's chief character, Milt Shanks, reputed 'copperhead' but especially chosen for the secret service by President Lincoln, is the man who is considered by many the greatest American actor of the present day, Lionel Barrymore."

"Yes, after all, it is the play itself that breathes the very spirit of real Americanism, for its theme is a patriotic devotion so great that, not the sacrifice of wealth, but a far greater agony, the endurance of a long lifetime of ignominy and ostracism, was the gift which one man laid upon the altar of his country at the behest of Abraham Lincoln. 'We, who only fought, beg your forgiveness!' is the cry of his old neighbors in the coats of blue, when forty years of misunderstanding has been cleared away at last. Humble in the presence of a soul that could endure so greatly for love of country, stand these men who have scorned and shunned him as something vile."

"A Tremendous Preachment."

"A tremendous preachment of Americanism, this play! A revelation of the true meaning of service as that which seeks not glory, but quietly and simply gives all, without question, without reward, without hope even of justice. In its pictured form it is moving whole audiences to tears. It is sending them back into the workaday world very humble, with thoughts too deep for words."

"No more perfect teacher of patriotism, of real Americanism, could have been found for our boys and girls, for the foreigners who have come to this country to make their future homes. Splendidly acted, wonderfully pictured, sprinkled with sentences great enough to live through the ages, the picture of 'The Copperhead,' as directed in the stage version, is fulfilling a mission second to none—that of imparting to the great masses of the people the spirit of real Americanism."

Gwynn Assists Kelley with Publicity.

Edith Gwynn, formerly personal press representative for Ted Lewis, is now assistant to Joseph L. Kelley, director of publicity for Gerald F. Bacon Enterprises.
No Outward Evidence of It. A Lot of Secrecy About "The Stolen Kiss," as These Views Prove.

Canadian Exchangers Want Federal Censorship Board to Displace Provincial Ones

THE agitation for Federal censorship for moving pictures in Canada has broken out afresh—and this time from new quarters. The subject was discussed at length recently, until a declaration was made by Sir Henry Drayton of Ottawa, the Federal Minister of Finance, that moving picture censorship was a matter over which the various Provincial Governments had control unless a general re-arrangement of statutes affecting the situation were secured.

Clair Hague, of Toronto, president of the Canadian Moving Picture Distributors' Association, has come out in favor of one censorship board for the whole of Canada in place of the present seven Provincial boards, all of whom must examine a release. He believes that all exchanges in the Dominion are strong supporters of the idea for one Federal board.

Agitating for Federal Censorship.

Several exchangers of Winnipeg, Manitoba, are pressing for a general campaign to secure Federal censorship. It is reported, because of the manner in which the Manitoba Board of Censors has been condemning moving picture comedies and various other subjects. The stand taken by the Winnipeg men is that what is good for one Province is surely good enough for another and that there is no need for a repetition of examination across the country for one film.

The suggestions have been made that difficulties could be overcome by the establishment of a Federal Board at Toronto, which could comprise a representative from each of the Provinces. It is also urged that the board should be elected by interested organizations or persons, in which case the moving picture interests would have a little say, at least, in the selection of the men or women who are to judge the moving picture offerings.

Federal censorship has been discussed in Canada for years, however, and no progress seems to have been made with the demand for the feature.

New Rollin Comedy Is "Cut the Cards."

"Cut the Cards" is the title of the new Rollin comedy, released by Pathé March 21. The story deals principally with a most amusing poker game. "Snub" Pollard, the "pint sized" comedian, is the star and he is supported in his endeavors by Marie Mosquini, Eddie Boland, and "Sunshine Sam-

J. E. Ince to Continue as Metro Director; Denies Plan to Leave

J. H. E. INCE, of the staff of directors at the Metro studios in Hollywood, has personally repudiated a recently published statement to the effect that he was going to leave Metro to direct the productions of another company on the Pacific Coast. Official announcement is made from the home offices of Metro in the long-acre Building, that Mr. Ince will continue to direct for Metro.

The recent report, which appeared in a trade paper, had it that Mr. Ince had already affixed his signature to a contract with a rival producing organization. This, of course, the director explicitly denies.

Mr. Ince was directing a dream sequence in which 150 dancing girls were appearing for June Mathis' picture containing "Old Lady 31" when he was shown the report that he contemplated severing his connection with Metro.

"I was offered a three-year contract and my own company," he said. "But I did not sign a contract; and I have definitely decided that I will continue to direct for Metro."

"The Devil's Pass Key" Now Undergoes Finishing Touches

ER since "Blind Husbands" was produced six months ago and pronounced a masterpiece the public has been awaiting the second production by Eric Von Stroheim, which directed that story of the mighty Alps. The long wait will soon be rewarded, for "The Devil's Pass Key," the second of Von Stroheim's Universal-Jewel productions, is now being put through the finishing touches.

Again Mr. Von Stroheim goes to Europe for his locale, but not to the Alps. This time he has taken Paris—the city of love, life and gayety—and has painted a series of convincing pictures and created a photodrama which is said to charm by its exotic atmosphere and thrill with its dramatic intensity.

Von Stroheim has taken for his basis the story by Baroness DeMeyer, "Clothes and Treachery," and adapted it for his uneven. He has made the leading characters Americans living in France and placed them in the hands of trustworthy players. The Parisian types, too, are handled by expert actors. Sam De Grasse as the American playwright, Una Tevelyn as his extravagant wife, Clyde Fitchmore as the American publisher, and Marie Philotee as the Parisian modiste, Ruth King as the indiscreet countess, Mae Busch as the Spanish dancer and a host of other clever people in well-drawn roles move in and out of the story.

Mix Finishes "Desert Love" and Starts New Production

WORLD has reached the new Fox studios in West Fifty-fifth street, New York, that Tom Mix has completed the final scenes for his newest rough-riding vehicle at the Fox western studios. The name of this latest picture is "Desert Love," and from the description of story and the role of the daredevil star it would appear that those responsible for the selection of vehicles for the cowboy actor have decided to test him to the utmost, so far as stunts are concerned. It will be released early in April.

The last scenes of "Desert Love" are described as containing the most hazardous feats of skill and strength which Mix ever has undertaken. These scenes were shot on location at an old deserted mine mill, which was blown up by the director, Jacques Jaccard, with permission of the authorities.

Following completion of the film, Tom Mix, with his director and a company including Lester Cuneo, Charles K. French and Francesca Billington, left Los Angeles for Sonora, California, one of the oldest and most picturesque settlements in the state, to make the first exteriors for "No Limit Carson," his new vehicle.

Sullivan Coming to New York.

C. Gardner Sullivan, prominent scenario writer, will be in New York for a fortnight, according to plans wired to Louise Glaum from Los Angeles. Sullivan leaves for Europe on a tour of the world about April 10, and he intends talking over a proposed story with Miss Glaum before embarking.

Three years after Epes Winthrop Sargent established in Moving Picture World his department of Advertising for Exhibitors, other trade papers took up the idea—but they have never equaled in real service and efficiency the work of the originator.
Cinema Press Association Is to Publish Annually “Who’s Who in Motion Pictures”

A NEW enterprise in the motion picture world is announced by the Cinema Press Association, Inc., i.e., the publication of an annual illustrated volume, “Who’s Who in Motion Pictures.” It has the endorsement of the National Association of the Motion Picture Industry and the Motion Picture Directors’ Association. Its board of governors is made up of Adolph Zukor, J. D. Williams, Norma Talmadge, Anthony Paul Kelley, James Vincent, president Motion Picture Directors’ Association, and Benedict M. Greene, president International Press, Ltd.—the counsel for the company is Henry O. Falk.

The offices of the company are at 141 West Forty-fifth street and branches already have been established in Chicago, Los Angeles, London, Montreal, Toronto, Winnipeg and Vancouver.

The book will be illustrated, and, being revised and brought up to date annually, is designed to furnish an authoritative reference book for all whose business brings them in contact with the industry.

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

The association is hard at work getting the necessary facts for the first issue of the book. The task comprises practically an entire census of the motion picture field and will be some months in coming to completion.

Reynolds, Globe Trotting

Author, to Write for Fox

CONSIDERABLE significance attaches to the recent announcement of the increase in the scenario staff of the William Fox studios on the Pacific Coast, in the fact that among the four new faces to be found in the “brains” department on the Fox lot is the kindly countenance of “Major” Steve Reynolds, author, artist, liner and globe-trotter.

Stephen Chalmers, Arthur Jackson, Julius Furthman and Stephen Allen Reynolds make the total of new Fox writers on the west coast. “Major” Reynolds brings to the scenario department a literary knowledge and experience which encompass the life and habits of the peoples of the world, a vast experience among all the races of the earth, an inexhaustible store of stories gleaned from life in the open, from life in the armies of the world, from the solitary life of that far Alaskan snowfields to the crowded tenement existence of cosmopolitan cities.

Some great work is expected of Mr. Reynolds in view of the wealth of material from which he has to draw.

Geuringer to Be New York Head for Saenger Company

W. H. GEURINGER, assistant manager of the Saenger Amusement Company of New Orleans, will remain permanently in New York as the representative of his concern in the purchase of theatre supplies, equipment of every nature, and of special state rights productions and short length subjects.

This action is taken, it is said, as a necessity caused by the expanding theatres interests of the Saenger Amusement Company. That organization is buying, and will build, a number of theatres in its southeastern territory this spring and summer, and the great amount of equipment needed to equip the new houses, as well as the regular supply of accessories required by the present properties controlled by it, needs the personal attention of one of the concern’s executives.

Mr. Geuringer has established temporary quarters at the Hotel Claridge.

King Names Cast for First Picture

Production is now under way on “The Road to Arcady,” by Edith Sessions Tupper, Burton King’s first independent production at the Mirror studios at Glendale, Long Island. Virginia Lee will be the star of this feature. Harry Benham is Miss Lee’s leading man. Roger Lytton and Julia Swayne Gordon have character roles. Hugh Huntley, the English actor, is the juvenile, and Mildred Wayne, the ingenue, and Stephen Grattan complete the cast.

The newest addition to Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.50 and miss no issues.

March 20, 1920

Hope Loring Heads Serial Division.

Hope Loring has been appointed chief of the serial and western division of the Universal scenario department by General Manager Tarkington Baker.

Miss Loring’s association with the company and her achievements before she joined its organization, make it a foregone conclusion that she will win success in her new undertaking. Few screen writers are as well qualified for such a position. This young woman combines literary skill, a knowledge of the world gained by several years of globe trotting and an executive ability that has been proved on several occasions.

Mr. and Mrs. Joe La Rose Go West with C. L. Chester

JOSEPH LA ROSE, familiarly known to Broadway as “Joe,” has accepted a position as assistant to C. L. Chester, head of the C. L. Chester Productions, Inc., and will have, by the time this is read, have shaken the gold dust of Broadway from his feet, turned his back upon the Great White Way and taken his departure toward the setting sun to assume the duties of his new position in Los Angeles. He will be accompanied by Mrs. La Rose, who for years has held position as private secretary to Samuel Rothapfel, later taking a like position with Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres. Mrs. La Rose will act in the capacity of private secretary to Mr. Chester.

It is only a statement of plain facts to say that both Mr. and Mrs. La Rose leave behind them many warm friends, for besides being very capable in their respective fields, they both are “regular fellers” in all that term implies.

In 1915 La Rose was a musician, traveling with a musical act of his own. He was also an expert in stage effects, and it was his ability along the latter lines which first attracted the attention of Mr. Rothapfel when he was staging a production in the old Academy of Music in that year. Mr. Rothapfel made La Rose an offer, which was accepted, and soon Joe La Rose became right hand man to Rothapfel, which position he held up to the time Mr. Rothapfel finally relinquished control of the Rivoli and Rialto.

La Rose did not like the idea of leaving either Mr. Riesenfeld or Broadway, but Joe figures that with the salary attached to the new job he will soon be able to buy a little Broadway of his own.

It’s Mighty Hard, Thanks He, with the Stripes in Mind to Live on “The Street Called Straight.”

Some excellent views of this Goldwyn picture, directed by Wallace Worsley, from Basil King’s story.
"Unlimited Exploitation Possibilities in 'Dream of Fair Women,'" Says Garsson

Probably the greatest number of beautiful girls ever seen in one picture portray the various roles of "A Dream of Fair Women," the Fame and Fortune contest picture being distributed by M. W. Garsson, of the Foundation Film Corporation through state right exchanges. The girls presented in the picture were selected from nearly 25,000 entrants in the contest held by three fan magazines.

From this number of entrants the most beautiful girls were given an opportunity to display their talents before the camera and several of them have proved highly successful in some of the best known pictures of the year.

Blanche McFarley, Virginia Brown, Anita Booth and Anetha Getwell, conceded to be the most beautiful of the entire list who entered the contest, portray the most important roles. All of these girls have created much favorable comment through their excellent work in recent productions.

"A Dream of Fair Women" is a pictorial version of Tennyson's poem.

The announcement that the picture will be distributed on a state right basis has brought inquiries from all parts of the country owing to the interest created in the contest and in the picture by the various fan magazines.

"Many first class pictures that should prove highly successful fail every year because of the fact that they do not lend themselves to proper exploitation," said Mr. Garsson. In "A Dream of Fair Women" the exploitation possibilities are unlimited.

Enough interest already has been created throughout the country to insure the success of the picture, if for no other reason than the publicity it has received through the fan magazines which conducted the contest.

"But we are going ahead just as if it had never before been mentioned. Every possible publicity and exploitation angle that lends itself to the picture will be carried out—not only for the benefit of the state right buyer, but for the exhibitor as well."

The Greatest Thrill of All.

Gene Pollar, playing Tarzan in Numa Pictures Corporation's production of "The Return of Tarzan," has battled with lions, elephants, apes, a wild boar, and some of the most argumentative surf noted in California in many years. But recently, in the wee small hours of a new day, and in a room in his own home up in the Bronx, the 15-year-old "ape-man" turned his camera's newest ape-man. It lay in the faint light of an hour old baby's hand as the five fingers uncurled long enough to find the film specialists. As he lay in the words of these white-paper-shortage days, Mr. and Mrs. Gene Pollar announce the birth of a son on Wednesday, March third. He is the first child.

Finish Work on "Bullet Proof"

Harry Carey's Latest Big "U"

Work on the John Frederick story, "Bullet Proof," under the direction of Lynn Reynolds, in which Harry Carey is starred, has just been completed. The increasing popularity of Carey and the growing demand for war pictures have caused Universal to exercise the greatest care in the selection of his stories, in the choice of supporting casts and the appointment of directors to supervise his features.

Lynn Reynolds, who supervised his latest photodramas, is a specialist in pictures of the Carey type. In this picture he found ample material for the exercise of his craft.

S. Rankin Drew Post Has "Best" Meeting; Plans for Big Benefit Well Under Way

In the early hours of Wednesday morning, March 3, the S. Rankin Drew Post of the American Legion, New York City, concluded the most interesting and live-liest meeting of its career. This is the post comprised of the men of the theatre, the motion picture business and their affiliated pestes.

The meeting was held at Keen's Chop House and began with a dinner at which over 100 members were present. It is the custom of the post to hold its gatherings once a month with a "feed," some speeches and then a business session. The guests present at this meeting were Acting Mayor F. E. La Guardia and James A. Farrelly, an authority on service decorations and medals. Wells Hawks, president, presided.

He then read a letter from the acting mayor had to say about the post's efforts to bring in veterans to hold its gatherings. One of the突出 points made was the hope that the post would be able to entice some of the outstanding members of the business and industry to be present at the meetings.

Recites Gumpertz's Citation:

An interesting talk on U. S. Army Intelligence work in Siberia was given by Fredrick F. Moore, a member of the post who served in Russia as captain in the army. Mr. Merritt gave a most informing talk on medals, with many anecdotes. He created much enthusiasm by repeating the story of the three medals that they were given for bravery. The third speaker was "Jack" Francis, who was introduced as the newspaper man who discovered the Tenderloin and who wrote the book of the same title. Francis spoke on "Great Untruths."

Songs were sung by Jimmie Flynn and Sollie Cohen, of the Leo Feist house, with Abe Baer at the piano. D. C. Soderquist, a Post member, sang several ballads.

Owen, of the War Camp Community, furnished the instrumental music. Twenty-four new members were introduced by Victor M. Shapiro, chairman of the membership committee. The post now has a woman's auxiliary with about fifty members, Mrs. Sidney Drew is president.

The huge performance for the S. Rankin Drew Post Gymnasium will take place on Sunday night, April 11. A remarkable bill is being arranged.

Numa Officials Return East;

Signed with the Beckwiths

Mr. MAX AND ADOLPH WEISS, executives in Numa Pictures Corporation, sponsors of the latest of the Edgar Rice Burroughs' stories, "The Return of Tarzan," has arrived in New York from California, where they have been present during the filming of the picture.

The completed print is expected within the week. Harry Kieren directed it.

Interesting information was learned from Mr. Weiss in the announcement that Mr. and Mrs. Walter Beckwith, noted lion-keepers, have been placed under a five-year contract by this corporation to go into effect May 1.

Mrs. Beckwith and two assistants are now en route from California to New York by special train in a special car containing fourteen lions and four cubs, billed to Numa Pictures Corporation.

Kohler in Cunard Two-reelerers.

Fred Kohler, who played the part of MacDowell in Alan Dwan's "Soldiers of Fortune," and who will be seen in the National Film, the "Kentucky Colonel," has been cast as "heavy" for the Grace Cunard newest two-reeeler, "The Man Hater."
Cost of Film Censorship in Toronto is Raised From $2 to $3 a Reel

EXCHANGE managers of Toronto, according to Government-ordered circulars, have been informed that the fee for examining pictures has been increased from $2 to $3 per reel. This is the decision of the Ontario Provincial Government, which has increased the charge for censoring pictures. The increase will affect both producers and distributors of motion pictures in the province.

At the same time, Government-ordered circulars have been issued to the motion picture exchanges in the province, advising them of the increased fee. The exchanges are required to pay the increased fee in lieu of the considerable amount of work that will now be avoided.

The Government has also suggested that the new annual tax of $150 for the censoring of posters, still photographs, press books and other printed matter will not be collected in lieu of the increased fee for picture censoring. This, too, has met with considerable favor on the part of the exchanges.

Metro Rushes Repairs on New York Studio; Will Resume Eastern Production in April

EXTENSIVE alterations now being made at Metro's New York studios at 23rd and West Sixty-first street, preparatory to a resumption of production in the East on a large scale, will be completed by the last of the month. The motion picture-making can start April 1, according to announcement made by officials of Metro Pictures Corporation. Work is progressing rapidly under the personal supervision of M. P. Stautcup, Metro art director, and technical expert, assisted by Frank Namczy.

The theater will occupy the sixth and seventh floors of the Sixty-first street building, running through to Sixty-second street. The seventh floor has a floor space of 150 by 73 feet. All the old flooring has been torn up and an entirely new concrete floor is being built. A new lighting system is also being installed.

Paint Glass Roof Black.

The glass roof is being painted black, as Metro, from its experience with its Pacific Coast studios in Hollywood, has become convinced of the need for "no daylight" in the interiors. New Cooper-Hewitt lights will be used.

Maxwell Karger, director general, will have his offices on the seventh floor, on the Sixty-second street side. He will have George McGuire, formerly Metro's chief cutter, as his assistant. Mr. Stautcup and Mr. Namczy will have their offices on the Sixty-first street side. The scenario department will adjoin Mr. Karger's offices. On this floor will be also the electrical department, under William Meyerhoff.

Mr. Stautcup intends to use the natural "backings" that the studio affords for New York scenes. The front of the building, overlooking Columbus Circle, gives a long view of Broadway and of Eighth avenue. On the east is a fine view of Central Park. The entrance to the studios is on the sixth floor, where Joseph Strauss, studio manager, has his offices. The bookkeeping and business department will be on this floor.

Metro has not used the New York studios since the fall of 1917, when, because of the demands of the war, principally on account of coal restrictions, the company transferred its producing activities to the Pacific Coast. Since that time other companies have sub-leased the New York plant.

Pearl White Company Makes Record Despite Cold Spell

PEARL WHITE, Fox Star; her director, Charles Giblyn; his assistant, Bert Siebel, and the company supporting Miss White, have returned to New York after a stay of two weeks at Port Henry, N. Y., where they set a record for a day's work by taking thirty-eight script scenes. This record was made during one of the coldest spells that the little town on the shore of Lake Champlain has known this season.

Thomas Carรายงาน, of "Checker" fame, leading man for Miss White, J. Thornton Baston, the heavy; Miss Ruby Hoffman, Frank Evans, John Woodford, Albert Tavener, and William Armstrong made up the remainder of the company.

The interior sets, exact duplicates of the interiors of cabins in Alaska, were awaiting the company on its arrival in New York, and the director and the star immediately set to work with these. They hope to establish a speed record as well as a production record in the filming of this story, which scored heavily in London amongst its many gifts which will be offered to the American public by Pearl Fox as a Pearl White special production.

War Department Has Pictorial History of Army Doings Taken by Signal Corps

SOME of the outstanding features of the War Department's moving picture work during the war have just been made public by the signal corps of the army. More pictures were taken by the government than by any private producer, it is declared. Eighteen months have been devoted by a corps of clerks to the filming and indexing of the films produced, and the work is but half completed. Three million feet of film were used as educational matter for the training of troops; this, however, was but one use of the photographic work of the signal corps.

During the war, for the first time, the war department made use of films for the recording of events which will in future years comprise part of the history of the United States. Before 1917 hardly any use had been made of the motion picture camera, the most important film taken up to that time being a short picture of one of the first aeroplane flights of the Wright brothers, taken at Fort Myer in 1907. Immediately upon our entry into the war, however, the moving picture camera was adopted as an integral part of the work of the signal corps, which was entrusted with the task of making a complete pictorial history of the activities of the army, both at home and abroad. Just as the infantry needed careful training before entering a campaign, so did the motion picture photographers require special training in a new duty of going on the battlefield as recorders of history. A school for training motion picture photographers was started at Columbia University, New York City, and a call sent out, to which there was a ready response, for men skilled in the production of motion pictures to act as instructors.

"The Superman" A New Type of Film.

The six-reel melodrama, "The Superman," being released by Tower Film Corporation on the state rights market, is said to introduce a new phase of motion picture melodrama, and to be a thrilling narrative, replete with suspense and hair-raising incidents. It also has humor and pathos, and reports indicate its popularity.

Broadway Theatre to Give Premiere of "Deadlier Sex"

THE premiere of "The Deadlier Sex," latest motion picture, will take place at the Broadway Theatre, New York City, beginning March 14. As a pre-release showing, it has been booked for one week. The opening is scheduled for March 28. Advance reports from all parts of the country indicate a heavy demand for the picture. B. S. Moss believes it one of the strongest of the year.

In booking the production Mr. Moss gives evidence of his satisfaction with the previous Blanche Sweet offerings. He booked the famous Bret Harte story, "Fighting Cressy," in which Miss Sweet is featured, for pre-release and established it as a distinct success. The popularity of the star and the unusual story by Bayard Veiller should make "The Deadlier Sex" a magnet for patrons of the Broadway Theatre, in the opinion of Mr. Moss.

Prints of "The Deadlier Sex" have been sent to all branch offices of Pathe and at the first showing in the branch offices the picture met with the strongest approval of the sales force. At ensuing showings for exhibitors this opinion was reiterated. The news story, the culmination of the steadily growing popularity of the Blanche Sweet pictures released by Pathe. "Fighting Cressy," the dramatization of Bret Harte's famous story, solidified the strong impression created by "A Woman of Pleasure," and today both of those productions are in big demand.

Albert Capellani. Now producing for Robertson-Oole.
Kokomo Exhibitors Trip the Fantastic as None Molest Their Sunday Opening

MOTION picture theatres were operated in Kokomo, Ind., last Sunday afternoon without molestation for the first time in several years. At all of the eight theatres audiences were entertained from 1 until 7 p.m. for the last and fourth hour all of the theatres closed their doors.

The police department acquiesced in the decision that was handed down in city council last Tuesday. John H. Willius, who was tried at the trial of the theatre managers who were arrested on Sunday, February 22, for attempting to operate their shows, Judge Wills’ decision, in brief, was to the effect that he did not wish to assume the responsibility of bringing about a regime of the Sunday “blue laws,” which would surely and inevitably “bring the creep” on Kokomo as a commercial and industrial center.

After the theatres opened Sunday the police officers were instructed to make no arrests unless personal safety of the department were swore out affidavits. No affidavits were filed, and it looks as if the theatre men have won a sweeping victory.

As to what, anything, is to be done in the way of furthering the giving of Sunday shows, no definite information is available. Prosecution Brock says that if there are any who are satisfied to let the controversy rest on the decision of Judge Wills all they need to do is to come to him and make affidavits against the theatre men.

Police Check Up On Evidence.

The only activity of the police in connection with the opening of the Kokomo theatres on Sunday was going around to the different shows and obtaining the name of the managers and operators. This was done at the suggestion of the prosecutor to the end that the information might be available in case any affidavits should be filed. Prosecution Brock said he took this step after he had learned that the police had decided to acquiesce in the decision given by Judge Willius.

The attendance at the various shows was large, but at some of the theatres was not up to expectations. This was due, the managers explained, to the fact that hundreds of patrons did not meet with the same disappointment experienced on the previous Sunday. No announcement had been made prior to opening of the theatres that the police would not interfere. A much larger attendance is expected next Sunday.

To say that the exhibitors of Kokomo are proud of their victory is putting it mildly. And those who desire Sunday entertainment are pleased.

Neilan Finishes Second and Starts on Third Production

WITH “The River’s End,” Marshall Neilan’s first independent production breaking box-office records everywhere, announcement is made from his New York offices that the second production has just been finished and work has already been started on the third. The title of the second release will be announced shortly.

For the third production Mr. Neilan has just engaged Daredevil Campbell, who it is said, will give the screen one of its greatest thrills by dispensing with an airplane on the roof of a fast-moving Pullman. "Bull" Montana, who first gained fame in Douglas Fairbanks pictures, has also just been engaged to play an important part in this film.

The entire company has left Hollywood for Riverside, Cal., where the big scenes will be staged. Upon their return they will take the production for the first time at the Japer Hollywood studios where a complete unit has been engaged on long-term agreement with Mr. Neilan.

Ready for the “Follow Up.”

At the New York offices of the Neilan organization it was predicted that the second offering, to be released within the next few weeks, would even exceed the success of “The River’s End,” which has set a high water mark of quality for this organization.

Harry Revier Active in Film World.

Harry Revier, who recently completed the direction of “The Return of Tarzan” for Numa Pictures Corporation, and who is now in New York, bears the distinction of having written twenty-six original stories now in the course of adaptation for the screen. One of these is intended to be made by Von Sexamar for production on Broadway, very shortly. Mr. Revier’s plans for his immediate future are indefinite owing to the strong likelihood of his play receiving a New York premiere and his desire to be in this country at such a time. He has had offers of interesting production abroad, one in London, the other in Torino, Italy.

Bulls-Eye Featuring Bill Franey.

With Bill Franey in the leading role, Nat Spitzer, studio manager for the Bulls-Eye Film Corp., is making a series of one-reel comedies for the state rights market. At least three comedies will be made before any attempt is made to market this series, according to Mr. Spitzer.

Cast of "Blind Youth" Is Named.

The cast of “Blind Youth,” second production made for distribution as a National Picture Theatres, Inc., subject, was made known this week for the first time by Lewis J. Selznick, head of National.

McGrain will be cast as Maurice Monnier, Leatrice Joy as Hope Martin, Ora Carew as Clarice Chandoce, Clara Horton as Bobo, Colin Kenney as Henry Monnier, Jose S. Monnier as the Reddy Post as Tubb, Claire McDowell as Mrs. Monnier, Leo White as Louis, Helen Howard as Viola Packard. The National Picture Theatres, Inc., subjects will be distributed through the Select branches.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen 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.

World Is Better than Ever


Moved Picture World, New York

Inclos 3 cent money order for $3 to which subscription to the Moving Picture World for one year, from March 1, 1920, to February 28, 1921.

The “World” is better than ever since the strike. It surely is welcome each week. I would not be without it for anything.

Hoping to receive it each week during the year I am, very truly yours,

H. C. LOCKE.
The Moving Picture World

March 20, 1920

THE MOVING PICTURE WORLD

1929

Christie Flays “Cinema Temples” That Make Comedies Appear Like Footrails

We have heard a lot during the last few years about short subjects being necessary to theatre programs, but evidently the managers of the finest moving picture temples in America still believe that short stuff is a necessary evil, to be gotten rid of as quickly as possible, say Al Christie, well known moving picture director and producer.

“The managers of some of these so-called temples of the silent drama evidently believe that they have to run a comedy because they know a few of their patrons like them and therefore the comedy is a thing to be sluffed over as quickly as possible while people are changing their seats and then forgotten. They give the patrons an actual organ recital before the comedy goes on and get everybody into a Sunday-go-to-meeting frame of mind and then wonder why nobody laughs.

A Comedy or a Footrace?

“Al lot of people feel they ought to laugh because the main title will run on a curtain, or run so fast that the audience doesn’t know whether it is a comedy or a picture of a footrace. It is a well known fact that all main titles are cut off the film or run while the beautiful and expensive silk curtains are being manipulated or while the audience is still chattering, and floor books who are misguided enough to want to see a comedy don’t know what they are looking at, and perhaps by the middle of the first reel of the comedy attraction they gradually begin to learn what it is all about.

A glaring example of a typical showing of a comedy in one of these ‘cinema palaces’ was recently at a California theatre where the first 200 feet of the comedy was shown, then the music and orchestra was turned up and then blaring forth like the big band does at a circus while the crowd is going out.

Not Good Showmanship.

“Nobody ever saw a successful circus in which the aftershow or concert was started before the big fellow in the silk hat had well announced it and the people who paid to be there are left in their seats. That wouldn’t be show business. Yet the trade paper interviews with the big fellow run, ‘I had to run it that way, I maintain that they are showmen, and I suppose they are. If they still want comedies to drive people out of their theatres quickly, I suppose that kind of comedies are still being made. I don’t want to make them myself.

The fellows who run small neighborhood theatres which please their regular customers regularly can teach the ‘big fellows’ a good deal about satisfying their patrons. They figure that people come to see pictures, and the better they complete the show and the audience does appreciate knowing what the pictures are all about.

“Terror of the Forest” is a good example of starting with a small bubble of merriment. If one person laughs it may start a whole house, rocking. But let a big, high-priced orchestra in a cinema temple for his lungs and arms out playing as loud as it can during a comedy, as it frequently does, and it defies anybody to laugh. Such theatres are not cinema temples. They are Main Street Mausoleums and the managers are creepers.”

Americanization Trailers for Films.

Select Pictures Corporation, of which Lewis J. Selznick is president, announced this week through General Manager Sam E. Morris that Americanization trailers are being distributed to the exchanges, to be added to the latest Selznick releases. These trailers were prepared by the Department of the Interior, Committee of Americanization, of which Mr. Selznick is chairman of distribution. The messages are described as being short, pithy and patriotic.

Selznick Changes Title of New Serial.

George B. Selznick has changed the title of a serial now in production in his studio in New York for “Pathé from ‘The Velvet Hawk’” to “Velvet.” The story is by Bertram Millhauser. Mr. Selznick is directing and will star in the serial.

Technique of the Grapefruit

Demonstrated by Leah Baird in her Hodkinson, “Cythinith of the Minute”.

James Oliver Curwood Urges Necessity of Care in Preparation of Continuity

The day of 100 per cent stories for the screen is past. Producers come to a realization of the vital importance of the need for ample time in the careful preparation of continuity, according to James Oliver Curwood, famous author, whose novels and picture dramas rank among the most popular in the country today, working on this theory he left the wilderness of Michigan, where with his director, David Hartford, he will adapt the screen his latest work, “Nomads of the North.”

In a little log cabin fifteen miles from the nearest railroad, Mr. Curwood is now working out to its finest detail the continuous action, which will be his second personally supervised release through First National Exhibitors’ Circuit.

Before leaving for the woods, Mr. Curwood made strong criticism of what he termed “the impetuous haste of producers to whip a story into continuity without apparently giving a thought to the probable result. Failure on the part of many producers to even consult with authors on the manner of adapting their stories to the screen is one of the causing errors of the motion picture industry.”

Mr. Curwood said:

Continuity Writers Seriously Handicapped.

“A producer turns a novel of some well-known author over to a continuity writer, saying: ‘Take it and get it right away. Make it a five-reeel feature and have it finished by Saturday. You’ll have to speed up, because you have only three days left to do the job.’ Such methods as these account for the weak type of picture now seen so often on the screen. That is the chief reason why the day of 100 per cent, screen stories has not yet arrived. That is also one of the reasons why under no conditions will I allow my ‘bags of tricks,’ earned through fifteen years of experience among the wild things of the forest, to go into the hands of a continuity writer.”

Mr. Curwood asserted that in preparing the continuity for “Nomads of the North,” he would take as much time and painstaking care as he would in the preparation of one of his novels, for publication in magazine or book form.

Patience and Care Produce Classics.

“The author who takes any pride in his work realizes that the greatest benefit and triumph lies in rewriting over and over again and giving ample time to the study, expansion and improvement of plots. None of the really great authors ever rush their work. Some of the most eminent rewrite their novels ten and fifteen times before they are satisfied with the finished product.
Taylor Holmes Built Up Own Strength Like Character He Plays in New Film

THE character of Gilbert Goodhue, which Taylor Holmes portrays in his latest screen comedy "The Very Idea," released through Metro, is singularly like an earlier phase of the actor's own life. As those who are familiar with the story of this William Le Baron stage success know, Goodhue is a young man none too strong physically and his wife undertakes the task of getting him to exercise.

When Mr. Holmes was about the age of 16, he suffered from the same complaint in the same predilection, though it should be pointed out here that at that time he was, like the average youth of 16, unmarried. He was inclined to be frail, however, and taking the matter into his own hands he sought a way to build up his health.

Without the financial resources to afford a gymnasium course, Holmes nevertheless would not be denied the chance to build himself up physically. He daily haunted the premises of every gym in Chicago and in time became known to the instructors there. Not long after he was asked if he would like to take charge of a class of little boys and he gladly accepted.

This was only the start of the comedian's self-taught course of physical culture. When he came east he took up residence as soon as possible on the West Side Tennis Club in Forest Hills, L. I., where the West Side Tennis Club is--a gathering place for the best players in the country at one time of the year. During his residence there Holmes had the opportunity to play against the best of them, thus keeping himself always in the finest physical condition.

"The Very Idea," adapted for the screen by S. E. V. Taylor from the satirical comedy success by William Le Baron, was directed by William Seitz and the picture was made by Taylor Holmes Productions, Inc. and is distributed exclusively by Metro.

Transfers Technical Department.

To advance the artistic and technical progress of the new big feature production to be directed by William P. S. Earle, and other productions as well, Bert Rothe, technical director, has moved his valuable collection of drawings, prints, photographs and research library from the Fort Lee studios. Mr. Rothe's draughtsmen and technical aids will also be employed there and the Fort Lee technical department will be placed under the charge of Paul Dodge. A. Agostini and Harry Nepple have been assigned permanent positions there. The entire technical department of the two studios in the Bronx and Fort Lee will be under the supervision of Mr. Rothe.

Hampton Studios Announce Completion of "Parish Priest," Founded on Dan Hart Play

AXING some interesting press attention is the statement from the Hampton studios that "The Parish Priest," a Hampton production of the well-known Dan Hart play, is cut, titled and a sample print ready for shipment to New York.

"The Parish Priest" is said to be one of the most interesting plays to reach the screen in recent years. Few, if any, plays have been as successful in the theatre as the stage version of this well-known classic. It has been estimated that the play has been shown in every city, town, village and cross roads that boasted a theatre, auditorium or town hall.

Before sending the print to New York a preview will be held by the Hampton studio, which Bishop Cantwell, of the diocese of Los Angeles and Monterey, and his monsigneurs, priests and coadjutors will be invited, as well as members in the Knights of Columbus, Young Men's Institute and other organizations.

The Hampton organization has been concentrating on the foundation of the new studio for the next year, with the hope of enlarging the stage of the play. As theatre-goers know, "The Parish Priest," is a simple heart interest comedy drama, laid in a small town in New Jersey, and concerns an average day's activities in the life of a beloved priest. It reveals an intimate and engaging cross section of small town activities, the human interest, the quarrels, the petty jealousies, the heart aches, the simple love affairs and the rare comedy situations that furnish refreshing laughs because of their utter simplicity.

The picture has been happily cast, with the title role being played by William Desmond, who played the part many times in stage productions of the classic. Another member of the cast who also played identical roles on the stage and screen is James Ricketts.

Joseph J. Franz, who directed the Hampton production, produced it many times for foottlight presentations.

Will Do Art Posters for "Velvet."

Robert Amick, a well known illustrator and landscape artist, has been engaged by George B. Seitz to do the art titles for future Seitz serial productions. Mr. Amick will commence work on titles for "Velvet," a serial to be distributed by Pathé.

Taylor Holmes
Are Chester Conklin and the Fox Sunshine beauty, who appear in the big Sunshine special.

Pathe Director of Exchanges Reports Great Increase in Feature Business

HAVING educated the public up to the point where only the biggest features will bring more than the average number of persons to his box office, the exhibitor today finds his cryin' need for productions of assured ticket selling merit. That the market is eager to assimilate any picture of more than ordinary value, is clearly evidenced by a report just issued by Pathe, showing the remarkable success which has greeted its special releases in January and February of this year.

Elmer K. Pearson, director of exchanges of Pathe Exchange, Inc., has just reported to General Manager Paul Brunet, showing an unprecedented increase in the Pathe feature business during the first two months of this year, over the biggest eight consecutive weeks in the previous annals of the great distributing organization.

Half of Quota in Four Weeks.

The strides taken by Pathe's features can be attributed, according to Mr. Pearson, to the merit of the product it is now handling. He cites the following examples of high class attractions Pathe is now distributing: Edgar Lewis' "Other Men's Shoes;" Jesse D. Hampton's "Fighting Creasy," starring Blanche Sweet, and "My Husband's Other Wife;" J. Stuart Blackton's biggest Pathe winner to date. These are among the 1920 releases.

"Other Men's Shoes" gives every evidence of becoming Pathe's most successful feature, according to Mr. Pearson, for in the first four weeks of its career it has reached more than half of the high quota established for its sales.

Her Popularity Increases.

A most prominent factor in the record-making figures for January and February is the increasing popularity of Blanche Sweet, whose brilliant position among the luminaries of filmdom is now more than ever firmly fixed. When "A Woman of Pleasure," her first Hampton special, was released, Miss Sweet had been in retirement for about a year. Yet the tremendous following she gained prior to her deserving the studio was soon recruited again with the issuance of "A Woman of Pleasure." The host of her followers was materially increased with the release of "Fighting Creasy."

Mr. Pearson is firmly convinced that "The

Deadlier Sex," which will be Miss Sweet's next attraction, will show a substantial business increase above "Fighting Creasy."

He bases his opinion not alone on the popularity of Miss Sweet but upon the high class of the production. The story was written by Bayard Veiller, author of "The Thirteenth Chair" and "When the Law," and was produced by Jesse D. Hampton.

SOME CALL IT "THE BIBLE"
SOME "THE ENCYCLOPEDIA"

The Idle Hour Theatre
The Big 4
Belle Haven, Virginia
January 15, 1920
Moving Picture World, N. Y. C.

Gentlemen:

We are inclosing check for renewal, and are sorry that we have neglected it so long. We just can't get along without the "Movie Encyclopedia." Please start us where we left off.

Very truly,

IDLE HOUR THEATRE

Rakish Characters

Are Chester Conklin and the Fox Sunshine beauty, who appear in the big Sunshine special.

Some call it "The Bible" Some "The Encyclopedia"

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IDLE HOUR THEATRE
Manila Exhibitors Show Much Ability in Film Selection and Presentation

MERICAN films are being used almost exclusively in Manila and throughout the entire Philippine Islands and they are being presented in the most artistic manner, according to F. H. Le Breton, the representative of the motion picture interests in the islands. Mr. Le Breton is in New York City on a trip for the purpose of selecting a schedule of high-class American pictures to be presented in his territory in the coming year. "I cannot state too strongly the absolute necessity for offering only the very best productions to the public of Manila," Mr. Le Breton said in an interview. "It is quite unfair to send over a second-rate or mediocre motion picture. The demand is for the best."

"The people are keen and discriminating. The clientele of the high-class theatres is composed of well educated and cultured people. The exhibitors must be very careful in selecting their pictures, for the public will refuse to show approval or disapproval. When they like a picture, they are enthusiastic. When they do not like it they very frankly express themselves."

Exhibitors Are Business Men.

"In my years spent among the people of Manila I have come to know and appreciate them. Their leading exhibitors are thorough business men who have developed the country and it is a great pleasure to do business with them. They are presenting their pictures in real artistic manner and the shows of Manila today are among the finest in the Far East. The people like music, good music, and an important part of the high-class theatre is the orchestra."

"In the past five years the American motion picture has become recognized as the nearest thing to perfection in the development of the art. The people want American pictures almost exclusively and I believe that American producers will hold this supreme place so long as they keep up the high standard they have set. But they cannot afford to be negligent because they have achieved such an important place in the market."

Before returning to Manila, Mr. Le Breton expects to close important contracts which will secure an excellent array of pictures for the selection of the exhibitors of Manila and the surrounding country. He said that Harold Lloyd was the best liked comedian in the territory and he will probably arrange for the distribution of the new Harold Lloyd two-reel comedies. Aside from the high-class dramatic productions, the Philippine public in general favor the serial. This choice is general in the Far East.

"The Right of Way" Scores Big Success on Its New York Showing at the Capitol

THAT Bert Lytell in "The Right of Way" captured not only New York but the world's attention has been proven by the grosses reported of this Metro Classic feature. The film's success is due in part to Lytell's performance, but has also been aided by the Metro-Classic feature when it was exhibited at the Capitol Theatre recently. The kernel of the story is expressed regarding the screen version of Sir Gilbert Parker's novel of regeneration, Metro points out, was that there was a particular forceful characterization of Charley Steele and that the production itself was one of uncommon beauty and finish.

"At the Capitol 'The Right of Way,' the screen version of Sir Gilbert Parker's novel of the same name, is an exceptional picture. It is a well told story and the acting is good," are the words of the Tribune.

The Sun also took occasion to pay tribute not only to the merit of the picture, but also to Metro's artistic courage in refusing to weaken the story by twisting it about into the conventional "happy" ending.

"The World took occasion to notice the same feature, stating in its columns: "The explanation is that the printed story is followed with fidelity, which isn't usually the case when tragic stories are filmed."

In the brief space the Evening Post was able to give Bertram Millhouse a chance to review this occasion to record "'The Right of Way,' a screen version of Sir Gilbert Parker's book, with Bert Lytell in the chief role, is the featured play at the Capitol Theatre. The film affords Mr. Lytell many opportunities to display his capacity for forceful characterization and there are scenes of great beauty in the North Woods, where much of the action takes place." As has already been made known, Metro provides two endings for "The Right of Way," the logical one, used during the showing at the Capitol, and a happy solution of Steele's difficulties.

"Shadow of Rosalie" Completed.

George Archinard, who has just completed the direction of Edgar G. Ulmer's Hammerstein picture, "The Shadow of Rosalie Byrnes," has expressed himself as highly pleased with the results obtained. This Selznick production has been sold for a dual role and what may be termed a large amount of "heavy" work. This new Selznick picture was made from the novel of Grace Sartwell Mason and was adapted to the screen by R. Cecil Smith.

Yo Ho! Yo Ho! The Sea Is the Life for a Studio!

T HE latest thing in moving picture production is the Crowley Lake and Lighterage Company of San Francisco, is setting up a Shipping Board camera with full studio equipment and the vessel will be ready to put to sea at an early date. It will have a powerful lighting plant, dark rooms and all necessary studio equipment. The Metro Pictures Corporation will make use of it in the filming of two stories, one by a Jack London subject, and the vessel will be taken far out to sea in the hope that a real storm may be encountered.

Leading Exhibitors Pay High Tribute to Efficiency Displayed by Pathe News

FOLLOWING a series of exclusive pictures of national and international events, culminating with remarkable scenes of the recent fight between Pershing and Ibarra in a riot before the Lexington, Ky., court house, the Pathe News has received sterling praise from the foremost exhibitors of the United States.

Among those who have paid tribute to the Pathe News are S. Barrett McCormick, manager of the Circle, Indianapolis; J. J. Parker, of the Majestic, Jensen and Von Herberg's big Portland, Ore., house; Theodore L. Hayes, general manager of the Finkelstein and Ruben Circuit; Sid Grauman, of Los Angeles; Harry Koplar, of the Consolidated Theatres, St. Louis; Harry Watts, manager of the Strand, Omaha; George Clark, manager of the Empress, Des Moines, and Jack Eaton, managing director of the Strand, New York.

Jack Eaton Bestows High Praise.

Particular stress was laid by all of these prominent showmen and a host of others on the fact that the Pathe News has been consistently high-class, and has always been "up" on the big news features.

Jack Eaton, of the Strand, New York, said: "I feel that it is no more than fair as an exhibitor to say a few words of commendation on the consistent quality of Pathe News. News Weeklies come and go, and the timeliness of subjects that you gather, and the speed with which you deliver pictures of a perishable interest, speaks for itself and the efficiency of your laboratory organization. Pathe News seems about as important as tickets to the motion picture theatre, if the exhibitor is to keep his program alive to his audience."

"Essential Part of Program."

On top of this sincere tribute, S. Barrett McCormick, of the Circle, Indianapolis, wired: "We have always considered Pathe News an essential part of the Circle Theatre's program and know that its consistent interest and news value make for a regular following that becomes as valuable to a theatre as its orchestra or other permanent features."

Mr. Grauman dispatched the appended praise: "The excellent quality of the Pathe News makes it a standard product for the Grauman Theatre. The Pathe News has always had it first."

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aghast. They are practicable and easy to put into execution.
Associated Exhibitors Plans Arousing Wide-Spread Interest; Organization Progressing

INDICATIONS that the co-operative plan of Associated Exhibitors, Inc., is arousing widespread interest among exhibitors is found in the fact that showmen big and small throughout the United States are expressing a desire for information as to how they can participate. Pending the formal announcement of the organization, which will be forthcoming shortly, these requests are receiving the utmost care and attention on the part of executives of and franchise holders in Associated Exhibitors, Inc.

Chief among the requests for information are those from owners of smaller theatres, who are particularly interested in the sub-franchise part of the Associated Exhibitors’ plan, under which an exhibitor is assured equitable and sound treatment and co-operation from every angle conceivable.

The number of messages received is the best possible proof that smaller exhibitors are eager to follow the lead of the owners of more than 250 first-run theatre men who already are affiliated in the Associated Exhibitors. The general trend of the intelligence is to the effect that virtually 100 per cent. of the showmen are interested keenly in any proposition that promises equitable profit and protection.

Keeping Watch on Organization.

However, exhibitors are not the only factors of the industry that have shown interest in Associated Exhibitors, Inc., stockholders, producers and state right men also are keeping in close touch with those most intimately concerned with the affairs of the organization.

During the past week or so many pictures have been submitted for the consideration of Associated Exhibitors, Inc. The organization is sticking by its announced policy of securing only the highest quality of motion picture entertainment, and it is said they intend to adhere to that rule no matter how many or how few pictures are chosen.

Meanwhile the organization is progressing rapidly and carefully. While it is generally known that Messmore Kendall, president of Associated Exhibitors, Inc., Edward Bowes, first vice-president, and other important executives have under consideration many big arrangements, it is said that none of the deals have as yet passed the formative stage, however, that news of several big connections will be forthcoming in a very short time.

Howard-Wells Executives to Share in Company’s Profits

HEADS of executive operating departments of the Howard-Wells Amusement Company, of Wilmington, N. C., will share in the profits of the coming years’ operation of the Wilmington theatres owned by the company through a sliding scale of bonuses ranging from $10 to $1,000 each, according to the net earnings of the company, according to the announcement. Mr. J. S. Howard, president and executive manager of that company.

March 1 marked the beginning of a new fiscal year for the Howard and Wells theatres and the best financial showing made by the company was shown by the annual report of its officers to the stockholders at its annual meeting last week, and as a result Mr. Wells has evolved a scale of sliding bonuses, based on the prospective net earnings of the company for the ensuing year, which will be paid in cash dividends to the department heads on March 1, 1921.

This is believed to be a pioneer step in the operation of large theatrical enterprises, and one of the first instances of the application of the profit-sharing idea which has been so largely successful in other industries to the theatre business. It is conceded that the theatre business, above any other line of endeavor, offers great possibilities for individual effort and achievement.

Industry to Be Represented at Dinner to Secretary Hugo

THERE will be a good sized representation from this area to be given on March 18, at the Hotel Commodore, to Francis M. Hugo, Secretary of State of New York. Hugo being made to accommodate 2,500 diners.

One of the big features of the affair will be a motion picture showing Mr. Hugo first as a steamboat purser at the Thousand Islands, then as a law student at Cornell, later on as mayor of Watertown, N. Y., and last as Secretary of State and head of two of the largest bureaus of their kind in the entire world, the motor vehicle and the corporation.

Mr.: Hugo has always been an advocate of the motion picture as a means of better informing the taxpayers of the state as to the activities of his office, and also in driving home the message of “Safety First,” regarding the dangers of the streets and highways from a careless disregard of the automobile.

The Cinema Murder” Breaks Records Wherever It Is Shown

UNUSUALLY big business is reported by exhibitors from all parts of the country on the Cosmopolitan productions, “The Cinema Murder,” starring Marion Davies, in New York City alone, as an example of the big demand by exhibitors for the picture six prints have been working constantly since the picture was first released several weeks ago. The greater city is considered a five-print city, but a sixth print was required to satisfy the demand for the picture and since its release a day has been lost. The following are expressions of opinion from a few exhibitors chosen at random:

Manager Dooley, Regent Theatre, Paterson, New Jersey: “The house is packed and I have every seat filled.”

J. H. Price, Elcock’s, my house records. It proved a tremendous money-maker, and I ascribe its success to the fact that it had an unusual exploitation campaign and excellent financial exploitation.”

Sam Marcovicci, Williamsburg Theatre, Brooklyn, N. Y.: “I’ve got to hand it to the M. Howard Corpo rated, a great story, and a remarkable exploitation campaign put it over. My house was jammed all the time during its engagement.”

A. E. Hamilton, Hamilton Theatre, Yonkers, N. Y.: “The proof of the picture is the box office. The Cinema Murder was booked in my box office, and that’s enough for me. What did it? The star, the story, and the exploitation.”

Vitagraph to Star Separately

Earl Montgomery and Joe Rock

RESPONDING to the request of many exhibitors for more Montgomery and Rock comedies, A. E. Smith, president of Vitagraph, announced yesterday he decided to double the output of this popular team by dividing it and featuring each player at the head of his own producing company.

Accordingly, Earl Montgomery and Joe Rock this week signed individual contracts with W. S. Smith, general manager of Vitagraph’s Hollywood studios, at the expiration of their contract as a team, and will begin immediately separate productions. Each will provide a separate organization with the aim of supplying Vitagraph with a new two-reel comedy every three weeks.

By the division both Montgomery and Rock attain an ambition to play alone that resulted from the increasing following they have gained with each year of the five they have played together in Vitagraph comedies. The success of their comedies has been so great that Vitagraph has been assured by exhibitors and its exchanges that the popularity of the pair would serve to attract an equally wide market with each as a separate star.

Their productions will be in two reels, and will follow the promised plan of Vitagraph to make all comedies logical and complete. The methods used create interest by natural or exaggerated situations, rather than by improbabilities. Each comedy must also carry a reasonable plot to a normal conclusion.

“Slam-Bang Jim” Features

Bill Russell in Duel Role

SLAM-BANG Jim,” the latest American Special, adapted from “Snap Judgment,” is a swiftly moving comedy drama, featuring William Russell in a duel role. As a happy-go-lucky city chap and an Arizona “bad man” who wasn’t half bad, after all, Russell manages to hold the spectators in sympathy with both characters. The method of creating interest by natural or exaggerated situations, rather than by improbabilities. Each comedy must also carry a reasonable plot to a normal conclusion.

Francella Billington and Adda Gleason, both well acclaimed for delaying woman, and get all mixed up in a plot with which one of their true loves. Harley Clark takes the next most important role. A cute little girl, she makes her way into the hearts of the spectators in two or three reels. Charles Newton, Perry Banks, Clarence Burton, Ashton Dearthall complete the cast. Edward S. Sloan directed.
She May Be "Old Lady 31," But She Hasn't Forgotten the Beautiful Art in the Center.

Emma Dunn is the lady, seen as she puts her talent into this famous play for Metro.

Anti-Trust Suit Against Eastman Firm
Complicated by Supreme Court Decision

STATUS of the anti-trust suit against the Eastman Kodak Company is complicated, to say the least, in view of the decision of the United States Supreme Court that the United States Steel Corporation is not a combination in restraint of trade. Advices from Washington state that government officials in charge of the trust-busting campaign, which was recently resumed after a wartime lapse, are sanguine and just as about-stumped. It is now believed that the government will take any further steps to dissolve the Eastman Kodak Company, and even if such an action is prosecuted it is not believed that the action will be sustained.

The expressed belief of some of the leading corporation lawyers is that the decision of the supreme court in the steel corporation case virtually nullifies the Sherman anti-trust laws, under which two big dissolution decrees have already been ordered. This view is known to be shared by attorneys connected with the department of justice and was expressed by the Justices at the close of the argument, it is further believed that the latter held that the decision was contrary to the anti-trust law, it seems. It can now be taken that by the majority decision, and bearing in mind the dissolution of the minority, that the anti-trust laws are annulled.

Never Advertised Its Big War Work.

Several years ago when the Government began its trust-busting crusade the Eastman Kodak Company was singled out for an attack. It was alleged that the Eastman company was an unlawful combination in restraint of trade and that it unfairly monopolized practically the entire photographic field. At the time, when this country entered the war, at the suggestion of the Government, a halt was called on the trust-busting suits. The Government reserved the right to resume the suits at a later date, if it so desired.

It is a well-known fact among those in a position to be informed that the Eastman Kodak Company voluntarily carried out a policy of war work at an expense which so far has never been made public. The company used, apparently to the fullest advantage, its resources and bigness to help win the war. The company originated and housed the United States School of Aerial Photography, at which about 600 students were maintained at the same time for courses averaging a few months. Various devices for war photography were invented and full use given the Government, among these being an aeroplane camera which shot pictures automatically on strips like motion pictures.

Newgass and Schlesinger Return.

George W. Newgass, vice-president, and Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, returned Tuesday, March 9, from a five-day rest at Atlantic City. Both executives when seen at their offices an hour after their return were already surrounded with a deluge of work.

Trade Showing on "Trailer by Three."

A trade showing of "Trailer by Three," Beck serial production co-starring Stuart Holmes and Frankie Mann, and "The Stimulating Mrs. Barton," the second Mrs. Sidney Drew comedy, will be held at Wurlitzer Hall, 120 West Forty-first street, on Tuesday, March 16, at 2 P. M., under the auspices of Pathé's New York exchange.

Releasing Plan for "Down on the Farm"

Pleases Bennett; Big Bookings Recorded

IMMEDIATELY after Hiram Abrams, of the United Artists, had completed the arrangements for the distribution of Mack Sennett's latest five-reel comedy sensation, "Down on the Farm," which will be the fifth "Big Four" production to be marketed, the release to be during the latter part of April, Mr. Sennett wired his appreciation of the arrangements that had been completed between him and the representatives of the company, E. M. Asher, as follows: "I feel confident the exhibitors will agree with us that this is a great combination; United Artists, Hiram Abrams, and Down on the Farm. Best wishes."

A very significant degree of enthusiasm over the release of this production was displayed everywhere throughout the country by the exhibitors, who began to negotiate with the sales managers of each of the United Artists branch offices, for the first and second runs of the picture. Because of its early release date, it being given a precededent release to "Romance," in which Doris Keane is starred, exhibitors actually rushed their requests for the first run of the Sennett production. From the day of the signing of the contract with Mr. Sennett, and the close of business for the week four days later, there were reported to the home office of United Artists in New York more contracts than had ever been secured by the "Big Four" on any prior productions in triple that time.

Unlike many of Mr. Sennett's former productions, "Down on the Farm" is not a vehicle for the exploitation of any particular player's single gifts, but it is an "ensemble" production in which the great equipment of the entire Mack Sennett studio and farm was engaged in its entirety.

Principal among the participants in the center of the plot's speedy action are Louise Fazenda, who plays the role of a farmer's wife and is first seen at her early morning duties "down on the farm," shortly after the rooster of the ranch has manfully succeeded in getting the lazy sun over the tops of the high hills; Marie Prevost, one of the prettiest and most gifted of screen comedienne; Ben Turpin, the screamingly funny cross-eyed fun maker; James Finlayson, "legitimate" and screen player of international celebrity; Bert Roach, also an actor with fame from the "speaking stage" and still wider popularity as a screen expert in acting; Harry Brignon, in the part of a farm hand of romantic tendencies; Billy Armstrong, whose success on the screen of American picture comedy has duplicated his triumphs as a comedy performer on the British stage; and last, but by no means least, John Henry, Jr., the Sennett child-star whose appeal is as strong as the tiny fellow's presence is diminutive.

Selnick Casting Department Moves.

The casting department of Selznick Pictures, which has for many months been located in the Selznick Fort Lee studios, has been moved to 130 West Forty-sixth street, Manhattan, in the same building with Select Exchange, it was announced this week by Lewis J. Selznick. This was done, it is made known, in order that the future work of casting will be speeded up. The new location is in the center of the theatrical district of Broadway.
Fairbanks Making Progress in Filming "Mollycoddle" Next "Big Four" Picture

BIG strides have been made in the filming of "Mollycoddle," the next Douglas Fairbanks offering to be released by United Artists Corporation, according to word received by Hirami Abrams, from Holbrook, Ariz., the wasp city to which portion of the "Painted Desert," where Fairbanks and a company of 100 players have been active for the past ten days.

An entire episode of the picture has been completed and the company is preparing to return to the studios at Los Angeles, where work will be started on some of the more important interiors.

The star and the other members of the organization who made up the small army that invaded the wilds of Arizona are most enthusiastic over the success of their location work, but will not disclose the slightest information as to the character of their activities, as it is the desire of the athletic leader to hold everything back until the production is released, due to numerous novelties new to the screen.

Meets With Accident.

It is rumored, however, that Fairbanks performed "Mollycoddle," the next Douglas Fairbanks, who made up the party, to feel like nobles in the saddle. It is evident that there is much truth in this report as the star was painfully injured and forced to return to Los Angeles for medical treatment. It has since been learned that his hurts are not of a serious nature and not of a character requiring him to stop activities.

Fairbanks is aiming to eclipse his last United Artists picture, "When the Clouds Roll By," a production which has been declared to be his best. "Mollycoddles" is an original story by the star and the screen adaptation is by Tom Geraghty.

Victor Fleming is again handling the direction and the camera work is in charge of William McGaun and Harry Thorpe, the two who were responsible for the photography in "When the Clouds Roll By." Ted Reed is assisting Director Fleming. Frank Campeau, who has long been identified with Fairbanks and has always given an exceptional portrayal with his particular style of villainy, is given a chance at something new in "Mollycoddle."

Early reports on the work of Ruth Renick, the new leading woman of the organization, indicates that no mistake was made in putting her under contract. She is an excellent horsewoman.

Other important members of the cast are Indian chief, "Eagle Eye," Albert McQuarrie and Freddie Hawk, who makes her debut as a screen player after having won much prominence as the girl "hobo" who worked her way from Kansas City to Los Angeles to get a chance before the camera.

Christies Will Make Feature Comedy from Morosco Farcce, "So Long Letty"

THE Christies—Al and Charles—have perfected arrangements to increase their output of comedies for the screen. While they will always stick to the short subjects that have won for their name and produce an excellent reputation with both the public and picture-showmen, they are now preparing to make full-length comedies in addition to the one and two-reel merrymakers with which they have been for years identified.

Charles Christie has been in New York for several weeks arranging the business details of the new undertakings. His attention has been given not alone to the plans for continued distribution through independent service, but he has been investigating a number of musical comedies with a view to presenting them in screen form.

Buys $40,000 Comedy.

His first purchase involved a $40,000 investment in the screen rights to "So Long Letty," the Oliver Morosco comedy that traveled county-wide through many successful seasons. This piece has always been considered by Al Christie, who manages the production end of the Christie interests, as a likely candidate for screen presentations.

It was founded on a farce, "Your Neighbor's Wife," well known to Al Christie in its original presentations and in bringing "So Long Letty" to the screen the Christies will restore much of the original material that was eliminated from "Your Neighbor's Wife" to make the adaptation fit the peculiar requirements of the stage people presenting "So Long Letty."

Parts in the original farce were eliminated to "play up" other roles will be given their rightful place in the screen version; and a number that were cut there will be restored to full value. "So Long Letty" will be made in five or six reels, under Al Christie's direction during the spring and summer.

Ready for Next Season.

Plenty of time will be allowed to make the production complete in all details. It will not be released until the start of next season. It is the purpose of the Christies to make it a feature comedy in the best acceptance of the term.

Pretty girls will be featured—and there will be a lot of 'em. The scenic equipment and costuming will blend in attractive harmony, and it is proposed to have "So Long Letty" about as fine a showing of brilliancy and attractiveness as care and money can combine in producing.

There will be three of these feature comedies turned into photoplays each year; thus will time be given to pay proper attention to the production details. These comedies will be produced without interference in any way with the progress of Christie one-reelers each week and the two-reelers once a month.

Christies Are Consistent.

In conversation with Charles Christie the Worldman was impressed with the evident determination of the Christies to protect an excellent business reputation. "Exhibitors have often written to us," said Mr. Christie, "commending the consistency of our production.

"We have always tried to make comedies that were consistently good, never circumscribing a picture and never coming up to the ideas of my brother and I as to what a good comedy should be. We intend to make 'So Long Letty' and all the comedies that are to follow it 'stand up' in comparison with our standard of consistency."
Republic Offers Exhibitors Complete Program from News Reels to Serials

THE exhibitor can book from Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, a complete program from out of print to exit march, an announcement this week points out, following the addition to Republic distributing activities of "The Whirlwind," a serial in which Charles Hutchison is starred.

There is no type of film used in the make-up of a modern motion picture presentation that Republic does not offer, according to the statement. The bookings now available include Prizma Natural Color Scenics, with which the program may be started. This can be followed by Kinograms, the news reel issued twice a week and which is declared to contain first runs of the most interesting events in all parts of the globe. An instance of the completeness of this reel is cited in the claim last week of a prominent producer that his news reel had just secured a scoop of Nicolai Lenine, head of Soviet Republic. Investigation showed that Kinograms pictures, in the midst of his Russian activities, in its issue No. 1, released on February 1, 1919, just one year and two weeks prior to the alleged "scoop" of the other producer. In addition, Kinograms No. 1 also pictured Trotzky, about whom as much of interest has been read as about Lenine.

Features and Short Subjects.

In the matter of feature productions, it has been shown that Republic has made great strides, both in the matter of pictures with stars and subjects in which the casts are of the so-called all-star type.

Short subjects, in addition to the Prizma color pictures and the Kinograms news reel, play a very important part in the make-up of Republic programs. Among the best liked, suitable to follow the main feature of the program or to take the place of the feature, are the eight William J. Flynn subjects of two reels each. The Capitol Theatre on Broadway in New York is presenting the full series, one each week, at the present time.

Comedy, in the Republic line-up, has its day. The Chatlin series of twelve subjects, including "Easy Street," is said to be rolling merrily along and gaining new friends with each showing.

The Judge Brown series of "kid" pictures are also reported as being much in favor. "The Whirlwind," the serial announced, is expected to be named for release shortly, with the understanding that it is to be followed by other serials of proven value.

C. R. Daniels in Cincinnati.

C. R. Daniels, traveling auditor for Realart Pictures Corporation, left Chicago this week to visit Realart offices in Cincinnati.

"Oh Figs! Oh Dates! (Dromedary Preferred). Oh Sultanas! Oh Fatimas!" (No Adv.)

Gladys Brockwell is tired of all this luxury in her forthcoming Fox.

"The Mother of His Children."
Inter-Ocean Disposes of District Rights to 60 World Pictures to Max Glucksmann

What is described as one of the largest individual contracts ever made for the distribution of motion pictures in a foreign territory, was closed last week, when Jacob Glucksmann, American representative of the film of Max Glucksmann, one of the largest independent distributors of motion pictures in South America, attached his signature to an agreement whereby he acquired the rights to sixty World Pictures for physical distribution throughout Argentina, Paraguay and Uruguay.

The transaction, which is said to involve a sum of money running well into five figures, is the culmination of a series of business conferences between Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, and Jacobo Glucksmann.


Mr. Glucksmann's personal statement, which appended the announcement from Inter-Ocean, is as follows:

"The sixty World Film productions which I purchased for distribution in Argentina, Uruguay and Paraguay will be released to exhibitors throughout that territory on a weekly basis."

"I was influenced in negotiating for these productions by the tremendous success which World Pictures have experienced among exhibitors throughout Latin-America. The demand for these productions has been so great, and spirited competition among exhibitors for first-run presentation so keen that I can count myself lucky indeed to have acquired the sixty World releases."

"While the price paid for these productions represented a large cash consideration, I am glad to say that I am fully assured that the remuneration is a foregone conclusion in view of the tremendous popularity of World Pictures in South America."

The "Imp," Selznick Picture, Marks Up Sixteen Week-Runs

That week runs for Selznick pictures are becoming a regular thing throughout the country among the exhibitors who have been convinced of the value of longer runs is evidenced this week in the announcement by Sam E. Morris, general manager of Selznick Pictures, of which Lewis J. Selznick is president, in connection with some of the bookings on "The Imp."

This production, which stars Elvis Janis and which is this favorite actress' second production for Selznick, celebrated the first week of March by marking up sixteen week-runs at various theatres. This number, added to the bookings which had been received prior to March, brings the total for a healthy figure, and Sales Manager Charles R. Rogers declares "we will have a great many more to report from time to time, in addition to the hundreds of theatres which have booked "The Imp" for two and three-day showings."

All the Loew's theatres in the Boston district have booked "The Imp" for the week runs. In other parts of the country the following are the following: Merrill Theatre, Milwaukee; Strand Theatre, Fort Wayne, Ind.; Palace, Cincinnati; Colonial, Detroit; Strand, Flint, Mich.; Family, Jackson, Mich.; Symphony, Los Angeles; Newark Theatre, Newark; Lyric, Reading, Pa.; Capitol, Philadelphia; Lyric, Springfield, Ill.; Cora, Baltimore; Liberty Theatre, W. Va.; Strand, Troy, N. Y.; Top, Syracuse, N. Y.

"Sherry" Completed by Lewis; Soon Ready for Pathe Release

After four months of careful work in his Los Angeles studio, Edgar Lewis has completed his latest production, "Sherry," and at the first showing of the new picture held in the Pathé executive offices it was the unanimous opinion that it will win recognition as one of the strongest and most intensely human pictures of the year. It is treated with all the deep simplicity of the director and relies for its great power on the appeal to the heartstrings of the audience.

The production, in point of construction, is excellent in every way. Some beautiful effects have been achieved in photography and the constructed sets are beautiful. Many of the scenes are exteriors and fine locations were selected. There is plenty of action throughout but the dominant thought behind the picture is never obscured by the many adventures of the hero.

Pathe Has Advanced Trailer Made for "Trailed by Three"

Among other features prepared for the exhibitor in advertising Pathé's "Trailer by Three," a fifteen-episode Beck production co-starring Stuart Holmes and Frankie Mann, is an advance trailer made up of scenes from the play.

The scenes were selected with especial care and the advance reel is said to furnish an accurate and interesting picture of the serial. The views are connected with subtitles which serve the double purpose of explaining the action and rounding out a coherent outline of the type of story and style of production.

As the action in this adventure tale by Charles T. Dazey shows various parts of the globe, the subject offers excellent good material for the making of an advance trailer and advantage was taken of the variety theme by Pathé's film editors in preparing the reel. In addition to showing the different countries in which the play develops, there are some glimpses of the sort of settings which the public may expect when "Trailed by Three" gets under way in earnest.

Pathé officials state that exhibitors who have used advance trailers are so thoroughly convinced of the superiority of this form of advance announcement over the slide that particular attention is being paid by the Pathé departments in improving on the form and quality of the trailer reels.

Prize Story for Corinne Griffith

Vitagraph has just purchased as a film vehicle for Corinne Griffith the story by Forrest F. Crissey entitled, "Gumshoes 4-B," which was among the thirty stories which won prizes in the recent O. Henry Memorial Contest. The contest was conducted by the Society of Authors and Sciences. One thousand dollars was awarded among the winners.

The purpose of the contest was to develop stories in the style of the famous O. Henry.

get hep! 150412
Selszni Branch Managers Will Meet
with Home Office Executives April 5

THE second annual convention and six-
day conference of home office and branch execu-
tives of the Select Pict-
ures Corporation will be held at the Astor, New York City, on April 5, accor-
ding to an announcement made this week by Vice-President and General Manager Sam M. Medes.

Although at the present time only tenta-
tive plans have been made, it is declared that the forthcoming conference will exceed previous conventions in size and scope, and it is said that the attendance will be much larger. Branch managers of Select, in the more distant points will leave in Mayflower the day before the convention opens.

It is understood that the new plans of the Select corporation and a resume of its past year's activities will be among the im-
portant subjects discussed. Great stress will be laid on the fact that the Select or-
ganization has not only grown consider-
able within the last year, but that the coming year will see an even greater expansion. Reports from the various exchange man-
dagers and the home office executives will address the branch man-
gers on subjects relative to their respec-
tive departments.

Visitors to See Selszni Studio.

Following the arrangements carried into effect last year, the first meeting will be of an informal nature and will be held on Monday afternoon at the home office.

The first business session will be held on Monday afternoon in the convention head-
quarters at the Astor, following an informal lunch at which the convention dele-
gates will be the guests of Lewis J. Selszni. The balance of the week will be de-
voted to press sessions.

Plans for the evening entertainment of the visiting managers have not been di-
vulged, but it is reported that Mr. Selszni will put into effect a program similar to the one carried out last year. In addition to this, there will be trips to the studios where the visiting managers will be shown productions in the making. Several theatre parties and after-theatre suppers will prob-
ably be held.

One of the innovations of this year's con-
vention will be the daily publication of a convention edition of the Selszni house organ, "The Brain Exchange." This will be published in the form of a morning news-
paper and will be delivered to the rooms of the delegates at an early hour. Copies of this daily edition will be mailed to the branch offices on the date of issue.

Mark Larkin in Charge of
Mayflower Publicity in East

NEW YORK'S colony of publicity men is in the hands of the presence of Mark Larkin, formerly Mary Pick-
ford's press agent, according to an announcement from Mayflower Photoplay Corporation.

Larkin, who came to the "big village" recently from Los Angeles with Allan Dwan, was induced to stay by Isaac Wol-
per, head of the Mayflower company, the idea being to an extensive public-
ity and advertising department for May-
flower. Since leaving Miss Pickford, Larkin has been in charge of publicity for Mayflower but owing to the fact that Mr. Wolper intends to make a wide publicity and exploitation campaign in connection with productions being pre-
pared under the Mayflower banner, he deemed it advisable to establish a head-
quarters for the publicity department in New York.

Big announcements regarding the activi-
ties of Mayflower may be expected from Mr. Wolper very soon, according to Larkin. Work is going forward rapidly on all productions which Mayflower will present, both in the East and on the Coast. R. A. Walsh, working at the Paragon studio, is filming "The Deep Purple," which will be released by Realart. Emile Chautard is also busy at Paragon, cutting and titling a picture dealing with life after death. Charles Miller is engaged on the final scenes for a picture based on Robert W. Service's poem, "The Spell of the Yukon." This film will be released by Realart also.

Sidney A. Franklin is at Lake Tahoe, Cal., making the screen version of Robert W. Chamber's "Athalie," and Allan Dwan is cutting and titling three productions—"A Splendid Hazard," "The Scoffer" and "In the Hear of a Fool."

Talmadges Return from Cuba;
Will Begin New Productions

THE Talmadge sisters, Norma, Con-
stance and Natalie, have returned to the studio and started work on "Yes or No," the third of her First National pictures, which is to follow "The Woman Gives." "Yes or No" is an adaptation by Mary Murillo of Arthur Goodrich's popu-
lar Broadway success, which had a long run at the Longacre Theatre. "Yes or No" is being directed by Roy Neill. Miss Talmadge will have the opportunity of playing two roles, appearing as Margaret Vane and also Minnie Berry. She will be supported by Lowell Sherman now appearing in "The Sign on the Door" at the Re-
public Theatre, and John Halliday, who has just completed "The Love Expert" with Constance Talmadge. Natalie Talmadge will have an important role as Emma Berry. Frederick Burton as Donald Vane will also have a good part.

Selszni's "Youthful Folly" to Be Released on March 8

YOUTHFUL FOLLY," the Selszni production, scheduled for release through Select on March 8, in which Lewis J. Selszni presents Olive Thomas as star, has a cast of eight prominent players in addition to the stellar role, it was announced this week.

As a matter of record for exhibitors, who use the casts in advertising and bill-
ing, Selszni announced the players as follows: Craufurd Kent as David Mont-
gomery, opposite Miss Thomas, who is Nancy Sherwood; Helen Gill as Lola Ains-
ley, Hugh Huntley as Jimmy Blake, Charles Craig as the Rev. Bluebottle, Harry Trues-
dale as Jonathan Ainslie, Florida Kings-
ley as Aunt Martha, Eugenia Woodward as Aunt Jenny and Pauline Dempsey as Mammy. Alan Grosland is the director and Miss Thomas is the author.

Derham Visits Friends in New York City.

J. A. Derham, secretary and treasurer of the Famous Players-Lasky Service, Ltd., with offices in Toronto, was in New York City during the last week. During the visit he called upon Morris Koln, presi-
dent, and D. L. Faralla, controller of Real-
art Pictures Corporation, old friends and business associates when he was connected with the Select organization.

When Play Dog Meets Real "Doggie."

Mary Miles Minter helps her director, Charles Mainge, "put on the nose-bag" at the Realart studios. 1
Ontario Exhibitors Discuss Reel Tax, Compensation and Apprenticeship Law

MATTERS of current importance were discussed and considered at the regular March meeting of the Moving Picture Protective Association of Ontario on Tuesday, March 2. The meeting was the first to be held in the new quarters of the association at 34 Richmond street, East Toronto, and the assembly room was filled to capacity with local and out-of-town members.

In view of the recent announcements on the part of the Canadian Government regarding the proposal to abolish the fifteen per cent per seat duty, it was decided to send a deputation to Ottawa during the present session of the House of Commons in order to put in a final word in behalf of the exhibitors. It was also decided, on the motion of F. Guest, of Hamilton, Ontario, to send a circular letter to every exhibitor in Ontario requesting a petition to be forwarded to the Canadian Parliament for support in the abolishment of the reel tax. Data on the taxation which is imposed upon the moving picture trade to be supplied to each member of Parliament.

A letter from the Workmen's Compensation Board of Ontario aroused consider able discussion. This communication contained official advice that employes of theatres had been placed under the jurisdiction of the Compensation Act, in which case the theatre owners or managers would be liable for contributions in case of accident to one of the staff. It was decided to place the matter in the hands of a lawyer as certain if the Ontario Government had power to place the theatres in the same category as factories in order to make theatre interest liable for stated damages under the Act.

The question arose as to the advisability of admitting the Operators' Union to require a man to serve as an apprentice in the booth for five years before becoming qualified to have charge of a projection. It is understood that this step was taken by the operators because of the number of qualified men available. This matter will be discussed fully at the next meeting when the union representatives will be asked to present their side of the case.

"Lifting Shadows" Is Story of Russia Minus Bolshevism

FULL of dramatic situations and excitement, the new Leonce Perret production, "Lifting Shadows," is said by Pathé to be one of the most absorbing melodramas screened this year. It is a story of Russia and the United States, rich in action, but entirely set free from the theme of Bolshevism or other isms which have been made the keystones of many recent productions.

All thought of propaganda was kept out of the production, because Mr. Perret believes in providing the public with exactly what it pays for, entertainment. Emmi Wehlin as the star is seen in an emotional role which gives her an opportunity she utilizes to the utmost.

Wehlin was born as a young Russian girl who becomes a resident of the United States, just before the great war. She is then in the United States and thoroughly Americanized. Soon after the war her husband is killed and it is made clear to her that a band of Russian revolutionists are after some of her late brothers left her several years before by her father. These she protects against the onslaught of the ruthless chic.

The supporting cast is strong, Stuart Holmes, who carried off the honors as the villain of the screen, is seen in his favorite role.

Edith Roberts

Now working on "The Daring Duchess" for Universal

Faire Binney in "Blue Pearl" Cast.

Faire Binney, little beauty of stage and screen, now appearing in "He and She" on Broadway in New York, is in the cast of "The Blue Pearl," which is being distributed by Republic Distributing Corporation. Edith Hallor is the star. Other well known players in this production are Florence Billings, Lumsden Hare and H. Cooper Cliffe.

"Mother Suffers" Is Third

Mildred Harris First National

IN her third First National release, "The Mother Suffers," founded on a recently discovered manuscript by Don Manuel Orozco y Berra, Mildred Harris Chaplin's work will absolutely convince American movie fans that she ranks high as an emotional actress. In this story Mildred plays the role of a mother whose only tie to her husband is a supposedly dying child.

Although this story was written many years ago in a Mexican prison and has remained in the meantime in a dusty archive, its power of appeal has not waned and the world for the first time will be given an opportunity to see it enacted on the screen.

The author, who was just as famous as a poet, historian and scientist as he was a novelist, died before his manuscript was published. It was but recently discovered in Mexico City by a relative who was sorting out the dusty manuscripts.

While a splendid cast surrounds Mrs. Chaplin, her work towers above all, and both Louis B. Mayer and Bennie Zeidman, vice-president and production manager of the Chaplin-Mayer Pictures Company, predict that it will prove the greatest vehicle in which Mrs. Chaplin has yet appeared.

Zena Keefe to Work at Bronx Studios

It became known this week that Zena Keefe, Selznick's 1920 star, will do a consider able part of her year's motion picture work at the Bronx studios.

Miss Keefe, following her return from the North, where she had been with the Selznick company getting exteriors for "The Law Bringers," was a visitor at the Bronx studios, making preparations for her future activities there. Interiors of "The Law Bringers" a Ralph Ince production of the great Northwest, have been shot at the Selznick studios in Fort Lee, N. J. It is understood that the title of this latest Ince-Selenick production will be changed before it is distributed to the exhibitors.

George Loane Tucker Loses Again in Injunction Suit

GEORGE LOANE TUCKER lost another point on March 9 in his injunction suit against Mayflower Photoplays Corporation and the Famous Players-Lasky Corporation. Tucker applied for an injunction pendente lite to restrain the defendants from advertising "The Miracle Man," excepting certain of the clauses in Tucker's contract with Mayflower Photoplays Corporation, that the latter be restrained from cutting and assembling Tucker's second picture, entitled "Ladies Must Live," and be restrained from saying that Tucker was still in its employ, and for other relief.

In the answer of the Mayflower Photoplays Corporation to this suit they counterclaimed for certain injunction relief against Tucker, but they never moved for an injunction pendente lite.

The motion for an injunction pendente lite was "The Blue Pearl," and Warley M. Platzer in the Supreme Court and Mr. Tucker's application was denied.

The plaintiff then endeavored to create the impression in the trade that an application of the Mayflower Company for injunctive relief against Tucker had been made and likewise denied.

He thought that the court, did not so state, but the plaintiff tried to have the court re-settle the order as to certain technical points, declaring that the Mayflower Company's application for an injunction pendente lite (which had never been made) had been denied.

Justice Platzer, in his opinion, said: "Motion to re-settle the order is granted, except that all references to a supposed cross motion by one of the defendants are eliminated. No such motion was made."

"Where Love Runs Wild" Runs Wild in Republic Bookings

NOTHER Republic release is nosing toward the lead in booking records, is announced this week from the Republic home offices. This is the production which was made under the direction of F. Morton Thornton and which is called "Romany, Where Love Runs Wild."

The Philadelphia office reports seven bookings for four playing dates in three towns; the New York office three bookings within a short space of time; Ohio three bookings and the Boston office three. About fifteen of the other Republic branches have reported a similar number of bookings. Several of these bookings call for three day runs.

There has been no let-up on the bookings of the three other releases, "The Amazing Hollywood Blinds," also according to the Republic statement. Although these three productions have been booking heavily in every territory it is expected that they will go on so for some time. In several instances return engagements have been booked.
I n the news announcements of the week, few are more interesting than that by Lewis J. Selznick in which he reports the first release of a National Picture Theatre, Inc., production. In Mr. Selznick, president of the National Picture organization, in this announcement adds another page to the history of the film industry.

This organization, in the first picture, it is said, marks the opening campaign of new methods in the producing and distribution of picture productions. It also adds, it is contended, the formation of a closer bond of relationship between the exhibitor and the producer. As has been said before, the National Picture idea is the final cementing of the various branches of the industry with but one object to achieve, that object being successful showmanship.

The title of the first picture, which was released this week, is "Just a Wife." It is described as a gripping story of how a selfish man uses two women to further his business career. One was his secretary and the other his wife. One offers him the other does not. The case is brought to trial and the respectability. And for all these gifts he offers nothing but money in return.

"Just a Wife" was produced with an excellence of which the exhibitors can be proud. The new first picture of the week has increased its booking on the picture from one to two days run, stating that Murray Weiser, manager of the house, doubled the booking after showing the first episode of the serial on Monday February 23, to the largest business in the history of the theatre.

In a letter to the Omaha exchange, Mr. Gailey, manager of the Crystal Theatre in Omaha, writes that the first episode of "Daredevil Jack" went over in such big way that he is convinced it is going to be the biggest clean-up in serial history.

"His House in Order" Based on Pinero's Drama in Exchanges

SIR ARTHUR WING PINERO'S great play is translated to the screen by Hugh Ford. Directed under the able supervision of Elsie Ferguson in the stellar role, is now available to exhibitors at the Famous Players-Lasky exchange. "His House in Order" is a feature film and is considered as one of the Paramount-Artcraft schedule for March 7 with Charles Ray's latest Thomas H. Ince production, "Alarm Clock Andy." The central figure in the story, as scenarioed by Hugh Ford, is Nina Graham, a pleasure-loving English girl. Elsie Ferguson plays the role of Miss Ferguson is Holmes E. Herbert, Vernon Steel, Margaret Linden, Marie Burke and a clever younger named Lawrence Johnson.

Another of those Charlie Ray country boy pictures, directed by Jerome Storm, is now being released. The film is "Alphonse," written by Agnes Chawton. And is a bashful, stuttering motor truck salesmen, straight from the "Sticks." Millicent Foster is Ray's leading woman, and support is furnished by George Webb, Tom Cuise, Andrew Robson and others.

Selznick Back from Vacation.

Hobart Henley has returned from a much needed rest in St. Paul and Duluth, and is looking forward to getting back into the swing of things. The remarkable comedy played in St. Paul on March 7 and is booked for Minneapolis on March 14, and every assurance has been given that nothing will be spared in the way of presentation and exploitation. The contracts for the Lloyd pictures have been closed for practically all the important theatres in the territory.

"In January," and part of February we had about 100 towns closed entirely on account of the influenza," Mr. Stobnbaugh said. The winter is about over now, people are coming out and the theatres are in for a fine spell of business."

Pathé Gets Congratulations on "Daredevil Jack" Serial

D O C U M E N T A R Y evidence of the success of the Pathé serial "Daredevil Jack" with Jack Dempsey playing the star role, continues to arrive daily at the home office of the Pathé company from exhibitors in various parts of the country.

Manager Gray, of the Majestic Theatre, Cleveland, sent the following wire to Pathé: "Played Jack Dempsey in 'Daredevil Jack' with greatest box office receipts in history of my house. I think this is wonderful as I have been in the same stand six years. All records were broken including holidays."

W. E. Raynor, manager of Pathé's New York Exchange, announces that the New 14th street theatre is now increased its booking on the picture from one to two days run, stating that Murray Weiser, manager of the house, doubled the booking after showing the first episode of the serial on Monday February 23, to the largest business in the history of the theatre.

In a letter to the Omaha exchange, Mr. Gailey, manager of the Crystal Theatre in Omaha, writes that the first episode of "Daredevil Jack" went over in such big way that he is convinced it is going to be the biggest clean-up in serial history.

"Shake!"

Says Priscilla Dean, as she puts a little punch into Universal's "The Virgin of Stamboul."
Motion Pictures Warn of Eye Trouble
But Do Not Cause It, Health Men Find

MOVING pictures do not cause eye trouble. If a person's eyes are trou-
bled by a visit to the movies, glasses are needed. The movies, though, are
to blame, any more than you can blame the book for eye-strain after reading.

The United States Public Health Service has just completed a study of the effect
of motion pictures on the eye. Apparently, there is evidence in the practice of
picture theatres who spend all day looking at the screen, to see if there is any
higher percentage of eye trouble than any other class of individuals.

A person with normal vision should be able to spend an hour and a half a day
at a moving picture theatre without experiencing any distress. If after a visit to
the movies the eyes are troublesome, the films should not be blamed but should be
advised for the need of glasses.

In the report of its studies of the subject, the Public Health Service clearly
clears the moving picture of any bad effect upon the eyes, as it states, in part:

"It is true, of course, that some people do experience a certain amount of eye
strain at a motion picture, but in these cases the trouble appears to be due to an
ocular defect rather than to the motion picture. Such persons should therefore have
the eyes examined by a competent eye specialist, for it is quite certain that the same
person would find even more discomfort in the same period of concentrated
reading."

In this study, it was pointed out that the employees of motion picture play-
houses, who spend a large part of the day looking at the pictures, do not seem to be
troubled by eye-strain any more than the average individual. This largely a per-
sonal observation since no extensive investigations have been made of the eyes
of motion picture theatre employes.

Big Seattle Exhibitor Books
Hampton's "The Sagebrusher"

AMES Q. CLEMNER has booked for
immediate presentation at his Clemmer
Theatre, Seattle, Benjamin B. Ham-
pton's production, "The Sagebrusher" by
Emerson Hough, distributed by the W. W.
Hodkinson Corporation. This picture with a
great heart-story has caught on and been
received in the market with even greater
rapidity than "The Westerners" and
"Desert Gold," the previous successful
Benjamin B. Hampton production.

In Omaha the Goldberg Brothers have
booked "The Sagebrusher" for their Sun,
Moon and Music theatres; in Sioux Falls, S.
D., K. B. has booked it for his Colonial;
also the Ceramic, East Liverpool, the
Colonial, Fostoria, the Park, Mans-
field, O.; the Isis, Boulder, Colorado; the
Lewiston, Mont.; the Majestic, Streator,
Ill.; the Liberty, Springfield, O.; the
Majestic, Beloit, and the Cosy, Marinette,
Wis.; in this market, the Keewatin, Pt. the
Apollo, Dayton, O.; the Queen, San
Antonio; the Strand, Portland, Me., and
more than two hundred other theatres of
rank and standing in their communities.

Crandall Arrives on Coast

One of the prominent arrivals in Los
Angeles this week is Mrs. Crandall, wife
of a string of theatres in Washington.

get hep!

200

D. C., and vice-president of Asso-
ciated Exhibitors, Inc. Mr. Crandall is
accompanied by Mrs. Crandall and the
Crandall children.

"The Law of the Yukon," first of a series of pictures he is making for Mayflower Photoplay
Corporation. Miss Deaver is described as a dainty young Australian actress who possesses
strong beauty and decided aptitude for screen work, together with a lively and
engaging personality that "gets across."

"Realast Signs Australian
Girl for "Law of the Yukon"

CHARLES MILLER will introduce
Nancy Deaver, a newcomer to the
American screen, in "The Law of the
Yukon," the first of a series of pictures
he is making for Mayflower Photoplay
Corporation.

Miss Deaver is described as a dainty young Australian actress who possesses
strong beauty and decided aptitude for screen work, together with a lively and
engaging personality that "gets across."

Burt Now Casting Director for Seitz

Burt, who has been a member of the
organizing committee for the some-
time, is now casting director and will be
in charge of the casting for future serial
productions by that company. Mr. Burt is
a veteran theatrical man. He began his
career in the theatre when a child and dur-

Report Increasing Demand
for "Lord Loves the Irish"

IF J. Warren Kerrigan has decided on
any other name but the "Lord Loves the
Irish" as the title for his fourth
Robert Brumton production and if it
hadn't taken such particular pains to make
it one of his greatest successes, Hodkinson
wouldn't have worried about, with the exception of the weather,
these typical March days.

And its advent of March, with its
17th of verdure green, that has furnished
a vexatious problem for the Hodkinson
men in the field. For, every exhibitor with
any showmanship astuteness at all values the Lord Loves the Irish for the
period covering St. Patrick's Day.

With the limited number of prints in the
Hodkinson exchanges, managers and sales-
men are at their wits' end to find a way
out. In the smaller territories the
managers, with the aid of exhibitors have
hit upon a solution. The same
prints of "The Lord Loves the Irish" will
be used in two or three houses for two or
three days, messenger service having
been arranged by the exhibitors whereby
the print will be transported from one
theatre to another without disturbing the
theatres' performance schedule.

"Checkers" Breaks Records
at Salt Lake City Theatre

EXHIBITORS are still playing "Check-
ers" to crowded houses. Branch
managers of Fox Film Corporation are
still receiving congratulatory telegrams and reports from theatre men. One of the
most recent of these received by C. A.
Walker, manager of the Salt Lake City
Exchange, shows that "Checkers" main-
tains its reputation as a powerful
racing melodrama.

The lobby display of horse shoes and rac-
ing非法 has been used by theatres
throughout the country. The manager
of the Broadway Theatre in Salt Lake
City followed this style of display for his
horses, front, and it had a very good
response from the patrons.

In addition, the Princess and Phoenix
theatres, operated there by
Messrs. Brisk and Chester, "Checkers"
repeated its past performances by playing
to capacity houses, which they expressed the hope that Fox would
give the theatres more productions of "Checkers."

Buy More Vehicles for Anita Stewart

With the purchase of "Harriet and the
Piper," Kathleen Norris' popular novel, and
"Sowing the Wind," the sensational sex
again, the sex drama film of the name
of Sidney Grundy famous, Louis B. Mayer
has secured for Anita Stewart two popular
vehicles.

"Harriet and the Piper" created a sensa-
tion when it appeared serially in the
Pictorial Review.

Little comment is necessary on "Sowing
the Wind." For as far back as it has been
presented in every city, town and hamlet, not
only in America, but in every English-
speaking country of the world.
De Mille Back in Hollywood.

William De Mille, producer of Paramount Artcraft special productions, is back at the Lasky studio, after a brief trip to New York for conference with the officials of the Famous Players-Lasky Corporation, and to gather material for his forthcoming feature film, "Condolences of His Youth," Leonard Merrick's popular novel.

Crandall Film Company to Handle All Equity Specials

The first of the Equity specials to circulate to exhibitors is "Silk Husbands and Calico Wives," has been disposed of by Equity to the Crandall Film Company, 121 Fourth avenue, Pittsburgh, for the new state of Ohio and will give it its initial showing in that state at the Colonial Theatre, Toledo, March 21, where an unusual display of the state from Paul Gusdonavic, who controls the entire state.

Mr. Dresner, representing the Exhibitors Film Company of Washington, D. C., purchased "Silk Husbands and Calico Wives" for Maryland, Delaware, District of Columbia and Virginia, and announces that already first run has been secured at Harry Crandall's Metropolitan Theatre, with Crandall's entire circuit to follow.

House, Peters, Mary Alden, Vincent Serrano, Eva Novak, Mildred Reardon, Sam Sothern and other prominent people are seen in "Silk Husbands and Calico Wives," which is scheduled to be in the last quarter of March.

Move Cosmopolitan Scenario Department to the Studio

The entire scenario department of Cosmopolitan Productions, under the direction of William Le Baron and Julian P. Johnson, has moved from the Johnson offices at 729 Seventh avenue, New York, to the studio at 127th street and Second avenue. This transfer was made in order to bring the production department in closer working contact, and Vice-President and General Manager H. M. Hobart believes that it will serve to bring about not only greater efficiency, but also a correlation of effort and energy.

"I believe that the moving of the scenario department to this building will serve the best interests of Cosmopolitan Productions," said William Le Baron. "Personally I am glad of the change because it will bring us into closer touch with the production department. We have some very ambitious plans for the future and our being at the studio will help us materially in our work."

The scenario department at present consists of William Le Baron and Julia Johnson, George William, Michael Frances Marion, Adrian Johnson, J. W. McConnaghy, Ruth Jabin, Faith Smith, Dorothy Farnum, Frank Beresford and M. Starns.

L-KO Lion Breaks Loose.

Actors and actresses in the "Loves and Lions" company, Fred Fishback's latest lion comedy being filmed at the L-KO plant, Hollywood, narrowly escaped injury recently when one of the lions used in the picture scratched its way out of the wire fence enclosing the set and ran amuck through the studios. The animal was cornered and subdued after considerable effort on the part of Director Fishback and his trainer.

Cohen Going Abroad Again for Metro;
Plans to Invade Scandinavian Market

Harry J. Cohen, manager of the foreign department of Metro Pictures Corporation, will sail from New York about the middle of April for a three months' tour of the continent, the major portion of it in the Scandinavian countries. Mr. Cohen expects to be away for six months, returning in September after visiting, among other places, Stockholm, Christiana and Copenhagen, the capitals of Sweden, Norway and Denmark, respectively, and studying the motion picture field in practically all the large European cities.

The principal purpose of Mr. Cohen's coming trip is to enter the Scandinavian market with Metro productions. Before his return he plans to close contracts for the entire territory.

Mr. Cohen will take with him to Scandinavia from forty to fifty selected prints of Metro releases. These will include all of the Nazimova productions, and the latest starring vehicles of Viola Dana, Bert Lytell, May Allison and Alice Lake, besides "Old Lady 31," starring Emma Dunn and the first two of the Drury Lane melodramas produced with all star casts by Germany and other of the European states, does not exist to so great an extent between this country and Scandinavia.

Norway, Sweden and Denmark Interested.

"The people of Norway, Sweden and Denmark manifest the liveliest interest in motion pictures; there are numerous theatres, and the films produced there with native actors and actresses are of a high standard of excellence. We have placed our pictures in England through Jury's Imperial Pictures, Ltd., and in France and the adjacent countries through the Mundus Film Company. In our dealings in Scandinavia, we expect to make connections with a number of reputable and well-established distributing agencies," concluded Mr. Cohen.

Lloyd's "Haunted Spooks"

Lloyd's "Haunted Spooks" to Start Spooking March 21

HAUNTED SPOOKS," fifth of Harold Lloyd's series of $100,000 two-reel comedies, headlines the releases on the schedule of Pathé Exchange, Inc., for the week of March 21, and another feature is scheduled for that week. The newest Lloyd fun-maker will have a pre-release showing at the Strand Theatre, and either the Rivoli or Rialto Theatres, in New York City, during the week of March 14. "Haunted Spooks" is a successor to "His Royal Stynx," and rivals that subject in the costliness of production. Those who have seen "Haunted Spooks," however, acclaim it the funniest picture Lloyd has ever made. Little Mildred Davis again plays opposite Lloyd, and renders valuable support to the star.

First Series Completed.

The Rolin Film Company, which produces the Lloyd features, is now working on the sixth two-reeler, which will complete the first series of multiple reel comedies. The series was inaugurated with "Bumping Into Broadway," and includes "Captain Kidd's Ring," "From Hand to Mouth" and "His Royal Stynx."

Beauty of Sets in "Honey Bee" Is Tribute to S. A. Baldridge

B "Honey Bee" sets are in evidence in all the recent American productions but in this respect "The Honey Bee" surpasses them all. The New York shop of the art collector, the role carried by Thomas Hold- ing, is the raison d'être of a wonderful collection of oriental carved furniture, antiques and valuable art curios. The America supplemented its own valuable treasure house with priceless additional pieces from the home of S. A. Baldridge, the technical director of the American Film Company, who is permanently attached to the Santa Barbara studios. Baldridge's set is a magi- cian's background, a dream-like setting for the American debut of the famous prima donna, Mme. Marguerita Sylva, in the "Flying A" adaptation of Samuel Merwin's "Honey Bee."
The Right of Way (Bert Lytell—Metro)
Should prove a big winner with all classes everywhere.
N.—Has come to the screen with all of its fine humanity, and above all its powerful characterization.
T. R.—Is a complete entertainment for the better class of picture audiences.
W.—Dramatic and persuasive picturization of famous novel.
E. H.—The whole picturization of Sir Gilbert Parker's novel is well done.

The Prince and Betty (Jesse Hampton—Pathé)
In agreement with others, it is satisfactory.
N.—Has come to the screen with all of its fine humanity, and above all its powerful characterization.
T. R.—Is a complete entertainment for the better class of picture audiences.
W.—Dramatic and persuasive picturization of famous novel.
E. H.—The whole picturization of Sir Gilbert Parker's novel is well done.

More Deadly Than the Male (Ethel Clayton—Paramount-Arcaft)
It is extremely artificial, but its incidents are juggling cards with considerable skill and with really surprise nine out of ten spectators.
N.—Ethel Clayton scores as polte vampire. T. R.—A well constructed photoplay, cleverly directed and with a surprise twist to the plot. W. N.—Will afford good average entertainment.
E. H.—A comedy of young matrimonial partners.

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E. H.—A comedy of young matrimonial partners.

The Lord Loves the Irish (J. Warren Kerrigan—Hodkinson)
While the picture is not flawless in construction, it possesses the charm of a well sustained, interesting characterization.
N.—The title is going to make a lot of friends for the picture. It is sure a winner. T. R.—Affords amusement in its humorous moments, and the line of melodrama which gives Miss Machree his opportunity lends a dramatic tone to the occasion.

A Joyless Liar (J. Warren Kerrigan—Hodkinson)
Is one of the average artistic quality of the clean comedy order.
N.—If you accept it in the spirit in which it is written and not thinking you are in for an hour of passable entertainment. T. R.—A performance well supplied with melodramatic situations.

The Lone Wolf's Daughter (Louise Glaum—Hodkinson)
One of the most elaborately staged and powerfully enacted melodramas that the screen has yet presented.
N.—A stirring melodrama that will register.
T. R.—A melodrama that contains real thrills, a consistent and interesting romance and entertaining possibilities that cannot be denied.
E. H.—A splendidly done photoplay and has a quality of compelling interest that should make it an attraction of universal satisfaction.

The Shark (George Walsh—Fox)
Is strong in characterization and continuity. It contains a good deal of sheer brutality, but convinces by its realism.
N.—Star makes all the vivid melodrama that carries a two-fisted punch.
T. R.—The production is above reproach in the case concerned.
W.—Rapid action sea story, with any number of genuine thrills.

His Temporary Wife (Ruby de Remer and Edmund Breese—Hodkinson)
Succeeds in holding the interest of the spectator from first to last of the six reels. N.—With such a cast and a title which sounds interesting this ought to get business. How well it will please depends on the individual. If your audience is critical they are apt to ask you questions. T. R.—It is a matter of the manner of the stories featuring a Cinderella type of heroine.

The Broken Melody (Eugene O'Brien—Selznick)
The manner in which this love story is told holds the interest. Should prove an asset to most theatre managers.
N.—Will afford good average entertainment.
T. R.—A picture which affords pleasing, if not exciting, entertainment.
W.—Stars make an invaluable impression in opening scenes. Authors have relied solely upon a vein of sentimental romance.

The Forged Bride (Marc MacLaren—Universal)
While the story is not so very far below the surface, it keeps the spectator interested, order. 
N.—Mary MacLaren has a mild offering here.
T. R.—Is a good melodrama.
W.—Weak and mechanical production that never approaches the dramatic.

The Feud (Tom Mix—Fox)
There are plenty of dramatic thrills in this six-reel Fox subject.
N.—Of all the pictures which have been based upon similar scenes none perhaps have come closer to serving up dramatic entertainment than Tom Mix's new offering.
T. R.—A good, old-fashioned melodrama, with Indians and wagon trains and feuds and horse-skirring.

The Valley of Tomorrow (William Russell—American)
Features William Russell in strong mountain tale.
N.—The production embodies plenty of action, and it possesses an element of suspense that balances any flaw of improbability in the story.
T. R.—The picture holds tense situations which are well enacted.

The Very Idea (Taylor Holmes—Metro)
Moves along easily through pleasant scenes, and the well-selected cast furnishes many interesting personalities.
N.—An amusing comedy which should interest.
T. R.—It shapes itself into a fairly breezy farce of conventional design and the usual horse-play.

In Walked Mary (June Caprice—Pathé)
The plot is a light and pleasant one, with a good undercurrent of humor running through it.
N.—Pratt picture offers mild entertainment. T. R.—The situations of the play are all so trite and so frequently familiar that they fail to create a spark of anything akin to enthusiastic laughter from the audience.
W.—Only ordinary. Star not at her best.

Burnt Wings (Josephine Hill and Frank Mayo—Universal)
The plot is one of love, type and carries little genuine emotion or feeling of reality to the spectator.
N.—A good average picture which will interest.
T. R.—Is likely to make a popular appeal because of its theme.
W.—The best Marguerite Clark comedy in a long time.

Young Mrs. Winthrop (Ethel Clayton—Paramount)
Quite passable amusement for Ethel Clayton's staunch admirers.
N.—It is as vital a play as it was years ago when the play was written.
T. R.—An unessential entertainment with an abundance of heart interest.
E. H.—Its appeal is general; its production of high order. In terms of the trade it may well be called a "safe bet."

Pinto (Mabel Normand—Goldwyn)
Has pep, unforced situations and many laughs.
N.—"Pinto" is a good picture. It's a western and it's a society picture.
T. R.—Proves good vehicle for Mabel Normand.
W.—A wonderful comedy, and all to Victor Schertzinger's credit.
E. H.—Mabel Normand admirers should pronounce the entertainment satisfactory.

Red Hot Dollars (Charles Ray—Paramount)
It will do equally well when shown on any program, as its human appeal is universal.
N.—Wholesome, entertaining, comedy drama.
T. R.—Contains plenty of heart interest mingled with diversifying comedy, and a pace smoothly along to a satisfactory climax.
E. H.—Up to the standard of those in which Charles Ray is popular.

His Wife's Money (Eugene O'Brien—Selznick)
*A satisfactory product and a good entertainment.
N.—Star, cast and direction make very pleasing picture.
W.—Star shows to old-time effectiveness in story that fits him admirably.
LATEST REVIEWS and COMMENTS
EDITED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelines and Reflections

THERE have been many stories printed about the amazing changes made by scenario writers and directors in the plots of novels and plays and also of original material before the complete product has reached the screen public. The charge brought against producers is that there is no screen version of well-known works by celebrated authors, which are often badly mutilated generally comes from well meaning but poorly informed persons who have not learned that the change of form from printed word to pantomime imposes certain restrictions that make it impossible to retain all of the characters and situations of a story.

For one thing, there is the time limit; certain novels if used entirely would outdistance the four or five running time of John Barrymore's "Richard III" the opening night and keep on going until daylight, a thing which the most ardent of movie fans might find fatiguing. The question of artistic balance is also quite as important. If you have only a given time in making a film, you are in a position in which you are deeply interested you are in no mood to have the conversation switched off by a character who may be a good enough chap in his way but with whom you are but slightly acquainted. If you had plenty of time to hear about both you might feel differently about the matter.

The same is true when people go to the moving picture. Their time is limited and their interest quickly centers on one or more of the leading characters in the story. Artistic balance demands that these characters shall be clearly defined and that their romance or conflict should be an absorbing life-motive, be rounded out into a well-told tale, which can be learned at one sitting. Other characters outside the greater latitude of the unrestricted and more leisurely novel, can be explained in detail without hurting the interest of the story, must be put briefly sketched in the screen version that it is generally better to drop them out altogether.

It is extremely difficult to make some persons understand that even film producers learn by experience.

Among other things they have learned that a story can be thrown out of balance to a serious extent in the space of time it takes to flash a single incident on the screen—if that incident attempts to awaken more than a passing interest in a character of minor importance. Fancy the effect if a grand opera chorusman should step out of his dramatic attention upon himself by breaking into a solo just as the tenor had hit high C and was bowing his appreciation of the applause showered upon him by the delighted audience! The aspiriting chorister and his solo would be no more out of place than would an attempt to center interest on a photogenic character without a story to correspond to one of the spokes in a wheel of the carriage in which the hero rides.

It will be welcome news to New York picture patrons that "Huckleberry Finn" comes to the Rialto the week of March 14. The success of the Rivoli engagement will undoubtedly be repeated.

EDWARD WEITZEL.

EXCUSE MY DUST* is not only a picture that will delight those who admire the beauty of the automobile racing picture, but will give general satisfaction to all classes of theatre-goers. It is a continuation of the popular automobile racing picture, "The Roaring Road," which opened in last spring. All of the principal characters, portrayed by the same actors, are in "Excuse My Dust," and there is a thrilling auto race, exceeding the one in the picture. The story has been adapted from the Saturday Evening Post tale entitled "The Bear Trap." The new picture opens with Wally and Ann Little, the parents of a chubbiness youngster, living with Ann's father. There is keen rivalry between the auto company owned by this family and another company owned by a set of shady individuals. Naturally things lead up to another automobile race. The big events of the race are the smash-up of the two leading cars and the daredevil ride by one driver over a trestle, with a train bearing down behind him. This was made necessary because of a closed road. Reid, Theodore Roberts and Miss Little are all excellent. It is easy for anyone who saw "The Roaring Road" to grasp the characters. A foreword explaining something about the previous production also serves to make the story clear to those who have not seen the previous picture. It is a fine production and will certainly please with its speedy action and excitement.

Cost.
'Toolies' Walden ..........Wallace Reid
J. D. Ward ...........Theodore Roberts
President Matchler ..........Patty Marshall
Dorothy Walden ..........Ann Little
Darby ...........Guy Oliver
Henderson ..........Otto Brower
Griggs ..........James Gordon
Rutts ..............Walter Long
Oldham ..........Jack Herbert
Police Magistrate ..........Fred Huntley
Adapted from Saturday Evening Post story "The Bear Trap," by Byron Morgan.


The Story.
"Toolies" Walden is manager of the Darco automobile agency and son-in-law of J. D. Ward ("The Bear"), president of the Darco concern. Ward has the new Darco motor, a marvel for speed and power, hidden. Matchler, president of the rival Fargot Motor Car Company, is determined by fair means or foul to secure a sketch of it. Begged on by Ritz, a Fargot racing driver, "Toolies" is lured into a race and arrested. J. D. Ward arranges to have "Toolies" license suspended for sixty days and sells all three Darco racing cars on the open market. The Fargot concern quietly acquires two of them and disguises them as Fargot cars. At the auto show, the Fargot company issues what amounts to a challenge to the Darco people. J. D. puts up $10,000 for a road race from Los Angeles to San Francisco. "Toolies" buys in one of the old Darcos and names it the "Cyclone." The Fargot representatives think it is the Darco with the new motor. "Toolies" receives a telegram from his wife in San Francisco that their baby is ill and to come at once. He enters the "Cyclone" in the race. J. D. hears that the Fargot drivers plan to wreck the "Cyclone." Taking the real Darco with the new motor, he starts out after his son-in-law. Ritz, the Fargot driver, attempts to crowd "Toolies" off the road, but the latter folks him by turning him in the rear. He beats Ritz up, sees another Fargot driver come in a disguised Darco, and, jumping into the second car, ramming the Fargot driver to take him to San Francisco at top speed.

Old J. D. wins the race, with "Toolies" securing the latter rushies to his wife to find everything O. K.


Exploitation Angles: Play up Reid and the fact that this is another of the "Darco" automobile stories. Hook up race cars you have used and make a special drive on the automobile owners if you can get a list—and you can get a list if you want one badly enough. If you can get a bargain in cloth have banners lettered up "Excuse My Dust." At the show—"This week," and supply these to auto owners who run fast cars; then get the worst looking Fool you can find and turn it loose on your own account with a similar banner. Send this car out a few days after the others, and frequent breakdowns will add point to the joke.

REVIEWS
printed in Moving Picture World
are written
with authority by
experienced craftsmen
who express an honest opinion.
That's why our reviews
are dependable.
Terrific Alaskan Blizzard Is Put Into Beach’s Goldwyn “North Wind’s Malice”

Rex BEACH’S next picture, “The North Wind’s Malice,” has a wonderful group of personalities in the complete cast of players announced by Goldwyn. The company is now on location at Port Henry, N.Y., for the Alaskan scenes of the story, which is made under the direction of Carl Harbaugh and Paul Bern.

Rex Beach has written an intimate drama of the frozen North around a new set of characters, that afford unusual acting opportunities. He also employs an allegorical figure called “The Spirit of Malice,” which is very effective and adds to the poetic quality of the scene. The two outstanding figures among the men are played by Joe King and Tom Santschi. Both are in love with Lois Polson, played by the talented Jane Thomas.

The villain of “The North Wind’s Malice” is in the able hands of Henry West, whose first part with Goldwyn was in Mary Garden’s picture of “Thais.” The spirit of Malice is portrayed by Dorothy Wheeler, a San Francisco actress who played leads in western stock companies, and was for ten years leading woman in Charles Frohman companies. Three sets of buildings have been especially constructed at Arctic City and other points near Port Henry for the chief scenes of “The North Wind’s Malice.” It is probable that the interior scenes will also be taken there if the studio is available in time. The interest of the story shifts to California and these scenes will be taken later.

Two Curtiss airplanes were taken on location especially for this Rex Beach picture in order to drive the blinding snow required for the great blizzard scenes in which the mail carrier loses his life. Charles Tatem and William Kelly were the airmen in charge of the planes. With the propellers revolving at top-notch speed, the snow was carried with tremendous force a distance of one hundred yards.

After an absence from the screen of two years, on account of illness, Alice Hollister has returned to pictures in the Goldwyn production of the stage play “Milestones,” by Edward Knoblock and Arnold Bennett. Miss Hollister will have the leading feminine role in the picture which will be started at Culver City this week, under the direction of Charles Vidor. Others in the cast are Lewis Stone, Harvey Clark and Gertrude Norman.

Ray Theatre, Cleveland, Reopens Under New Name and Management

After a career, disappointing indeed, to those who have operated it, the old Ray Theatre, on Prospect avenue, in the downtown district of Cleveland, has been reopened under the name of the Winton, and with new hopes of success.

The house, unfortunately, has been handicapped by location. It is just outside the busy district, but only a short and Cleveland film folks are hoping that it will “go over” this time because the new management has gone to considerable expense and effort to get it over.

The theatre was renovated thoroughly, after being closed for nearly two years, the small store rooms rented and it looks in spick and span shape. The opening attraction was Maurice Tournier’s “The Broken Butterfly” starring Lew Cody.

Another house, closed for two years, was recently reopened but closed after a couple of months. This was the Funland, at East 107th street and St. Claire avenue. In the case of the Winton, however, there has been a considerable advance of business in its direction and it has a much better chance.

Power’s Gives Machine to Orphanage.

An official of Universal who long has been an anonymous donor to various charities recently started a fund to provide entertainment for the children in the Bnai Brith Orphanage and Home for Friendless Children, at Erie, Pa. Collecting several hundred dollars, he negotiated for a moving picture projection machine, believing that a moving picture outing for the orphanage would be the most acceptable kind of entertainment.

Hearing of the movement, Will C. Smith, general manager of the Nicholas Power Company, donated outright a Power’s projection machine of the latest model to the orphanage. The money previously collected was put in the general amusement fund of the institution.

Jiggs Starts to Visit the Boys at Dinty’s in Pathé Comedies April 4

The premiere of the new series of “Bringing Up Father” comedies will be seen on April 4. “Jiggs in Society” is the title, and it is evident that the screen version of the famous newspaper strip by George McManus is due for greatly increased popularity. The comedy bubbles with the humor of Maggie, of Jiggs, of Dinty Moore, and most of the crowd of old reprobates who interfere with the social ambitions of Mrs. Jiggs.

In the character of Jiggs himself Johnny Ray sets a new record for comedians of the screen. In appearance he is an exact representation of the famous McManus character and the other actors have been chosen along similar lines.

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

A big campaign of exploitation has been started to aid the exhibitors who book the comedies, backed by all the power of the International for whom the comedies are being made by Christlie for Pathé Exchange, with its highly efficient organization, and with the co-operation of all of the four hundred newspapers in which Jiggs appears. The debut of Jiggs upon the screen has been widely publicized through these newspapers and in many communities special trips have been arranged between the publications and the theatres which will exhibit these popular subjects.

Alice Hollister Back on Screen.——

The Moving Picture World

Dr. Buck Jones Gives a Few Lectures on Eggography

According to the Fox press agents, Buck is much interested in the youth of California. None if he were, he’d be showing the kid his Colt. Buck’s last is “The Last Straw.”
“Mothers of Men” A Selznick Romantic Drama of True Womanhood in a Time of Stress

Reviewed by Louis Reeves Harrison.

A HIGH tension story of exceptional merit, “Mothers of Men” powerfully contrasts brutal passion with the innate goodness of womanhood. The Selznick production rightly follows one line of interest. It is that of a girl adrift at the mercy of circumstance, who preserves her humanity in the teeth of all the odds that had in spite of scathing misadventure. The subject is a delicate and difficult one to handle. To slant the truthwould be the easy method. Our method is to tell it in the facts of its effect. By skill of directing and editing, however, the strength of the situation is maintained and a purpose of broad vision and sublime humor found.

That the story is sensational, that it is wrought out of intense and dramatic experience, gives it screen value for that great mass of people who enjoy that which stirs their emotions, and this “Mothers of Men” does through skill of design and treatment.

In acting and in that charm which gives the effect of life known as “atmosphere” the Selznick production ranks high. The types are so well chosen that there has been an improvement in taste shown in minor characters. No matter how small or apparently unimportant the part, the actor fills it satisfactorily. So also with the details and uses of the background.

From the leading role, performed by Miss Claire Whitney, throughout the cast, there are no misfits. It is therefore just to say that the story is filled with a fascinating entertainment of a high order.

Cast

Marie Holmar .................. Claire Whitney
Capt. Von Paffen ................ Ullman Hare
Paulette ................................. Martha Mansfield
Maja Munzer ............................. Lillian Gish
Mr. Schultz ............................ Cesare Cravatana
General De La Motte ............................ Arthur Donaldson
Mra. De La Motte ............................ Zettie Tilbury
Lieut. Gerome De La Motte .................... Gaston Glass
Maurice Le Cerf .................... William Gaton
Story by Herman Warner and Dr. Witte Kaplan.
Director: Leslie Fenton. 
Length: Five reels.

The Story.

Among “Mothers of Men” some know only the mothers of men themselves. Others, like Marie Holmar, are set adrift in whirlpools of bitter experience. It is in Austria, where Marie has been taken for a spy, that she is victimised by an officer of high rank. In agony of mind, yet with soul not dissolved, she renews her ties to the family of a wealthy cousin in France, where she is given a home and the care of his two younger daughters. It is a happy household, its pride and hope a son who falls in love with Marie.

In the course of time she has so completely won the affection of the young man’s parents that they consent to a marriage. Just before the ceremony, the officer writes as a letter, disclosing what happened in Austria. The soldier, who undertakes the prompt delivery of the note returns it with apologies for his failure to obey her, and she decides after much thought, to repudiate the past. The honeymoon is barely over when war declared, and her husband and father-in-law were captured. Marie, because of her Austrian birth, is under a cloud for a while, but her loyalty to her husband is such that she becomes manifest to all. The line draws near the women of the household are drawn in closer affection by their common danger.

Now appears in the household a quiet servant girl, placed there as a spy; none other than the one who caused Marie’s downfall in the land of her birth. Recognition is mutual. The spy insists that the young wife shall obtain from her husband a plan of attack discussed by French officers at the house. Terrorized by her threats of disclosure, she induces her husband to disclose the secret. Between terror and loyalty she is transfomed by her love. She dares give false information. The result is disaster for the enemy. The Austrian officer’s code he must commit suicide. He awaits an opportunity to find Marie alone that he may kill her. A struggle ensues as her husband attempts to shield his wife. Marie is so overcome when her husband arrives that she hands him the written confession and it was all surprisingly—she has already done so on the eve of their wedding. He had the letter read but it had not been delivered because love for her was that of a noble and generous mind. Then the sunlights of the affection shine more—she is to be a mother—his splendid chivalry is to bring the greatest reward she can give.

Program and Exploitation Catchlines: Story of a Wayward Girl Who Preserves Her Good Name in Spite of Her Degradings Surroundings.

Exceptional Story Contrasting Brutal Passion and Bold Heroism.

Exploitation Angles: Keep away from the war angle of this story, since to use this to create the exploitation that it is a war drama. Work on the title and the cast, using the latter to emphasize the excellence of the production.

“The Daredevil” Tom Mix, Successful Author-Director, in Live Five-Reel Fox Production.

Reviewed by Louis M. F. McElroy.

Tom Mix is to be added to the rather limited list of people who have successfully written and directed their own stories. In “The Daredevil” he has connected and put across a moving, humorous production, containing a number of unique situations and much action of a stirring sort. It is one of the best of recent releases.

There are big moments strung along throughout the picture. The hero’s leap from the top of the moving passenger train to the bridge is the first sensation. Later his rescue of the man from a box car proves his unusual daring. The riding scenes are all very good, and the recess of the bandits is an original layout of the kind. The subtitles are fresh and full of pertinent humor.

Cast

Timothy Atkinson .................. Tim Mix
Alice Spencer ...................... Eva Novak
Ralph Spencer ...................... Charles K. French
Gilroy Blake ....................... L. C. Shumway
Black Donlin ....................... Sid Jordan
Mazel .................. Lucille Young
Sheriff, Coyote Flats ................. L. S. McKee
Mexican Villain .................. Pat Christian
Buchanan Atkinson ............... George Hernandez
Ranch Owner .................... Harry Dunkin
Story and direction by Tom Mix.
Scenery by J. A. McGrew.
Length: Five reels.

The Story.

Timothy Atkinson, in “The Daredevil,” is the son of a wealthy railroad president, who has been sent to a Montana ranch for safe keeping. A practical Joker and keeps the ranch hands in a continual uproar. The indignant owner of the ranch finally tires of Timothy and sends him home.

His father is not at all delighted to see him, and promptly sends him to Arizona to work out a reformation. As the train approaches, a reception committee is awaiting Tim’s arrival, but he has had an alteration on board and jumped from the roof of the train to a cross piece from which the bridge guard, that is, suspended. Tim finally reaches the station on foot and the committee is surprised to find him anywhere but a tenderfoot in another way.

Tim falls in love with Alice Spencer, daughter of the division superintendent. She helps him to understand the tactics of breaking up a gang of train robbers. Tim invades their cave, hidden behind a waterfall, learns their secrets and makes his get-away. Later he rescues Alice from box car and recovers much of the stolen loot being shipped out by the bandits. He wins the love of the girl and the respect of the community.

Program and Exploitation Catchlines: The Westerners Awaited the Arrival of the Tenderfoot from the East—He Arrives with a Smash and Proves That He is Anything But a Tenderfoot.

Tom Mix in a Daring, Dashing Role of the Son of a Wealthy Easterner Who Cares West and Breaks Up Their Monopoly.

Tom Mix Is “The Daredevil”—He Breaks Up a Gang of Train Robbers and Finally Wins the Girl of His Heart in This New Production.

His Father Sent Him to Montana for Safe Keeping, But He Was Too Wild for the Youngsters—Then He Is Sent to Arizona, Where He Distinguishes Himself by Daring Deeds and Wins a Western Lass as His Love.

Exploitation Angles: Play up Mix and tell that he lives up to the title. Then list the sensations and play those up as a group or singly. That is about all you need to do.

“In Search of a Sinner” Bright First National Comedy with Constance Talmadge in a Fascinating Role.

Reviewed by Louis Reeves Harrison.

The First National picture, “In Search of a Sinner,” is gay with the adventures of a youthful rewound in revolt against association with men who are too good to be true. It develops a servile attitude toward women. She is inclined to puncture their inflated ideas of moral superiority, and she has the accent and the daring of a charming woman of experience, and she is correspondingly dangerous. Much is to be expected when this lively young widow breaks loose. “In Search of a Sinner” is a delightful comedy of human nature.

Constance Talmadge is a born comedienne. She excels in her avoidance of the amateurish simper and the eye-rolling of the cabaret lamp. Her attitude is that of an intelligent woman holding up to ridicule masculine sentimentality. Her support is excellent. The personal factors and the workmanship of “In Search of a Sinner” rank it high as a comedy. It drew outbursts of laughter at the Strand, and it will be a winner wherever shown.

Georgiana Chapbourne, Constance Talmadge, Jack Garrison, Haldcliffe Fellows, Jeff Cross, C. G. Gibles, Sam Williams, William Roselle

(Continued on page 2007)

“Threads of Romance.” Made here by Wally Reid in his Paramount-Artcraft, “Excuse My Dust.”
“Sporting Duchess” and “Fortune Hunter” Are Booked by Many Prominent Theatres

A LONG distance telephone call from the manager of the William Fox Washington Theatre at Detroit several days ago to the New York offices of Vitagraph, punctuated a booking run on Vitagraph’s latest super-feature, “The Sporting Duchess” and “The Fortune Hunter.” The William Fox national circuit of houses is conspicuous among those which are booking both features. It is understood that, so far as the advance schedules of these theatres permit, the entire chain is listing the two Vitagraph subjects.

“The Sporting Duchess,” which is set for release on March 22, received an ovation from the New York reviewers on the occasion of its pre-release opening last week at the Broadway Theatre. The Evening Sun, in particular, pronounced the subject as one of vast entertainment value, and declared that Alice Joyce presents in it one of the best portrayals she has ever given in her happy career of stardom.

Among the other notable theatres throughout the country which have booked both the big features are the Rialto, at Washington, D. C.; Fox Theatre, St. Louis; Fox Theatre, Denver; New Astor, Minneapolis; New Princess, St. Paul; American, Salt Lake City; the Apollo, Dayton; Regent, Rochester; Kalahre Temple, Birmingham; Bijou, Springfield, Mass.; Strang, Portland, Ore.; Superba, San Diego, Cal.; Tudor, Atlanta, Ga.; Wichita Theatre, Wichita, Kan.; Victory Theatre, Tacoma; People’s Theatre, Portland, Ore., and the Victory Theatre, Providence, R. I.

The Hippodrome at San Francisco was one of the large theatres which made an early booking of “The Fortune Hunter.” Others were the Strand, at Buffalo; Eckels, Rochester; Colonial, Utica; Liberty Theatre, Seattle, and Walnut Street Theatre, at Louisville.

Much Dancing in New Reid Picture.

Those who care for dancing will find plenty to their liking, it is said, in “The Dancing Pool,” Wallace Reid’s new production for the New York productions of Equity Pictures Corporation. The Reids, with their leading woman, Bebe Daniels, do three sets of what might be called interpretative dances. The cave man period shows them in skin costumes in a bowler of primitive beauty; the Apache dance is executed with much abandon and skill; the modern steps are performed with grace.

The story was originally printed in The Saturday Evening Post and is by Henry Payson Dowst.

Begin Work on “Lucid Intervals.”

Douglas MacLean and Doris May began their sixth Thomas H. Ince starring vehicle, “Lucid Intervals,” a genuinely fresh comedy from the pen of Archer MacKinnon.

Ask Data on “Blood Barrier.”

The demand of the public for pictures with a strong vein of patriotism throughout and the popularity of such pictures with exhibitors is forcefully shown by the fact that hundreds of exhibitors have written to the branch offices for full information on the J. Stuart Blackton production, “The Blood Barrier.” The picture is the work of the late Cyrus Townsend Brady and Stanley Omohundro and is a vivid story of red-blooded Americanism.

Thirty Reels Without a Kiss.

Thirty reels without a kiss! A daring departure from moving picture precedents, perhaps, that’s Miss Olsen’s “The Invisible Hand,” the Vitagraph serial just completed by Antonio Moreno. Pauline Curley was the unkinned heroine.

Equity Buys World Rights to Pinero’s “Mid-Channel” for Clara Kimball Young

JOSEPH I. SCHNITZER, general manager of Equity Pictures Corporation, which concern distributes the products of Clara Kimball Young and other Garson creations, announces the purchase from Sir John Pinero, for the world’s screen rights to that playwright’s drama, “Mid-Channel,” in which Ethel Barrymore, perhaps, as much as any other, has featured, has earned her reputation as one of our foremost stage personalities.

“Mid-Channel,” which ran for many months at Charles Frohman’s Empire Theatre, was accounted, during its engagement, as the finest work of Pinero, who had many successes to his credit, and one of the most attractive dramas Ethel Barrymore had yet appeared in.

“Mid-Channel” is peculiarly built for just such a role as Miss Barrymore’s. As far as the character of the picture goes, it is, of course, to be seen in the role that characterized Miss Barrymore’s efforts in the stage production.

To Close Series of Four.

“Mid-Channel” will constitute the final of the first series of four number of Equity’s Clara Kimball Young specials, of which “For the Soul of Rafael” is to be the third and “The Forbidden Woman” and “Eyes of Youth” were first and second.

A sumptuous production will characterize the staging of “Mid-Channel,” and an extraordinary cast of prominent players will be seen in support of Miss Young from “The Soul of Rafael” is now nearing completion at the Garson Studios.

Single locker, which is Miss Young and her supporting cast from Los Angeles all the way to San Francisco and back, and with stops over at most of the famous old missings of California. They are so huge that parts of their structure reached out of the studio into the lot, costing which require months of research and no little effort to keep a view of the pictures. “For the Soul of Rafael,” which will cause that picture to stand out as a fitting release as compared to “Mid-Channel” of Youth” and “The Forbidden Woman.” “The Forbidden Woman,” which is now generally released throughout the United States, is causing the industry to rue in that it is even exceeding the results obtained by exhibitors with “Eyes of Youth” and promises to surpass that picture by many hundreds of days of additional rentals and longer runs.

Goldwyn Flashes Pictures on Screen 85 Minutes After Taking Them at Walton

With almost a thousand moving picture fans and a large number of exhibitors from all over the Pennsylvania territory in attendance, the Goldwyn Pictures Corporation gave a practical demonstration of the making of motion pictures atop the Walton Hotel, Philadelphia, last week, at which all known records for rapid completion and projection of film were shattered. The official time-keeper for the affair recorded the event in less than an hour and twenty-five minutes.

To lend “atmosphere” to the affair, Helen Greene, who has recently completed work with Madge Kennedy in “Trimmed With Red,” came over from the New York studios especially for the occasion.

Guests Astonished.

While the event was planned primarily for placing the Goldwyn Pictures Corporation on a more informal plane with the picture-loving public, Mr. Reel was shattering the world’s record for rapid completion of pictures was not overlooked. Ira M. Lowry, director-general of theetz Buswell Film Company, who had the technical requirements for the event, which included the erection of a special set, lighting equipment and complete finishing apparatus. He had erected in another portion of the building an entire developing and printing plant with special machinery for rapidly doing the film.

In order that the guests might gain some conception of the difficulty experienced in distinguishing comedy and drama, Lowry arranged with Kempton Greene, a former Philadelphian and member of the old Lubin Company, to enact a scene assisted by two young women, who were called into the audience. The situations, which were extremely ludicrous, kept the guests in an uproar and the audience an hour and a half after the very scenes they had witnessed being portrayed before them were flashed on the screen, the feat was considered little less than marvelous and hearty applause met the finished effort.

Some of the motion picture men who were present were: Pete Magaro, Regent Theatre, Harrisburg; Grace Foy, Hopkins, Wilmer and Vincent circuits, Harrisburg; William H. Woehrle, Third Street Theatre, Easton; George Harrington, Trenton; Lou Brenneman, American Theatre, Pottsville, Frank Walters, Iris Theatre, Philadelphia; Samuel Stiefel, Stiefel circuit, Philadelphia, Stanley Company of America; William Blattner, Philadelphia, Stanley Company of America, and Senator Edwin Wolff, of the Betzwood Company.
The Flamingo "Gallant"

Robertson-Cole Production Features Beatriz Michelena in Story of Meager Opportunities.

Reviewed by Margaret I. MacDonald.

STRENGTH of plot is lacking in the Robertson-Cole production, "The Flame of Gallant," and consequently opportunities for the star are few. Beatriz Michelena, an actress of superior talent and uncommon beauty, is featured in the picture, and does well with the limited possibilities of the role of Star Dowell. To be sure, a fuller rounding out of individual characters with detail or incident conducive to a revelation of their distinguishing traits, would help in a large measure to make the picture more interesting. As it is there is a vagueness connected with the presentation of the story that interferes with a clear delineation of the plot.

The production contains a wealth of western atmosphere, and Miss Michelena's riding and easy manipulation of the lariat compels admiration. It also mingle touches of humor with pathos and the thrill of melodrama; but one is ever on the alert for a stronger play of the rare personality of the star. Jeff Williams, Albert Morrison and William Pike are outstanding figures in the picture.

Cast.

Star Dowell........Beatriz Michelena
Old Dowell........Jeff Williams
Cattle King.......Albert Morrison
Page..................William Pike
Gunman...............D. Mitrosas
Sheriff.................Charles Arper

Story and scenario by Earle Snell. Direction by George Middleton.

Length. About 5,000 feet.

The Story.

The story of "The Flame of Gallant" has its origin in a feud between a cattle king of the West and the homesteaders. Old man Dowell and his daughter, Star, live alone in a cabin in the uplands. And when the cattle king shows his intention to try to force the homesteaders out of the district, Dowell decides to organize his associates to protect their interests. A day or so afterward the old man is shot dead outside his cabin door. Star, determining to avenge her father's death, and also to show up an incompetent sheriff, places herself at the head of the organization and leads the charge.

In the course of events she stages a fake raid on the village, but it is so well carried out that the villagers bound and gagged, and left as evidence of the work of a bandit. The sheriff goes out into the hills to pursue the bandit, is lassoed (Continued on page 207).

"Don't Slam the Gate"


March 20, 1920

THE MOVING PICTURE WORLD

2007

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Gunman...............D. Mitrosas
Sheriff.................Charles Arper

Story and scenario by Earle Snell. Direction by George Middleton.

Length. About 5,000 feet.

The Story.

The story of "The Flame of Gallant" has its origin in a feud between a cattle king of the West and the homesteaders. Old man Dowell and his daughter, Star, live alone in a cabin in the uplands. And when the cattle king shows his intention to try to force the homesteaders out of the district, Dowell decides to organize his associates to protect their interests. A day or so afterward the old man is shot dead outside his cabin door. Star, determining to avenge her father's death, and also to show up an incompetent sheriff, places herself at the head of the organization and leads the charge.

In the course of events she stages a fake raid on the village, but it is so well carried out that the villagers bound and gagged, and left as evidence of the work of a bandit. The sheriff goes out into the hills to pursue the bandit, is lassoed (Continued on page 207).

"Don't Slam the Gate"


March 20, 1920

THE MOVING PICTURE WORLD

2007

"The Flame of Gallant"

Robertson-Cole Production Features Beatriz Michelena in Story of Meager Opportunities.

Reviewed by Margaret I. MacDonald.

STRENGTH of plot is lacking in the Robertson-Cole production, "The Flame of Gallant," and consequently opportunities for the star are few. Beatriz Michelena, an actress of superior talent and uncommon beauty, is featured in the picture, and does well with the limited possibilities of the role of Star Dowell. To be sure, a fuller rounding out of individual characters with detail or incident conducive to a revelation of their distinguishing traits, would help in a large measure to make the picture more interesting. As it is there is a vagueness connected with the presentation of the story that interferes with a clear delineation of the plot.

The production contains a wealth of western atmosphere, and Miss Michelena's riding and easy manipulation of the lariat compels admiration. It also mingle touches of humor with pathos and the thrill of melodrama; but one is ever on the alert for a stronger play of the rare personality of the star. Jeff Williams, Albert Morrison and William Pike are outstanding figures in the picture.

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Old Dowell........Jeff Williams
Cattle King.......Albert Morrison
Page..................William Pike
Gunman...............D. Mitrosas
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"Don't Slam the Gate"


March 20, 1920
Scheduled for Release by Robertson-Cole

The White Dove,” a dramatic picture founded on the novel of the same name by William J. Locke, the popular English author, is ready for release by Robertson-Cole. It will mark a new milestone in the advancing career of H. B. Warner, its star, officials of the releasing company are convinced.

“The White Dove” was made in the studios of Jesse D. Hampton. Pre-viewed by officials of Robertson-Cole, the picture was unanimously hailed as the best achievement of Mr. Warner’s screen career. Work at once was started on an elaborate campaign of publicity and advertising which is to go with the picture. It is being released as a Robertson-Cole special which speaks volumes for its quality.

As “The White Dove” does not depend on mechanical effects or strained and impossible situations to tell its story, and as its central appeal is to the heart, the picture’s commercial success should be wide. The central situation is that of a high-minded man so pure and austere himself, he cannot understand why anyone should deviate from the path of righteousness.

Claire Adams Plays Opposite Warner.

Through a series of dramatic incidents he learns that those closest and dearest to him have been effected with things to which he never could stoop. Turning from them, he leads the life of a hermit, only to discover a greater calumny, so great in fact, that it drives in upon him the truth of universal human frailty and the need for mercy and forgiveness toward all.

A strong cast is in support of Mr. Warner. Opposite him is Claire Adams. Ruth Renick has a peculiar part in the picture, that of his first wife, appearing not in life but in a vision. The heavy of the picture is Herbert Greenwood.

Virginia Lee Corbin, popular child actress, is seen as the little daughter. The part of the half brother is taken by Donald McDonald. The picture was directed by Henry King.

Players Added to “The Flapper” Cast.

Following a brief respite, work is again going forward on “The Flapper,” it was announced this week by Myron Selznick.

First Run Contracts Continue to Pile in on Read’s “The Lone Wolf’s Daughter”

The latest of the country’s important first-run theatres to make room in their bookings for the presentation in Boston of J. Parker Read, Jr.’s second big contract, Glaum’s production, “The Wolf’s Daughter,” are Jacob and David Lourie’s Modern and Beacon theatres on Washington street, Boston. This production of another day’s important first engagement March 15, playing Charles H. Williams’ Strand Theatre, Providence, R. I., the same full week and the following week plays the Strand, Portland, Me.

A. H. Blank and Abe Franklin’s big Des Moines consolidation of theatres has booked the picture for the Des Moines string of houses, and Harry Goldberg, for the Goldberg Brothers, Omaha, has booked it for the Moon Theatre, their largest first run.

The striking thing in connection with J. Parker Read, Jr., production in view of the situation is that this picture market for months past is the rapidity with which they are booked and presented in the large first run theatres. A few of the other day’s first run contracts closed for the picture within the past few days are The Ceramic, East Liverpool; The New, Lima, Ohio; The Palace, St. Maryfield, Ok; the Jackson, York, Pa.; the Harlem Opera House and the Odeon, New York City; the Montclair Theatre, Montclair, N. J.; the Tivoli, Celeryville, Ohio; the Cozy, Marinette, Wis; the Hippodrome, Kekoak, 1a.

Louise Glaum’s Stop-Over in Chicago Inspires Luncheon

Louise Glaum’s one-day stop-over in Chicago was the inspiration for a luncheon arranged in her honor by S. J. Goldman, manager of the W. W. Hodkinson Corporation, and given Monday in the Rose Room of the Hotel Sherman.

About twenty-two of the most prominent exhibitors in Goldman’s territory and newspaper and trade journal people were present at the affair at which it is stated that Hodkinson would distribute “Sex.” Miss Glaum’s forthcoming seven-reel vehicle for J. Parker Read, Jr., Joseph Hopp, who controls several theatres through the middle west; W. K. Hollander, the critic; Max Hyman, of the Avon Theatre in Chicago; Fred Stern, of Lubliner and Trin, whose circuit of nineteen theatres ran “The Lone Wolf’s Daughter,” Miss Glaum’s current success; and Mr. Maxson of the Allied Amusement Association, made brief talks, as did Sig. Schlegel in telling of J. Parker Read, Jr.’s forthcoming special.

Among those present were Mrs. Porter II. Albright, the star’s sister; Joseph S. McHenry, P. P. Dumas, William K. Hollander, Max Hyman, John Bobens, Genevieve II. Harris, Agnes “Rob Reel” Eldridge, W. D. Burford, Ralph W. Crocker, S. H. Mason, E. Stern, “Doc” Atkinson and William Dineen.
“Women Men Forget”  

Mollie King Displays Charm of Personality in United Picture Theatres Latest Production.

Reviewed by Margaret J. MacDonald.

THERE can be no question raised with regard to the beauty or the quality of the performance which Elaine Sterne has chosen for her screen story, “Women Men Forget,” produced by United Picture Theatres. The more blase and the more familiar with the widthways of Cupid, and would be willing to corroborate the contention of the stage, it is said, that the average head of a family will take kindly to the rather exaggerated example of marital infidelity which the picture presents.

The situation is that of a man not only makes love to “his wife’s best friend,” while his wife is still present in his home, but also allows the “woman in the question” to become the mistress of his home while his wife, finding shelter with a friend, bears him a child, is revolting to say the least. Perhaps the director is a bit afraid of what the audience will think of the rather exaggerated mirth of the woman, who persists in proclaiming a characterless husband. However this may be, the story, as presented, cannot gain much sympathy.

Mollie King is attractive in a thankless role. Edward Langford does his best to withdraw attention from the wayward husband, and Lucy Fox makes an acceptably naughty vampire.

Cost.

Mary Graham …… Mollie King  
Robert Graham …… Edward Langford  
James Livingston …… Frank Mills  
Helen  …… Helen Fox  
Livingston’s Aunt …… Jane Jennings  
Story by Elaine Sterne.  
Designed by M. M. Stahk.  
Length, 4,600 feet.

The Story.

The main situation in the story, “Women Men Forget,” centers about a husband’s unfaithfulness, and his wife’s successful attempt to bring him back to the domestic fold.  

Robert Graham, apparently devoted to his pretty wife, one day discovers in a friend of his wife’s, a woman not only alluring than the one he married. To her he recounts domestic trials, and pictures himself in a situation not unpleasant. Helen, the friend, has no scruples in using her power to play upon his heartstrings. It is nothing before their love-making comes to the notice of Mrs. Graham and causes her to forsake her husband. With his wife out of the way, Graham makes Helen mistress of his home, and goes so far as to give large parties, at which Helen receives the guests. Mrs. Graham, hearing of the affair, decides to attend, meeting with a cold reception from her husband.  

In the meantime James Livingston, a friend of Mrs. Graham, has appointed himself a constable. Accused of Murder Graham’s financial ruin by supplying him with funds through the indulgence of Helen’s extravagances. His wife comes to his aid with her jewels, and Helen, discovering that he gives her, throws him over. The revelation that Mary, his wife, has borne him a child, together with his persistent belief in his better self, causes him to realize her love for him.

Program and Exploitation Catchlines:  
What Kind of Women Do Men Forget?  
See Marie Creda.  
How Do You Think of a Husband That Pays Attention to His Wife’s Friend in His Absence?  
See The Man That Plays in “Women Men Forget.”  
See How He Is Dealt with By His Pretentious Wife.  
How He Drove His Wife from His Home—He Was Betrayed by an Intruder.  
See Dramatic Picture and Mollie King as the Wife.  
Exploitation Angles:  
Play up the title and play flirtently. Work such lines as “Did a man forget you?” “Have you let your husband forget YOU?” and similar appeals. You can sell a story like this to whom such questions will appeal. For the opposite angle tell the men to come and see what Elaine Sterne thinks of them.

“Deadline at Eleven”  

Vitagraph Presents Corinne Griffith in a Story of the Dramatic Experiences of a Reporter.  

Reviewed by Louis Reeves Harrison.

AFFORDING an animated and consistent news-paper office, the Vitagraph Production, “Deadline at Eleven,” refers to the hour at which all copy must be on the editor’s desk. However, as with the adventures of a young society girl, who decides to strike out for herself rather than marry an Englishman of title, those adventures only amusing at first, with no reflections on the profession of journalism intended when she is uncertain whether to become a waitress, a housemaid or a fashionable actress. Modern fast and good clothes to achieve eminence in any one of these arduous and honorable occupations.

After all, personality counts, just as it does in the movies, and the young girl as interpreted by Corinne Griffith has it in abundance and to spare. She carries herself with combined dignity and sweetness in the role of a girl reporter. Back of her is an atmosphere, which is at times clouded with smoke by the officious staff of her paper, but which is undeniably good from an artistic point of view. She has an exceptionally good support, notably Frank Thomas and Maurice Costello. The play was fairly well received at the Broadway Theatre.

Cast.

Helen Stevens …… Corinne Griffith  
Jack Rawson …… Frank Thomas  
Bess Maxon …… Carrie Weiss  
Doddson Mitchell …… Thomas Paul Klocke  
Merrill …… Maurice Costello  
Doreen …… Dodson Mitchell Jones  
Lindy Pearson …… James Bradbury  
Mrs. Martha Stevens …… Emily Fitson  
Lord Warden …… George Shannon  
Story by Ruth Byers.  
Scenario by Lucien Hubbard.  
Directed by Thomas头上。  
Length, Five Reels.

The Story.

Helen Stevens, of “Deadline at Eleven,” becomes a cub reporter by choice, in spite of her wealthy and socially ambitions mother. She with her fair hair and a smile, is a book, but she finds a warm friend in the crack reporter, Jack Rawson. It is he who instructs her generally and particularly to get her copy in before 11 p.m., the “dead line” of the night editor. She is put in charge of letters from the lovelorn and is attracted by a note asking for advice. It is from a girl who is threatened with death unless she eschews her employer.

Helen induces Jack to give up drinking, but he is enticed to the Press Club on the night he intended to follow Helen out on a dangerous assignment. A private detective has been hired by her mother to watch over the adventurous girl, but he fails to do his duty on this particular night. Helen goes alone to discover with a certain working girl has disappeared. She gets the address of the missing girl’s employer.

By this time Jack Rawson is roused sufficiently from his drunken stupor to feel the need of following Helen. He does so and stumbles into an old warehouse where murder is being done. He emerges and sinks down in a stupor. The body of the working girl is found in the warehouse, and Jack is accused of her murder. Near her is found a knife he wore as a charm on his watch chain. Helen happens to be covering her story in that neighborhood. She recognizes Jack when he is arrested and declares he is innocent. She begins the police not to inform the papers of his arrest. She will discover the true murderer before they go to press. She visits the office of the working girl’s employer and catches him, valise in hand, about to leave in a cab. She affects manner and asks him to set her down at her office, meanwhile managing to instruct the chauffeur to drive to the police station. She there causes his arrest. He breaks down when confronted with evidences of his guilt and makes a confession. Jack escapes disgrace, and so sincerely reforms that Helen takes him home to live with her as the man of her choice. Her mother embraces him when she finds he is one of the Hannons of Twine, and all ends happily for the cub reporter.

Program and Exploitation Catchlines:  
Unidentified Reporter’s Name, Which Depicts the Dramatic Experiences of a Reporter.


How He Could Prove His Innocence By Eleven O’Clock? That Will Be the Name Which Would Reach the Papers—Corinne Griffith as the Girl Reporter Steps in and—See the Remains of This Compelling Drama.

Exploitation Angles: Play up Miss Griffith’s story. It is a snap story of the life of a woman reporter who gets one of the local staff to give a little talk about her own experiences, and play this up as a feature, or get one of the women reporters to criticize the first production and advertise that she will do so.

(Continued on page 111)
“Harvest Moon” Noteworthy for Strong Characterizations and Lighting Effects

With Doris Kenyon rising to greater dramatic heights, and with a supervised cast assisting her in enacting for the screen one of Augustus Thomas’ most successful plays, Theodore C. Dietrich and Arthur F. Beck have every reason to believe that “The Harvest Moon” is the new star-maker picture for W. W. Dietrich distribution, will inaugurate its release with a bigger flood of contract bookings than even the ready exhibitor response that marked the introduction of their first Doris Kenyon production, “The Bandbox.”

“The Harvest Moon” is a strong picture in many respects. Aside from the acting of the star and the contributing players, among whom are George A. Lessey, Wilfred Lytell, Earl Schenck, Marie Shotwell, Grace Barton and Daniel Pennell, one of the prime features of the Deitch-Breck production is the remarkable lighting effects obtained by Director J. Searle Dawley.

With the usual Thomas touch a subtle thread of the occult, revealing the psychology of light and shade on human mentality and action, is introduced in such a way as to convey a novel and fascinating atmosphere. The filming of this particular phase of the picture called for stage management of unusual merit, and the lighting technique is a startling feature of the production, manifesting itself in striking photographic effects. Despite the much discussed difficulty of getting across psychic ideas on the screen, proof of success is here found in the simplicity and easy comprehensibility of the story.

Sultan of Turkey Has His Movie Picture Taken by an International Cameraman

Those intrepid camera fellows who pick up news in films for the three Hearst International news reels released weekly through Universal, could tell many a good story of the way they do their daily work, but perhaps one of the most interesting yarns is the way E. Carl Wallen, staff cameraman for Hearst International, succeeded in persuading Mohammed VI, present Sultan of Turkey, to pose for the camera.

This, it is said, is the first time that the Sultan had ever been photographed, and to get him to submit Wallen smashed all the court precedents and violated the Koran as well. The scenes that Wallen’s “shot” are a part of the current Hearst International news reel.

After he had photographed the Sultan, Wallen shipped the negative to the United States by special messenger, fearing to entrust it to the usual shipping facilities.

Famous Pictures Distributes Whole Tyrad Company Output

The arrangement whereby Tyrad Pictures, Inc., assigns all of its product to the Famous Pictures Sales Company for distribution in the New York City, Albany and Buffalo territory went into effect last week. Matthias Radin, of Tyrad, will sell the balance of the country on the state right basis on all pictures bought by his company.

Of all the subjects turned over under the new arrangement to the Famous Pictures perhaps none has made Charles F. Sanger, of the district manager, more enthusiastic than “It Happened in Paris,” the feature in which Mme. Sarah Bernhardt presents her protege, Mme. Yorska, and W. Lawson Butt.

The picture was made at the Brunton studios in California and at its premier showing in New York City was warmly greeted by the public and highly praised by the press. Heavy bookings are the rule throughout the entire territory and Mr. Sanger is seeking to it that the exhibitors are receiving the co-operation of their local exchanges in the presentation of this classic feature. Exploitation aids are available.

Henderson, Ky., Ministers Swear and Swear Warrants Out Each Week

A MERRY little Sunday fight has been on for several weeks at Henderson, Ky., the pastors of the various churches through their ministerial association having agreed on several methods of closing the theatres. They took the matter before the Grand Jury and were unable to secure indictments. They swore out warrants for all of the theatre men on February 20, and announced that warrants would be sworn out every week thereafter.

However, three owners were fined $2, the lowest fine possible, in Judge Farmer’s court, and this put the question back to the ministers. On February 26, eleven warrants were issued, four against Louis Hayes; four against Morris Holtzman; three against F. B. Doxey, and issued too by Justice J. I. Farley, of the Spottsville township, ten miles from Henderson. Trial was set for March 5.

The exhibitors dug into the laws, and had their bondsmen surrender them. They were temporarily placed in custody of the jailer. They appealed to Judge Farmer, as the statute permits, for new bonds. This he granted, and set their trial in his court.

This brings the ministers right back to where they started, and it is now “their move.” The exhibitors are really having quite a lot of fun out of the case.
**The Dangerous Talent**

Margarita Fisher in American-Pathé Production Impersonates Girl with Talent for Forgery. 
Reviewed by I. MacDonald.

A [adaptation of Daniel F. Whitcomb's story, "The Dangerous Talent," produced by the American Film Company and released through Pathé, features Mildred and Harry Hilliard. The stillborn version is a satisfactory presentation of a story in which elements of melodrama play a large part. The acting, which is not up to the standards of levy and the hard work of Hall, will not doubt please with, rather than resent, the attitude in which the dangerous talent forgery is allowed to pass. Mildred and Harry Hilliard, who have a favorite alibi of crime into a weapon for the defense, provides a change in the order of things that is not unappreciated.

The situation which brings Lelia Mead and Mildred Shedd to the home of the millionaire, Ellis, is somewhat artificial, in spite of the fact that it forms the main pulse. The atmosphere surrounding individual scenes is always correct. Disregarding apparent plot defects, the picture is a grade-A production.

Margarita Fisher is attractive in the role of Lelia Mead, and Harry Hilliard in the male lead plays the role of Gilbert Ellis well. But the attempt to make Jean Van do effective work as the heavies.

**Cost.**


**The Story.**

The story of "The Dangerous Talent" tells how a young girl makes good use of her ability to imitate hand writing. The discovery that she possesses this talent causes her to lose her position as stenographer in a business office, and brings her to the point of starvation.

One day she meets a down-and-out in the park of Octavia, who, in her devotion to flattery, rich and poor alike, has a "skeleton in the closet" of the person in whom she confides. She will be frightened into action by the "mysterious warning." Acting on the suggestion, she writes a letter to her, which is intercepted by her, which she represents as herself as the daughter of one of his old sweethearts. The game works to perfection at his home, and he discovers a woman of questionable character from the same rooming house has also gained a position at the Ellis home.

By careful watching she finally gets the best of her, when Mildred and her associate, Horton the butcher, attempt to quiet her with a sleeping powder, she uses hers, which is shown to Mildred as having been written by Horton, and the pair are trapped. Lelia is invited to become the legal heir of Ellis. (Continued)

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**Program and Expansion Catchlines: Unusual Drama of Love, Mystery and Romance.**

**Do You Think That Everyone Has a Past?**

*Look at Some Mysterious Warning Would Make Them Fear? See How This Subject Is Treated in "The Dangerous Talent."

**Exploitation Angles: Play up Miss Fisher, and say that she was "a cause of right." Play up this and others angles on the title. You can make a lot out of a hobby blackboard labeler "Fisher," Margarita Fisher's dangerous talent. See how she used it (date here). What are other dangerous talents? Can you add to the list?*

Write in "Vamping," "Face Painting" and similar absurd "talents" and leave a piece of chalk handy for your patrons. Put the board where you can see it from the street and start it a week in advance and you will get a surprising list; perhaps enough for a newspaper story.

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**The Stolen Kiss**

Realart's Second Constance Binney Picture Has Weak Plot and Shows Hurdled Production. 
Reviewed by Edward Welitse.

**The author of Little Miss By-the-Day** has written a plot that belongs to the Sunday School library class of fiction. It is all very pretty and very small and nothing in it is remarkably un-sophisticated that she does not know that a bonnet and cloak of the 1850 mode is not fashionable attire for 1920 until she sees several scenes of the young girl in the same attire and beholds her own reflection in a full length mirror. Her adventures will probably interest the youthful mind, but even a girl of ten may wonder why Felicia can find nothing better to do than plain sewing.

Upheld the title of "The Stolen Kiss" the story has been given a screen production by Realart, with Constance Binney as the heroine. Many of the situations have individual merit, but the picture is so loosely constructed that it only accentuates the artificial nature of the tale. The production should hurry, and is not up to the usual Realart standard. A glaring error in the early part of the story is the scene showing Felicia, who is supposed to be about two years of age, in a loose, inoffensive in themselves the scenes make it clear that the shoulders and chest of the young person in the tub are not those of a girl of seven.

Miss Binney's dressing and acting of the little girl of a dozen years are remarkably proficient, but when she removes her principal aid, the "close-up", taken of her foot as she plays with the faucets of the bathtub with her toes all of the previous efforts to create the illusion of extreme youth go for naught. Aside from the effect of hurry in some of her scenes Miss Binney's acting is on a par with her usual performance. The supporting cast is excellent.

**Cast.**


Directed by Kenneth Webb. Length—11 reels.

**The Story.**

Felicia Day, the heroine of "The Stolen Kiss," is brought up in seclusion by her affectionate but narrow-minded grandfather. Attempts to amuse herself is a revery. One day Dudley Hamilt, a choir boy, throws his ball over the fence. Felicia, whose beauty attracts him, and before leaving he steals a kiss. Felicia's invalid mother passes for an orphan and keeps the young girl from associating with the younger child because she is fearful that she might seduce someone and get an improper idea. The day she catches Felicia and Dudley together she is in the act of making preparations for sending the girl away. She is forced to go to Canada and is very unhappy but Dudley is ignorant of her whereabouts.

Finally she determines to come to New York. After arriving she secures work as a seamstress, and one day even gets a day's work in Dudley's home, but decides not to search her home out of date garments.

Dudley has a natural talent for dancing and is seen by Allan Graemer, an evil-minded theatrical manager, who makes her an offer. Dudley happily accepted for the audience and at the completion of the program set out to visit the house where Felicia was staying. She makes the subtle takeoff advances to his sweet white and without hesitation picks him up. In him she tells Dudley that he will not have to steal any more kisses.

**Program and Expansion Catchlines: "The Stolen Kiss"—Oh! What a Kiss Was That One—Constance Binney Remembers It So Well—See Her in This Fascinating Love Drama.

Her Uncle Wanted Her to Wed the Man of the Choir—Boy Whom She Had Kissed Over the Garden Wall—Can Constance Binney Get in "The Stolen Kiss." She Was Brought Up in Seclusion—Then One Day the Boy of Her Dreams Dazzles a Kiss—Fate Takes a Hand and They Are Separated—Do They Ever Meet Again? See Realart's Second Constance Binney Picture.**

**Exploitation Angles: Ride on Miss Binney's first picture as strongly as you can, then go on to tell that this is an adaptation of Little Miss By-the-Day, Sell the charm of the star, and remind the audience that you can clean up with "See Constance Binney in the bathtub." It might be worth a trial.**

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**"Sex"**

J. Parker Reed, Jr., Seven-Real-Production for Hodkinson Features Louise Glau in Unsavory Story. 
Reviewed by Margaret I. MacDonald.

It is difficult to believe that a screen history as well as an honored name, Sullivan could turn out to be tawdry a story as that on which the J. Parker Reed, Jr., production, "Sex," is based. It is not only tawdry, but it is lethargic in its seven-reel visualization, which is being released through the W. W. Hodkinson Company.

Glau, the featured member of the cast, works along the line of trying to put across the salacious character of Adrienne Renault, but compels admiration in the face of the dancer's personality. She has the instinctual success of her earlier career, and more demanding requirements of decorum without.

It is reasonable to believe that in making the picture the director, overly anxious to create an exploitation, has trusted too much to the spectacular exploitation of the story; for, while what may be considered the biggest blot on the picture, occurs when at least a quarter of the picture is consumed with the staging of a midnight orgy of the most objectionable kind. It was a mistake to cast Miss Glau as a dancer—her attempts to get good work in an art at which she is evidently a novice, are a detriment to her otherwise clever performance. Faults in the construction of the picture are also evident which appear to be due to carelessness in the assembling of the scenes, rather than in the direction. And while the popular usage of sex, 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.

**Cast.**


**The Story.**

The story of "Sex" has for its central figure a dancer of the Midnight Frivolities, Adrienne Renault, who is to lure men into her net. Among her associates is a timid girl of the chorus, who has (Continued on page 203)
American Projection Society Witnesses Demonstration of Master Projector

A PRACTICAL demonstration of the mechanical principles embodied in the Master Projector, recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, was given on Thursday, March 4, before the members of the American Projection Society, who was personally supervising the sales and physical distribution of Master Projectors in foreign territories.

The demonstration was especially arranged for the benefit of the members of the American Projection Society who were desirous of obtaining a first-hand knowledge of the new projector. A program, in which prominent mechanical engineers participated, was arranged for the occasion; and for the edification of the nicotine appetites of those present, good cigars and cigarettes were in evidence during the evening.

Speaks of Benefits of Society.

Mr. Kaufman started the ball rolling with an address of welcome to the members of the Society. He dwelt at some length upon the benefits of such an organization to the industry in general, and after presenting a tribute to the Society, introduced Mr. Farrell, vice-president of the Master Machine Tool Company, Manufacturers of the Master Projector.

Mr. Farrell spoke of the men and the organization behind the Master Projector, and told of the enthusiasm that had characterized the company's efforts in introducing the new machine. He mentioned among other things the fact that leading cinema engineers had directed the design and construction of the new projector, and hoped that their efforts would in time prove a boon for the industry as a whole.

Mr. Phelps, assistant to Mr. Kaufman, then made a few pertinent remarks in which he pointed out the possibilities of the Master Projector. He was succeeded by Mr. Baum of the B. & B. Company, New York, distributors of the new projector, who spoke of the plans which his organization had in preparation for the introduction of the Master Projector in New York State.

Gives Demonstration of Machine.

Mr. Brautigam of the Master Machine Tool Company followed Mr. Baum with a practical demonstration of the machine. He described in detail the component parts of the Master Projector, emphasizing the different units of equipment, and also laid stress on the economical advantages of the Master Projector, wherein he proved that the drives on the new machine were distinct, and that the operations with an absolute minimum of wear and insuring a durable life to the entire mechanism.

After the demonstration, a vote of thanks was given to Inter-Ocean Film Corporation by the president of the American Projector Society, who furthermore declared that the Society was in sympathy with any new product which meant for the improvement of motion picture projection.

Louise Glaum Arrives on Coast.

Louise Glaum arrived in Los Angeles on the evening of Friday, March 5. Production is to commence soon on a new Glaum vehicle, the idea for which was purchased by J. Parker Rice and developed by Louis Joseph Vance in New York.

A new director, whose name has not been divulged and who is well known in the stage world, has been signed to direct Louise Glaum in her new vehicle.

Democracy Photoplay Company Reports Completion of Ten-Reel Screen Epic

DEMOCRACY," or "The Vision Restored," a powerful ten-reel screen drama, is in the final stages of completion under the direction of William Nigh at the Thomas A. Edison Studio in New York City, according to the announcement made recently by Lee Francis Lytton, president of the Democracy Photoplay Company.

"Democracy" was conceived by Mr. Lytton, who retired as president of the International Lyceum Photographers Association of America to produce this thought drama. During the past fifteen years Mr. Lytton has lectured in every state of the Union, inspiring millions of people with his lectures on democracy. Thoroughly conversant with this vital subject, he has peopled his theme with human characters who struggle amid the civilization of today. A notable feature of "Democracy" is its bigness of theme, which has been termed "a vast dramatization of humanity's fight to justice, right and freedom."

To assure the proper production of the thought drama, Mr. Lytton engaged William Nigh, known as the director of Ambassador Gerard's "My Four Years in Germany." For the staging of the interior scenes, a ten-acre tract was leased by the big Thomas A. Edison Studio in the Bronx. Under his supervision, the studio was completely renovated to accommodate the preceding scenes of the new democracy. The Photoplay Company. Over $25,000 worth of new lighting equipment was installed to guarantee perfection of the screen work.

Mr. Night himself plays the role of David, a thinker, a man of high ideals, the representative of Democracy. Those, who recall his powerful portrayal of a somewhat similar character in "My Four Years in Germany," know his abilities as a dramatic actor.

Sam Zierler, president of the Democracy Photoplay Company, has been here part of this week with Thomas de Vassey, secretary of the Wistaria Productions, Inc., and Jacques Kopfstein, sales manager, whereby the company has opened its offices in New York State and Northern New Jersey of "Why Women Sin."

"Why Women Sin" Secured by Zierler for New York

SAM ZIERLER, president of the Commonwealth Film Corporation, who has the Equity franchise for New York territory, including the entire coast, has purchased this week "Why Women Sin," which was written by the late Jules Furthmann, who was once the head of the Alliance Film Company.

Mr. Zierler, commenting on his new purchase, made the following statement: "I was extremely gratified after I had been invited to see 'Why Women Sin,' to see a first-class script with the caliber of the calibre of top-producing company so new in the field. The feature held my interest from the moment the first scene was flashed on the screen. Indeed, I sat enthralled until 'The End.' The work of the cast was such as one could expect from so well balanced an organization of well known screen players. I intend to exploit 'Why Women Sin' as befits a production of the magnitude of the screen version of this internationally famous melodrama."
Brandon McShane, is left almost penniless by the death of his father. He declines help from his millionaire uncle, Shamus, preferring to write for his living. Force of circumstances leads him to board with the mother of a young man who is driven by the young man's poverty and is caught adding money to his small store. Brandon is not aware that Shamus is the woman's husband and he soon forgets it under the fascination of a young widow with a fade for radical socialism.

He is at first indifferent to her for a suitor of wealth. In search of revenge he finds from an Oriental the gift of a magic skin which enables the owner's every wish with the penalty of shortening his life so that he will desire it again in the years to come. His wife is happy with his happiness, as long as he is happy for his life, and is permitted to live like a normal man, his finest wish gratified in the love of a loyal and beautiful wife.

Program and Exploitation Catches: Would You Live out a Year of Life for a Gratiﬁed Wish? See J. Warren Kerrigan in "The Dream Chemer".

Stirring Western Production for Alexander Film Corporation Features Roy Stewart.

Reviewed by Mrs. W. A. MacDonald.

ONE of the best of recent western productions is "The Lone Hand," presented by Richard Kipling through the Alexander Film Corporation, featuring Roy Stewart. This film is a perfect whole—exciting, suspenseful, some and thrilling. It presents deep landscape perspectives and "honest to goodness" western excitement and busting. The riding exhibitions to which the spectator is treated, the stage holdups, cross country pursuits by posses at break neck speed, and last, but not least, the romance between the sheriff's daughter and her father's prisoner, are all refreshing variations brought to the western screen.

Roy Stewart fills the bill as the bronzed and experienced mail carrier of Arizona; and Josie Sedgwick as the sheriff's daughter is as attractive a western type as one could wish. The production is well constructed, bubbles with the storied heroism of the old West, and displays interesting action for every foot of the

Cost

Bob Benton ........................................ Roy Stewart
Stewart ........................................ Joe Rollins
Harry Von Meter .... Sheriff Hampton .......... William Higby
Boston ........................................ Direction by Cliff Smith.

The plot of "The Lone Hand" is constructed around an interesting figure of western life, a young mail carrier; Bob Benton, who is framed by Joe Collins, a dishonest deputy sheriff and his gang, and forced into a thrilling series of actions in exonerating himself, and rounding up the bad men.

The sheriff's daughter, Betty, on her way to the annual rodeo at the nearest town, is the victim of a plot hatched by Benton, who insists on her riding his horse to the meeting place and helps him to dismount in hand. The development of a romance between them is cut short when the sheriff dismounts. The young man, on his return trip, rescues a runaway team of horses; and betrays the plot to Benton. As a result, Benton is arrested by the deputy sheriff and his gang, who have killed the owner of the team, and have determined to fasten the crime on Benton. The frame-up works, and Benton is landed behind the bars. That night Joe Collins hatches a plan to lynch him, but is forestalled by a girl in the dance hall, who sees interference to her dancing partner. Benton escapes and returns to the dance hall happens to be soopered up by the lynching. Betty, apriled of Collins' diabolic plot, helps Benton to escape. Later Collins kidnaps Betty, and while Benton is fighting to rescue the girl, Collins is killed by a shot from Benton. Benton is arrested at home, and the case closes with the betrothal of Benton and Betty.

Program and Exploitation Catches: The Rattle's Hess (Western), March 27th, 1920. Directed by Charles K. Bowling, starring Ed (Hoot) Gibson and Mildred MacKeen. "The Rattle's Hess" is a range boss who learns to imitate his horse, for various humorous purposes. He has occasion to employ this accomplishment with more dramatic effect later in the picture, when seeking to rescue the heroine from some bandits. The production is good, and carries an entertaining story. It was written by George Hively and directed by Reaves Eason.

HIS PRIVATWE WIFE (Sunshine).—This costume western, which opens the lead, opens in a restaurant, where some extremely funny action is shown when the proprietress tries to serve dinner to a customer who has wheels in his head. A boat of doughnuts, dripping with the cook and the proprietor is followed by a series of scenes in which the domestic happiness of the couple is at its most precarious. The production is involved. This is very good comedy, and will go well in the majority of houses.

GOOD NIGHT NURSE (George Ovey).—A costume western, which begins with the travelers are offered a substitute for their ordinary mode of gaining a livelihood, in the managing of a beauty institute. The scene, the face massage, and other avenues for commerce are taken advantage of. Gaining possession of money, radio and other prizes, and the accidental meeting of a husband and wife, the производная nurse and a fascinating doctor are afforded good material for a comic situation.

“Silver Horde” and “Dangerous Days,” New Specials, To Be Heavily Exploited

BECAUSE of qualities so strong and dominant that they demand particular recognition, two Goldwyn Pictures, recently announced among forthcoming releases, have been elevated to the class of specials, which will be backed by the greatest exploitation campaigns ever placed behind a Goldwyn production. The pictures that have won this distinction are Rex Beach's "The Silver Horde" and Mary Roberts Rinehart's "Dangerous Days."

Both will reach exhibitors in seven reels, not because that length had been decided upon before the productions were started, but because the stories, sweeping forward in a rush of dramatic conflicts, demanded seven reels for their full expression. The pictures are handled so ably by the handling of the great works now at its disposal is to allow the stories, whatever footage they require for an interpretation, doing justice to the soul-stirring themes on which they are based.

"The Silver Horde" and "Dangerous Days" were subjected to the most exacting criticism before it was decided to give them special prominence among the coming Goldwyn releases. When they were shown in New York to the executives of the company, the only alternative to allowing them to remain in seven reels was a condensation certain to prove detrimental to their dramatic effects. It was decided to let them stand as they were rather than discount the appeal of pictures that had naturally assumed feature proportions.

Preparations are now being made for country-wide exploitation campaigns that will assist exhibitors in realizing to the fullest the money-making possibilities of productions that promise to rank among the greatest of the year. The details of the plan being arranged for the publicizing of "Dangerous Days" and "The Silver Horde" will be announced soon.

Bosworth Completing "Mister McNeil."

Hobart Bosworth is completing his first J. Parker Read, Jr., special, "Mister McNeil," on the Coast with Jean Calhoun, James C. Grant, Roland Lee and other prominent players in the supporting cast.

J. O. Taylor, who filmed "Behind the Door," is chief of camera staff. According to telegraphic advice from the Coast, Bosworth is taking the final scenes in Truckee in the Big Bear country of California.

“A Woman’s Business” Is Second Olive Tell Feature

OLIVE TELL's second production for Jean Pictures will be released under the title, “A Woman's Business.” In substituting this for the title of the book, "Nothing a Year," by Charles Belmont Davis, on which the production is based, the studio officials of the company feel that it will have a deeper appeal, and arouse greater interest. The points will be reflected in the box office returns.

"The selling value of the picture from the exhibitor’s standpoint, is our first thought," says Mr. Jans. "We are carrying out this plan with 'Love Without Question,' and intend to do it with every production. We feel that the title of the second production, "A Woman's Business," will prove a financial benefit to the exhibitor."

Chief of Police Unanimously Opposed Massachusetts Screen Censorship Bill

PENDING the decision of the Massachusetts Legislative Committee on Mercantile Affairs on the motion picture censorship bill, discussion of the proposed measure continues. The committee's report to the legislature is expected within the next two weeks. The decision is awaited with keen interest on all sides. No big exhibitor has yet received the attention that the censorship bill has received.

Action of the steering committee of the United States Senate in agreeing to favorably report a bill amending the penal code of the nation prohibiting by common carrier the shipment of objectionable films, is felt to be a variable subject of interest to the people of Massachusetts and to make a state censorship bill entirely unnecessary.

Massachusetts already has four guards against the importation of films which are already on the statute books making it a prison offense to show lewd, immoral or impure shows for entertainment. Then mayors and selectmen have the power under the state law to withhold licenses to shows they deem improper.

Police Chiefs Fought Bill.

In addition, a number of communities have local censorship boards. Finally, the Boston City censor, in removing objectionable parts to films, looks after the interest of the whole state because films are shown in Boston first and are then distributed to the rest of the immoral pictures. A lag, therefore, on the statute books makes it a prison offense to show lewd, immoral or impure shows for entertainment. Then mayors and selectmen have the power under the state law to withhold licenses to shows they deem improper.

Empey Busy on Novel, “Oil” and Several Scripts

WITH the evident intention of hanging up a new record for the activities of a motion picture star, Guy Empey has turned himself into a hydrated working machine which crowds into each twenty-four hours activities usually strung out over more than days by the ordinary mortal. As a starter Empey has personally written all of the titles for his forthcoming production, "Oil." He is also giving close personal attention to the cutting and assembling of the film and is present at every running of the roughly collated scenes in order to direct further progress.

These matters, however, are only a side diver-jion. Empey is concentrating his chief attention at the present moment on the completion of a one hundred thousand word novel which is scheduled for early publication, and three-quarters of which he has already written. This novel embodies a story of New York life and is distinctly different from any of the author's former book publications. The story is a highly dramatic one and undoubtedly will find its way to the screen later on as the theme of one of Empey's own productions.

Bosworth Completing "Mister McNeil."
Current Film Release Dates

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ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-1191.
The Haunting Shadows (H. B. Warner). Vol. 43; P-532.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Susie Hayakawa). Vol. 43; P-543.
The Luck of Geraldine Laird (Bessie Barriscale).
Seeing It Through (Yasu Yitta). Vol. 43; P-1622.
Who's Your Servant? Vol. 43; P-1841.
The White Dove.

Supreme Comedies.
January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four O'Clock Frame-Up.

MARTIN JOHNSON

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.
January—The Last Resort.
January—Flirting in the Rain.
February—Sheep O'Leavenworth.
Sons of Saloskin.

VITAGRAPH

The Darkest Hour (Harry H. Moore). Vol. 43; P-159.
Peggy (Bessie Love). Vol. 43; P-644.
Dew Drop Inn (Semon Comedy). Vol. 43; P-185.

The Middle Night (Glady's Leslie). Vol. 43; P-94.
Humpty Dumpty (Corinne Griffith). Vol. 43; P-776.
The Flowering of A Soul (Harry H. Moore). Vol. 43; P-235.
Slave Bridal (Alice Joyce). Vol. 43; P-635.
The Fortune Hunter (Eddie Williams—Six Reels).
Vol. 43; P-1247.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
Vol. 43; P-1140.
The Silent Avenger (William Duncan—16 Episode Serial).
The More Rebellious Way (Anita Stewart).
Captain Swift (Eddie Williams—Six Reels).
Vol. 43; P-1014.

BIG V COMEDIES.

Loaves and Fishers (Morgan and Rock).
Squeaks and Squawks (Semon and Aubrey).
Sauce and Senoritas (Mong and Rock).
Maids and Mustaches (Jimmie Aubrey).
Taros and Thrillers (Morgan and Rock).

O. HENNY FEATURES.

The Roads We Take (Jay Morley).
A Phantom in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 43; P-1080.

In Ohio (Anita Stewart). L-10764; Vol. 43; P-1045; C-R; P-1819.
In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R; P-1619; L-1749; Ex. 1641.
The Thundercloud (Katharine MacDonald). L-4940; Vol. 43; P-453.
Heart of the Hills (Marc Pickford). L-1552; Vol. 43; P-352.
The Beauty Market (Katharine MacDonald).
Two Weeks (Constance Talmadge). L-5958; Vol. 43; P-438.
Even As Eve (Grace Darling). L-6237; Vol. 43; P-582.
A Daughter of Two Worlds (Norma Talmadge).
The Turning Point (Katharine MacDonald).
L-5719; Vol. 43; P-1245.
The Met's End (Maxwell Nielson). L-6584; Vol. 43; P-1623.
The Heroine (Mildred Harris Chaplin).
The Family Honor (King W. Vidor).
Post to the North Country (Mildred Harris Chaplin).

METRO PICTURES CORP.

Fair and Warner (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alfie Lake). Vol. 43; P-63.
C-R; P-1619.
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.
The Walk-Offs (May Allison—Six Parts).
Vol. 43; P-918.
Stronger Than Death (Nasimova—Seven Parts).
Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts).
Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels).
Vol. 43; P-1357.
February—Old Lady Jim (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (Helen Detroit).
March—Alas Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—One Reel).
Jan. 18—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—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 2.
No. 16 of the Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Alpin' Nature Wonderful (Lyons-Moran—One Reel).
Tom and the Star (Constance Binney and Otto Skinner—Stages Women's War Relief—Two Reels).
The Great Air Robbery (Lieutenant Locklear and Frances Billington—Six Reels).
Vol. 43; P-361; C-R; P-1619.
Universal Current Events No. 5.
The Propagation of Man (Mildred More and George Field—Western—Two Reels).
Releases for Week of February 9.
Robin and Riches (Mary MacLaren)—C-R.
No. 10 of the Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Deeemed).
Elmo the Fearless (Elmo Lincoln—Serial).
Vol. 43; P-540.
No-Skid Love (Lyons—Mongan—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearest Luck and Love (Bessie Love—Two Reels).
Goran, Good Little Brownie (Century Dog—Two Reels).
Universal News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Yard (Bob Burns and Peggy Oleary—Two Reels).
Hearest Luck and Love (Bessie Love—Two Reels).
The Madmen of the Slums (Holbrook Blinn and Jeanne Eagles—Stages Women's War Relief—Two Reels).
The Bull Thieves (Eugene Gregory and Phil Dunham—Two Reels).
A Room with a View (Bob Burns and Charlotte Merriam—Two Reels).
No. 1, Hearst News.
No. 2, Hearst News.
No. 6, New Screen Magazine.
No. 7, Universal Current Events.
Releases for Week of February 23.
The Prince's Secret (James Corbett).
Vol. 43; P-688.
No. 3 of The Lion Woman (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons—Mongan—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill)—Western—Two Reels.
No. 3, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.
Releases for Week of March 1.
The Peddler of Lies (Frank Mayo and Ora Carew).
Vol. 43; P-776.
No. 12 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Officer, Call a Cop (Lyons—Mongan—One Reel).
Major Allen's Animal Hunt (The Story of the Tagger—One Reel).
His Woman (Stages Women's War Relief—Julia Arthur—Two Reels).
A Red Lett Finsh (Virginia Warwick—Two Reels).
Hearst News No. 4.
International News No. 5.
New Screen Magazine No. 55.
Universal Current Events No. 16.
Releases for Week of March 8.
The Great Bride (Mary MacLaren).
Vol. 43; P.
No. 1 of The Lion Man (At the Mercy of the Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons—Mongan—One Reel).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 66.
Universal Current Events No. 10.
Releases for Week of March 15.
No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under Water—Two Reels).
Stop That Slimmeh (Lyons—Mongan—One Reel).
The Mad Woman (Stages Women's War Relief—Two Reels).
A Roaring Love Affair (Consuelo Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.
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**HALLMARK PICTURES CORP.**


**L. J. SELZNICK ENTERPRISES**

**SELMICK PICTURES.**


**SELDON PICTURES.**


**NATIONAL PICTURES.**

How the Typhoon Fans Blow Patrons into Crandall's Washington Picture Theatres

Those of our readers who have visited Washington, D.C., have had the opportunity to note that Washington claims some of the most beautiful and up-to-date theatres in the country. Harry M. Crandall, the popular showman and exhibitor of that city, is responsible for the construction and operation of many of Washington's finest play houses, including the Metropolitan, Knickerbocker, Crandall's, Savoy and York.

In the construction of each of these theatres Mr. Crandall has availed himself of the able assistance of Reginald Wyckliff Geare, the Washington architect. The equipment of these houses is most up-to-date and in every instance, the most expensive that could be bought in order to bring about the results desired by Mr. Crandall that every comfort of the Washington moving picture public be provided for to the last degree.

When it came to the question of cooling and ventilation of these theatres, Mr. Crandall installed the Typhoon System.

Having had in the course of his showmanship tried out thoroughly in some of his first theatres the Typhoon, there was no hesitancy on his part in specifying Typhoons in the plans for his more recent houses.

It Was Some Equipment.

In the fall of 1918 the Typhoon System for cooling, heating and ventilating was installed in the Metropolitan Theatre. This equipment comprises:

One No. 8 Twin set, two No. 8 Single sets, one No. 7 Twin Set, and three No. 6 Twin Sets. The No. 8, No. 7 and two of the No. 6 Twin Sets are located on the roof of the theatre as shown in the accompanying plan. The two No. 8 Single sets are located in a chamber under the balcony, while the third of the No. 6 Twin Sets is located underneath the stage.

For the purpose of cooling and ventilating in the summer time all of the Typhoons on the roof and the set located under the stage, blow fresh air into the theatre. The No. 6 Twin Set on the roof above the balcony and the two No. 8 Single sets under the balcony, exhaust this air, creating a steady breeze without draughts throughout the entire house.

All surplus air is forced out through the exit doors, greeting the patrons with a refreshing breeze that can be felt clear out to the sidewalk.

For Winter Heating.

For heating purposes in winter, fresh air is drawn from the outside through three rows of heating stacks and blown by the two No. 8 Single Sets into a plenum chamber under the balcony.

From the plenum chamber the air is passed into the theatre through a number of small grilles set in the steps of the balcony, and through several larger grilles situated underneath the balcony.

This warm air passes throughout the house and is exhausted by the No. 6 Twin Set beneath the stage. The surplus of air creates a slight pressure on the house, thus preventing the entrance of cold air from the outside.

All of the Typhoon cooling sets located on the roof are shut down and closed off during the cold period of winter.

With the operation of this Typhoon equipment, in the summer months more than twenty million cubic feet of pure fresh air is blown through the theatre every hour.

During the stifling hot weather, for which Washington is known, patrons flock to Crandall's Typhoon cooled theatres, which run to full capacity every day of the year.

What Crandall Thinks of Typhoon.

So well pleased is Mr. Crandall with the operation of the ventilating equipment of his several theatres, that he has written the Typhoon Fan Company the following letter:

Typhoon Fan Company, New York, N.Y.

Gentlemen—I have derived wonderful results from the use of your Typhoons, not only from a ventilation standpoint, but from a financial standpoint as well.

We have experimented and found that they have absolutely increased our business the year round.

This is especially noticeable in the summer time, and last but not least, it gives wonderful satisfaction to our patrons, having a tendency to draw a better class of patrons who will not patronize a poorly ventilated house.

(Signed) HARRY M. CRANDALL.

This is indeed a convincing testimonial coming from a man of Mr. Crandall's knowledge and experience. The Typhoon Fan Company advise us that they are in possession of many such letters speaking in the highest praise of the results obtained from the use of their Typhoon system.

Inter-Ocean Takes Over New Accessory Products

The Inter-Ocean Film Corporation, 218 West Forty-second Street, New York, announces to the trade in general, and to foreign buyers in particular, that it has completed negotiations for the exclusive foreign distribution of two new accessory products. The new acquisitions are the Smith Portable Projector and the
On Direct Current, use Columbia Silvertip Combination Carbons. The narrow diameter of the silvertip negative lower permits it to burn with a sharp point. That keeps the arc steady, and also keeps the shadow off the lens and screen.

On Alternating Current, use Columbia White A. C. Special Carbons. They yield a sharp and pure-white light, steady, brilliant, silent.

Write for information
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio  San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
The Gillette Multiple Reel Machine
Is Simple, Automatic and Time Saving

THE Gillette multiple reel picture machine, or appliance, is a complete motion picture machine, with the exception and head and lamp house, and works in conjunction with any type of these.

The features of the machine are the skeleton aluminum reels, the slip disc pulleys operating these reels, the variable speed starting device for the driving of projector, and the fireproof film guides.

The skeleton aluminum reels weigh but three pounds each, have a large hub, and a capacity of eight thousand feet of film. The film is taken from the shipping reel onto the lower reel and then reversed onto the upper reel ready for exhibition. After the full performance has been shown, the film is again driven into the upper reel ready for the next screening. This can be done during changes of audience.

The reels are controlled by hand throttles operating slip-disc pulleys which have spring tension. The slip-disc pulleys serve two purposes, they drive the reels for rewinding and act as brakes for the reels from which the film is taken. While the upper reel is being driven for rewinding enough tension can be put on the lower one to keep the slack from the film and unusually strong is said to be entirely free from heat.

The "Projex" lens is said to merit special mention because of the sharp and brilliant definition of the picture when correctly adjusted to a projection machine. Eugene H. Kaufman, manager of Inter-Ocean's rapidly expanding accessory department, will be directly responsible for the sales of the new products.

The Gillette Multiple Reel Machine
Front and rear views of the apparatus, showing the mechanism and its general arrangement.
March 20, 1920

THE MOVING PICTURE WORLD

"Shooting" the wild men with a UNIVERSAL

THE UNIVERSAL Motion Picture Camera is the favorite camera of the explorer—the man who risks his life to get pictures.

The compactness, strength and reliability of the Universal make it the ideal machine for work where the "going" is rough and conditions are bad. The Universal stands up under the hardest kind of usage and gets perfect film under the most adverse conditions.

Read this letter from Martin Johnson, the intrepid explorer, whose pictures of the savage cannibals of the South Sea Islands create such a sensation. The pictures show him filming the "Wild Men of Malekula." He uses a Universal exclusively.

Write for descriptive booklet of the Universal Motion Picture Camera. It explains why this machine has attained its position as the most efficient motion picture camera on the market.

BURKE & JAMES

(INCORPORATED)

251 EAST ONTARIO STREET, CHICAGO

225 FIFTH AVENUE, NEW YORK CITY
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.

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UNIVERSAL MOTOR CO.
OSH KOSH, WISC.

Specialists in artistic arranging and photographing for the screen all manner of activities: in society, the sports, in industry and commerce.

Expert cameramen furnished at all times.

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STANDARD MOTION PICTURE CO.
Has an Earned Reputation for Good Work—at Sensible Prices
Address: 1007 Malters Building, CHICAGO
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Cameramen Furnished for All Occasions

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

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.

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Cinemaquipment Center, Entire Second Floor, 729 Seventh Avenue, at 49th Street, New York

The Universal Camera Has an Efficient "Built-In" Dissolve

The accompanying illustration shows the "built in" dissolve of the Universal motion picture camera and its method of operation. This ingenious and simple device is actuated by the main gear of the camera.

The Built-in Dissolve
of the Universal camera, showing its manipulation.

The dissolve is operated from the main gear of the camera. A lever on the top of the camera is pressed forward or backward to put the dissolve on or off. The right hand of the operator in the picture is shown pressing this lever. The left hand of the operator is pressing the shutter indicator, which is placed back of the camera.

To make a fade in, the lever on top of the camera is pressed forward to "IN" and the crank turned until the shutter has opened up to the proper aperture for the exposure. To make a fade out, the lever is pressed to "OUT" and the crank wound until the shutter opening has closed as shown.

This is only one of the many outstanding features of the Universal, which are winning for this machine world-wide recognition where portability and strength are desired.

Many leading explorers' news agencies and educational film makers have adopted the Universal exclusively.

Automatic Ticket Selling and Cash Register Expands

THE Automatic Ticket Selling and Cash Register Company has moved its executive and sales offices to new and more commodious quarters, on the fourth floor of the Goodrich Building, 1780 Broadway, New York.

Moving into new and larger quarters is the healthiest kind of a sign of success, and we are glad to extend our congratulations to the well-known manufacturers of the Perfection Automatic Register.

The new offices provide ample show room space for the demonstration of the Automatic Register to visiting exhibitors and all exhibitors coming to New York are invited to use the correspondence facilities of the company while in town.

Lynch Enterprises Equips More of Its Theatres with Typhoons

THE S. A. Lynch Enterprises, the well known theatre owners, operating one of the largest chains of theatres in the South, has placed with the Typhoon Fan Company during the last few days, another large order for Typhoons.

These people have thoroughly tried out the Typhoon system during the past six or seven years, and have found that to meet the severe conditions in the summer weather throughout the South, the Typhoon cooling and ventilating system is ideal.

The Lynch orders just received cover Typhoon equipment for the Palace Theatre, Long, Worth, Texas; The New Theatre, Little Rock, Ark.; Ranger Theatre, Ranger, Texas, and Queen Theatre, Dallas.
Oplex Signs Can Be Changed
In a Few Minutes

ONLY a few minutes to change the reading of an Oplex Electric Sign—just take out one set of letters and put in another, no lamps or wiring to change. The raised, snow-white, Oplex glass letters are mounted in metal panels which fit in the face of the sign like type in a form.

Oplex Electric Signs are day signs as well as night signs—raised, snow-white letters on a dark background. At night each character stands out a solid letter of light, no broken outlines. Oplex Signs have greatest reading distance, lowest upkeep cost.

Let us send you a sketch showing how your Oplex Sign will look.

The Flexlume Sign Co.

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.
The Moving Picture World

March 20, 1920

Over Eleven Million Dollars Will Be Spent on Twenty-nine Picture Houses

MOVING PICTURE WORLD continues to keep abreast of picture theatre building in the United States. Its list of new houses or theatres constructed during the past twelve months is the largest and most up-to-date, and the schedule below again furnishes the industry with the latest building information. The following list shows that the two hundred theatres named will be built at a total cost of $11,189,000. Six corporations have been formed already, with a total capitalization of $2,200,000.

Denver, Colo.—James J. Sullivan, an attorney, is negotiating for site at Sixteenth and Welton streets, for erection of $1,900,000 theatre.

Dover, Del.—American Amusement Company has been incorporated with $1,566,000 capital.

Wilmington, Del.—Lost City Film Company has been incorporated with $1,060,000 capital for theatre and apartment building, to cost $600,000.

Chicago, Ill.—Site has been purchased at southwest corner of Milwaukee and Cuyler streets by Portier Corporation for erection of theatre, store and apartment building, to cost $600,000.

Marlon, Ind.—Marion Theatre Company, owners of Marion and Lume-Lite Theatres, has been incorporated with $600,000 capital.

Baltimore, Md.—Druid Theatre Company, 1315 Fidelity Building, has plans by Oliver B. Wright, Munsey Building, for two-story reinforced concrete and marble theatre at Druid avenue and McCulloch st., 64 by 117 feet, auditorium and semi-basement seat 1,500, inclines instead of stairways, to cost $100,000.

New Bedford, Mass.—Empire Theatre Company, 1821 Purchase street, has plans for moving picture and vaudeville theatre to be erected on Elm street, between Purchase and Pleasant streets, to cost $200,000.

Detroit, Mich.—Henry S. Koppin has plans for theatre to be erected on Catherine and St. Antoine streets, to cost $250,000.

Detroi, Mich.—Charles H. Miles, 1545 Woodward avenue, is preparing plans for theatre to be erected at Grand River and Roosevelt avenues, with seating capacity of 5,000, to cost $1,000,000.

Muskegon, Mich.—Frank Forster, Lyman Block, is preparing plans for three-theatre, store and hotel, 190 by 100 feet, to cost $252,000. Theatre will have seating capacity of 800.

Muskogon Heights, Mich.—Paul J. Schlossman Amusement Company will erect three-theatre, store and apartment building, to cost $200,000.

Glen Cove, L. I.—George L. Bulbassee, 463 Fulton street, Jamaica, will erect one-story brick theatre, 180 by 100 feet, on School street, near Glen, to cost $350,000.

Jamaica, L. I.—Edwin C. George, 1185 Fulton street, Woodhaven, is preparing plans for two-story brick moving picture theatre, 37 by 100 feet, to be erected at south side Jackson avenue, Southside to street, to cost $200,000.

New York, N. Y.—Jackson Film Studio Corporation, 1421 Broadway, has plans for moving picture studio to be erected at Westchester and Broadway avenues, to cost $100,000.

New York—Tivoli Amusement Company has been incorporated with $350,000 capital by M. Richter, 464 Broadway.

Utica, N. Y.—Wilmer and Vincent Theatre Company, 1651 Broadway, New York, has plans for alterations, additions and an addition to the Colonial Theatre at 202 Bleecker street, to cost $150,000.

Newark, N. J.—Mr. H. Ivey and others plan to erect large moving picture theatre, to cost $100,000.

Cleveland, O.—Capital Amusement Company has plans by Nicholas Petl, 307 Williamson Building, for two-story moving picture theatre, store and office building, to be erected at 117th street and Kinsman road, to cost $100,000.

Philadelphia, Pa.—William Frishefer, Twentieth and Indiana avenues, has plans for one-story moving picture theatre to be erected at Germantown and Lehigl avenue, with seating capacity of 5,500, to cost $200,000.

Knoxville, Tenn.—L. W. Deaver plans for five-story moving picture theatre and office building, to cost $200,000.

Dallas, Texas.—Lowe’s Enterprises has plans for brick and steel fireproof theatre, to cost $500,000.

Richmond, Va.—J. W. Atkinson, 410 North Twenty-third street, has contract to erect one-story theatre, 54 by 123 feet, for Wilmer, Vincent & Wells, to cost $150,000.

Milwaukee, Wis.—Handelsman, Herschberg and Sherman, Chicago, have purchased from Badger State Investment Company, the Merri- rill Theatre on Grand avenue, together with office building. Price is reported at $600,000.

Little Rock, Ark.—Paramount-Artcraft, now operating Palace Theatre, plans to erect a new theatre at Sixth and Main streets, to cost $200,000.

Los Angeles, Cal.—Sid Grauman and Jesse L. Leaky have purchased site at northwest corner Hollywood Boulevard and Orchard avenue for moving picture theatre, to cost $2,500,000.

San Francisco, Cal.—Turner & Dahnhken have plans by A. W. Cornellus for large theatre to be erected on Fourth street, with seating capacity of 5,000, to cost $1,600,000.

Wilmington, Del.—Ingersoll Theatre Company has been incorporated with $1,700,000 capital to conduct places of amusement. Ethel Gordon, J. L. K. and Roy Crawford will erect large theatre and commercial building at southwest corner First and Sixth street and Kansas avenue, to cost $250,000.

Portland, Me.—Abraham Goodside, 465 Congress street, has plans for two-story brick theatre, 76 by 144 feet, to cost $250,000.

Springfield, Mass.—Sylvester Z. Pole will erect theatre on Worthington street, to cost $1,000,000.

South Orange, N. J.—South Orange Theatre Company has been incorporated with $1,600,000 capital by William B. Putman, George W. Jacob and Edward R. Stimson. Site has been purchased for erection of moving picture theatre.

Brooklyn, N. Y.—Kingsway Theatre, Inc., has been organized with $400,000 capital by M. Barr, 48 Parkside avenue.

Burlington, Vt.—B. L. Beebe, Corning & Sons, part owner Olympic Theatre, has plans for new theatre to be erected on Broadway, between Downtown and Park street, to cost $1,000,000.

Los Angeles, 220 Highland avenue, has plans for theatre building to be erected on East Exchange, Market and East Arlington streets, to cost $500,000.
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The Quality Raw Stock
Right photographically.
Maximum service in
the projector.

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FASTIER
Slower, any Speed you want.
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EXTRA LONG BEARINGS
HIHEST CLASS WORKMANSHIP
In ordering, specify pulleys for 1/4" round or 1/4" flat belting.
F.O.B. San Francisco, $30.00. Weight, packed, 10 pounds.

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The Latest Invention in Screen Craft
THE DIAMOND CRYSTAL SCREEN
Is Selected by All Discriminating Buyers
It absolutely overcomes all distortion of the object pro-
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The advantage of the gold screens (softness of tone)
and of the silver screens (clear definition at lowest pos-
sible current consumption) are most marvelously
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Perfected Projection Surface
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Small sample mailed on request.

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EASTMAN FILM
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in the film margin.

It is the film that first made
motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Correspondence
Where the Projectors Went.
March 5, 1920.

Moving Picture World:
Replying to the inquiry of John T. Perron in your issue of March 6, regarding "The present whereabouts of the hundreds of motion picture projectors that the Government, Red Cross, Y. M. C. A., and similar bodies must have had at the end of the war," the following letter, which we have recently received, may supply the desired information:

Nicholas Power Co.,
99 Gold St., N. Y. C.

Gentlemen:
I have used the Power's for theatre and road work for over fifteen years, and had the supervision of some two hundred machines in the army camps in France. I found them to be very reliable and that they stood up well under the rough handling that some of the inexperienced army operators gave them. It was very difficult to get a Frenchman to admit that any machine was better than his own Pathé, but they made a great scramble to buy Power's when the community quit business in France.

Hugh E. Kink, Supervisor, Community Motion Picture Bureau, 6 Beacon St., Boston, Mass.

During the war the Nicholas Power Company sold over 1,500 projectors to the Government, Y. M. C. A., Red Cross and K. of C., which will probably be a record in this line for a long while to come.

In Foreign Markets.

Every machine we sold was a new one, and of course, after it passed out of our hands we had no control of its use or disposal. However, we are aware through our European agencies that these machines are on the market in foreign countries, and they have had quite some influence on our export business. We think it is very excellent evidence of the quality of our machines that they are in active use and there is a strong demand for them in the settlements and the best and newest European projectors. The treatment these machines received in France and elsewhere came under the personal observation of the writer, and I can heartily agree with Mr. King when he states that they stood up well under the rough handling that some of the inexperienced army operators gave them.

Some day, when the true story of the great war comes out, I think the boys who served Uncle Sam will realize that no other single thing so greatly contributed to their happiness while away from home as moving pictures. Flinm, unadulterated homesickness was the most serious disease in the army, especially in France after the armistice, and moving pictures was the medicine that cured more "sick" boys than anything else I know of.

Very truly yours,

P. McGuire
Advertising Manager, Nicholas Power Company, Inc.

Wants Stencil Machines.

Moving Picture World:
Find enclosed check for $2.00 for renewal of our subscription to the Moving Picture World for the coming year.

We have been trying for some time past to procure a stencil machine for making slides, and up to the present time have been unable to get any line on where the machines are made.

We are enclosing a sample slide and would like to know if you could give us any information as to where the stencil machines are made and the name of the makers.

AMERICAN THEATRE,
L. P. Brenneman

Write Lucas Theatre Supply Company, 158 Marietta street, Atlanta, Ga., who are distributors for such a machine.

Wants Seating Layout.

Moving Picture World:
I notice in the World that you have, for the benefit of your readers, a Better Equipment Department. I have just purchased a lot and intend building a motion picture theatre, and what I would like to know is the best way to arrange seating to get in the most seats. Lot is 33 by 125 feet.

Thanking you for any help that you can give me, I remain,

Yours truly,

Joe Brokaw, Manager.

Brokaw Theatre.

Would suggest that you take up the matter of arrangement of your proposed house with one of the picture theatre architects listed on this page.

In a matter of this kind their suggestion would be much better than any which I could offer.

P. B. Roach

EXCLUSIVE DECORATORS
of Theatres and Motion Picture Houses
Let us submit an estimate.
William G. Andrews Decorative Co.
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FLICKERLESS "SAFETY STANDARD"
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The Musical Marvel. Write for Catalogue
AMERICAN PHOTO PLAYER CO.
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Manufacturer of the World's Finest Wreck-Proof Registering Machines. National Colors, Minus Scroll and Everything for the Theatres WE SELL ON THE INSTALLMENT PLAN

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Will Prove Astonishing—Let Us Show You How
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NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS
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DOUBLE-EXPOSURE DISSOLVE
The increasing use of the double exposure makes it imperative for the up-to-the-minute cameramen to be equipped with an attachment that is well made, simple and—above all—ACCURATE. Such an attachment is the well-known GOERZ DOUBLE-EXPOSURE DISSOLVE, now used by successful cameramen in all parts of the world. The novel "barn-door effect" is obtained with this GOERZ equipment. Call or write for detailed description of this and other GOERZ motion-picture attachments.

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A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

Motion Picture Directory Company
244 West 42nd Street, New York
Phone: Bryant 8138
Addressing Multiographing Printing Typewriting

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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.

YOUNG MAN wants position as manager for moving picture or vaudeville house; good references. Louis Goldmark, Apt. 666, 221 Sherman Ave., New York City.

CAMERAMAN, experienced, goes anywhere, studio or outdoor, open for engagement after April 1. Own Pathe outfit. Also want substantial market for industrial, educational, travel, and news negatives. Brooks, 132 East 22d St., New York City.

MANAGER, live wire, twelve years' experience, booking specialist, expert projection with New York license; superior references. William, care M. P. World, New York City.

AT LIBERTY—Moving picture operator, technically trained—go anywhere. Oliver Blaine, East 56th St., Plymouth, Ind.

HELP WANTED.

EXPERIENCED laboratory superintendent wanted by Middle West industrial motion picture producers to take charge of new laboratory now being constructed in large Middle West city. Must be expert. Splendid opportunity for the right man. Address Mid-West Camera Mfg. Co., New York City.

LOCAL No. 448 can use a few good operators. Write Business Agent, P. O. Box 225, Pueblo, Colo.

SALESMAN WANTED. A large and growing house, covering Middle Western States, handling projection machines and motion picture theatre equipment of all kinds, has opening for salesman familiar with line, who can shortly qualify as manager of branch office. This is an unusual opportunity and development will be rapid if the man who comes in "delivers the goods." In writing us please give your reasons for believing you can make good and indicate what income you would expect to earn. Address A B C, care M. P. World, New York 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, text books, supplies, etc. Write today for our catalog and saving prices. Write for this valuable, P. R. E. catalog today. David Storey Company, 150 Fifth St., Chicago.

Cameraman wanted when using printers' ink for house progress, folders, throwouts 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 net profit. Picture Theatre Advertising, by Sargent, 300 pages, $3.00. Chalmers Publishing Co., 516 Fifth Ave., New York City.

EQUIPMENT FOR SALE.

650 slightly used tipp veneer theatre chairs. Immediate delivery. Theatre Supply Co., 124 West 46th St., New York City.

FOR SALE—Powers 6A motor driven, with rheostat, used six months, condition guaranteed, $25.00. Powers 6H motor driven, with rheostat, $35.00; good as new. Wanted good second-hand machines. Box 861, Roanoke, Va.

UNIVERSAL MOTION PICTURE CAMERA DIRECT TO YOU, at record-breaking prices. 200-foot model, brand new, list $400, net $185.00; 200-foot model, with internal shutter dissolve, list $160.00, net $90.00; 400-foot model, list $900.00, net $565.00; 400-foot model, with internal dissolve, list $725.00. Base price, $350.00. The above are several 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 or write for complete catalogue. Write today to AMERICA'S MOTION PICTURE HEADQUARTERS. BASS CAMERA COMPANY, 100 North Dearborn St., Chicago, III.

"BEHIND THE MOTION PICTURE SCREEN," a complete treatise on making and taking the picture, price $3.50, prepaid. BASS CAMERA COMPANY, Chicago, Ill.

C-2 DE VRY, perfect condition, ready for use, $100.00. C-50 DE VRY, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. BASS CAMERA COMPANY, 100 North Dearborn St., Chicago, Ill.

CAMERAS, ETC., WANTED.


EQUIPMENT WANTED.

THE very book that bustling, wide-awake theatre managers want when using printers' ink for house progress, folders, throwouts 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 net profit. Picture Theatre Advertising, by Sargent, 300 pages, $3.00. Chalmers Publishing Co., 516 Fifth Ave., New York City.


STANDARD moving picture machine, good condition, with rheostat, for sale. Bargain. Frachterberg, 560 Summit Ave., Jersey City, N. J.

WURLITZER pipe organ-orchestra, Style H, $1500.00; good as new; cost $3000.00. E. E. Johnson, 726 9th St., Rockford, Ill.

FILMS WANTED.

WILL BUY six and six reel new and used features. Only those having condition, star casts, striking titles and full set of paper. Specialty Photoplay, Inc., 727 Seventh Ave., New York City.

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. Wm. H. Moye, 211 S. Hoytke Ave., Wichita, Kan.

FILMS FOR SALE OR RENT.


FOR RENT—Mutt and Jeff Cartoons, also Features and serials; also "Seven Deadly Sins." 37 reels. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

FILMS FOR SALE—One million feet, all makes, lengths, all varieties, $1.00 per mg. prepaid. For list, write Feature Film Company, Loeb Arcade, Minneapolis, Minn.

100 FULL REELS of film, new condition, $2.50 each. Send money order for trial order. Will sell not less than five. Jack Mahanian, 410 West 23d St., New York City.

FILMS WANTED—Pictures of motion picture stars in quantity lots. Address B. C. Powell, Manager, P. O. Box 444, Detroit, Mich.

This Is the Book That Will Cut Projection-Room Expenses and Improve Your Screen Results

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Of running a good show, if nobody knows about it?

After you've read Sargent's Book and pulled the stunts that he tells about, the only ones in town who won't line up in front of your box office will be the ticket sellers.

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"The Portable Motion Picture Projecting Machine Without An Apology."

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For Directors, Film Editors, Exhibitors

For use by a director or film editor in examining film it is unequalled—titles can be held stationary on the screen and inspected. Exhibitors can use it to project features in their private offices while the theatre screen is in use.

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The Projectoscope is ideal for schools and churches. Anyone can operate it—no experience necessary. Either hand-driven or motor-driven devices supplied. Throws a perfect picture. Can be set up and taken down in a minute. No rewind necessary.

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Hundreds of firms with reels of commercial films are equipping their salesmen with Projectoscopes. "Seeing is believing." Prospects can be shown every detail of manufacture—the product in actual use. As a result sales increase tremendously. Easily portable—carries like a suitcase.

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Realizing that the successful operation of electrical equipment of a motion picture studio or theatre depends upon the ability to meet very exacting requirements, Westinghouse has made a special study of these requirements. This study has placed Westinghouse in a position to render valuable engineering services to hundreds of studio and theatre owners.

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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.

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IF
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With an all-star cast headed by EMMA DUNN & Henry Harmon
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Published by METRO
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, 55 a year; Canada, 55.50 a year; Foreign Countries (postpaid), 55 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.
IT ISN'T THE EXTENSIVENESS OF A MAN'S VOCABULARY, NOR THE ARTISTRY OF ITS USE THAT MAKES HIM CONVINCING. IT'S THE UNDERLYING SINCERITY OF HIS WORDS!

These advertisements for the RITCHEY poster carry conviction simply because we ourselves are absolutely convinced that the RITCHEY poster is positively, and beyond the shadow of a doubt, the finest motion picture poster that it is humanly possible to execute.

We know that no motion picture poster experts exist comparable to those in this organization, for the prestige of the RITCHEY LITHO. CORP. is based upon the fact that it includes practically every really great motion picture poster specialist in the world, and upon the further fact that the entire organization has been welded into a perfectly functioning group under the faultless leadership of the greatest poster expert living!

To fully realize how we compare to other lithographing concerns, imagine a motion picture producing company that controlled all the great and notable motion picture stars, all harmoniously working under the greatest director in the world. One can see, at a glance, that all the finest screen plays would, of necessity, emanate from this producing company.

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All of which is merely a plain statement of fact, sincerely and truthfully spoken.

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

TELEPHONE, CHELSEA 8388
"COME, let us look upon Life" says Cecil B. DeMille. "Let us look at real human beings. Let us probe into their hearts, and there find ringing echoes of our own."

So he invites you to see "Why Change Your Wife?" and in the pictured lives of the characters to feel more keenly, to live more intensely, and to carry into the world the things you have felt.

Dazzling in Splendor of Production

Scenario by Sada Cowan and Olga Printzlau
OUT of the sheltered life of the west into the mazes of New York—into the intrigues of society and business, into tragedy and joy.

"The Cost" is the story of a girl's mistake, a drama which carries the spectator breathless through the whole range of American life.
MAURICE TOURNEUR presents
JACQUES FUTRELLE'S FAMOUS NOVEL
"MY LADY'S GARTER"
A Paramount Aircraft Picture

ONLY a garter—the jeweled circlet of a countess. Yet it bound together strangely twisted destinies, and cast a spell of mystery over the police of two continents—and a spell of romance over two hearts.

A Great Production—
A Great Story
His baby at home—five hundred miles away—crying for him! That was all he needed to make the most thrilling cross-country race ever staged. And when he wins home—in time—your audience will raise the roof. Watch 'em!

Adapted from the Saturday Evening Post story, "The Bear Trap," by Byron Morgan.

Directed by Sam Wood.

Scenario by Will M. Ritchey.
Heart Interest the Appeal in New Minter Picture

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

You can arrange for playing dates now through any Realart manager.

REALART PICTURES CORPORATION
469 Fifth Avenue
New York
THOUSANDS of women say Joan was right, thousands argue she was wrong. No matter which view they take, the point is, they can't help discussing "Burnt Wings"—which means every woman wants to see it. Add to this, the popular appeal of handsome Frank Mayo, and Bayard Veiller's powerful story—a stage "hit" as "The Primrose Path"—and you'll say here is an offering you do not intend to miss.

Directed by CHRISTY CABANNE
You know it as well as we—there's nothing like a big production to make big money. And when we say "big" we mean a picture that's big in its scenes, big in its emotions, big in the sweep of its drama. After all, the pictures that people really talk about—that crowd your theatre—are those that stir the imagination with the vastness of their canvas—their vivid coloring—their fundamental human passions. All others are simply "bread-and-butter"—"program stuff."

The year's biggest photodrama is here—"THE VIRGIN OF STAMBOL." A piquant title—an electrifying star—a master director.

A production that was six months in the making. Throbbing with human emotion—overwhelming in its big scenes—glowing with all the colors of the colorful East. A picture that will lift your people out of the humdrum round of life and give them something to remember for many years. See your Universal-Jewel Exchange to-day—the sooner you show it the bigger your business. There is only one phrase that completely describes "THE VIRGIN OF STAMBOL." It is—

"Simply Gorgeous"
No one who ever saw "BLIND HUSBANDS" will ever forget it—nor will anyone ever forget "THE DEVIL'S PASSKEY," for Von Stroheim has once more combined a tremendously tense story with a wealth of marvelous detail and true-to-life atmosphere. This time you will surely think you are in Paris, for there is a wonderful reproduction of the Grand Prix, the classic of the French turf, with its thrilling races, brilliant crowd and royal guests—sumptuous scenes showing the interior of the Theatre Francais—elaborate views of Mme. Malot's fashionable costume establishment with its beautiful mannequins—all this in addition to a story that gets your heart in its clutch and keeps tightening with every reel. Watch for the coming announcement of release—you need to see "THE DEVIL'S PASSKEY" at your first opportunity.
Suppose we were exhibitors and you the producer of an unbroken chain of money-making serials for years past. Suppose you were offering a group of five serials, produced for no other purpose than to bring exhibitors one solid year of continuous profits.

Suppose, furthermore, that each star in that series was a proven crowd puller and money getter. Wouldn’t you try to make us see that booking the Full House Five is the sanest, safest business move we could possibly make? Of course, you would! And you’d be right! The big increase in your bookings would prove it—just as they’re proving it for us to-day.

Turn your 1920 serial worries over to us and let us make them into profits for you. Bet your limit on the Full House Five—it’s the biggest hand out!
"Dangerous Days" is one of the big pictures of the year. Its themes are big. Its characters are big. Its suspense is sustained. Its climaxes are almost terrifying in their strength.

Reginald Barker has evolved from this story a succession of photographic effects that are gasp-producing. All in all, "Dangerous Days" marks a high-point in Goldwyn production.
Hands That Tell a Story

Here's Tom Moore in an atmosphere of adventure and mystery—a young and reckless adventurer, hot on the trail of a great diamond, with several beautiful women and a band of pitiless crooks to keep things sizzling!

SAMUEL GOLDWYN PRESENTS
TOM MOORE IN
DUDS
BY HENRY C. ROWLAND
DIRECTED BY TOM MILLS

Once more Tom Moore's famous smile throws its golden beam on your box-office. Don't overlook it—book it!

GOLDWYN PICTURES CORPORATION
What Do You Want in Comedies?

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

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

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

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

Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California
Four Remarkable "Specials" That Uphold The Hodkinson Standards

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

J. Parker Read Jr. presents:
1. LOUISE GLAUM in "SEX"
   By C. Gardner Sullivan Directed by Fred Niblo
   See next week's insert Released April 11

Dial Film Co. presents:
2. MITCHELL LEWIS in "KING SPRUCE"
   By Holman F. Day Directed by Roy Clements
   See following week's insert Released April 18

Benj. B. Hampton and Eltinge F. Warner present:
3. ALL-STAR CAST in "DESERT OF WHEAT"
   By Zane Grey Directed by Jack Conway
   See following week's insert Released April 25

Theodore C. Deitrich and Arthur F. Beck present:
4. DORIS KENYON in "THE HARVEST MOON"
   By Augustus Thomas Directed by J. Searle Dawley
   See following week's insert Released May 2

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

Twenty consecutive weeks of advertising will back them up in introducing them to you and to the American people.
IN THE CLUTCHES OF THE HINDOO

A gripping serial story produced by Gaumont will soon be available for the state rights market.
as the pampered pet of society
she marries a country boy
whom she thinks she loves.
How he fights to bend her
to his bidding and how, though
fighting back, she finally gives in
is most absorbingly unfolded in

'Husbands and Wives'

from the famous novel
by Corra Harris
Husbands and Wives
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4,000,000 FEET
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No matter how large or small your order may be.
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A name that implies perfection of quality in one and two reel feature productions exclusively

Comedies
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and
Novelties

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729 SEVENTH AVENUE
NEW YORK CITY
“Pollyanna” is the best known, most-talked-about little lady in the world today. Just a tender little wisp of a girl, but her “glad” message is reaching out wherever human hearts are beating.

Just announce “Pollyanna” to your audience—and see what fame and popularity really mean. You’ll be glad then, too.

MARY PICKFORD in
"POLLYANNA"

From Eleanor H. Porter’s Famous Novel, “Pollyanna,”
Published by The Page Company,
And the Four Act Comedy by Catherine Chisholm Cushing,
Screen adaptation by Frances Marion,
Photographed by Charles Rosher.
UNITED ARTISTS CORPORATION
OFFERS TO THE MILLIONS OF
FUN FANS

MACK SENNETT'S

NEWEST AND GREATEST
COMEDY SENSATION;

"DOWN ON
THE FARM"

A
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REEL SPECIAL
PRODUCTION

WITH AN ALL STAR
SENNETT CAST
INCLUDING "TEDDY, THE
DOG" "PEPPER, THE CAT"
AND THE BABY.
Gasnier Presents
Lew Cody

This is the second Lew Cody-Gasnier Special. It is finished and has passed the test. "THE BELOVED CHEATER" placed Lew Cody in the Star ranks. "THE BUTTERFLY MAN" will establish him firmly in that position.

It is an adaptation of the book by the celebrated author, George Barr McCutcheon

ROBERTSON-COLE
In the galaxy of screen stars, Sessue Hayakawa stands alone, a shining conspicuous figure. The atmosphere of strange romance, fascination and subtle insinuation that he transmits to the screen is as invaluable to the showman as it is magnetic to his patrons.

ROBERTSON-COLE
BEN WILSON and NEVA GERBER in “THE SCREAMING SHADOW”

1. A Cry in the Dark
2. The Virgin of Death
3. The Fang of the Beast
4. The Black Seven
5. The Vapor of Death
6. The Hidden Menace
7. Into the Depths
8. The White Terror
9. The Sleeping Death
10. The Prey of Mong
11. Liquid Fire
12. Cold Steel
13. The Fourth Symbol
14. Entombed Alive
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Rivaling the Most STUPENDOUS SPECIAL PRODUCTIONS

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BEN WILSON and NEVA GERBER in “THE SCREAMING SHADOW”

The Most Wonderful Serial On Record

THE eruption of a volcano, belching forth tons of rocks and rivers of streaming lava, while thousands of people rush panic-stricken through the doomed city, is one of the tremendous climaxes that make the closing episodes of “THE SCREAMING SHADOW” remarkable. From start to finish this new Ben Wilson success is the fastest moving and most elaborately staged serial ever produced.

Now Booking In Your Territory

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Houses That Serials

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IN

ROY L. McCARDELL'S
GREAT BOND-THEFT
MYSTERY SERIAL

The tremendous newspaper advertising received every day by Benny Leonard, the star, and Roy L. McCardell, the author of this extraordinary box-office attraction has never been equalled by any serial star or serial author in serial history.

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Wisteria Productions Inc.

Presents

"WHY WOMEN SIN"

A BURTON KING MASTER PRODUCTION.

A Screen Version of the Internationally Famous Melodrama of the Same Name,

by Wm. C. Murphey — Adapted by Lloyd Lonergan

Featuring

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with

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J.W. Johnston, "Baby" Ivy Ward
Mlle. Nana, Mons. Alexis

1520 BROADWAY NEW YORK CITY
MURRAY W. GARSSON presents
the mammoth box office attraction of to-day

“A DREAM of
FAIR WOMEN”

The greatest two reel feature ever made

FOR STATE RIGHT MARKET

Never before in the history of the picture business, have the Public shown such an interest in one picture. Everybody wants to see “A DREAM OF FAIR WOMEN,” because it features the winners of the “Fame and Fortune Contest,” conducted by

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Unlimited advertising already conveyed to the Public assures a crowded house for the Exhibitor.

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MURRAY W. GARSSON PRESENTS
A DREAM OF FAIR WOMEN

ON STATE RIGHT
MURRAY W. GARSSON
1600 BROADWAY, NEW YORK
Phone 4620 Bryant—CHAS. F. SCHWERIN—Sales Manager
NEVER PLAYED BEFORE

LEONARD

THE EVIL EYE

The intense interest aroused in the plot of this powerful story, chronicled throughout the world in front page newspaper accounts of the sensational Wall Street bond theft conspiracy, guarantees record-breaking houses for every episode.

ALL WHO SEE IT—BOOK IT

BY E. S. MANHEIMER

EXTRA

Booked by
HALLMARK PICTURES CORPORATION
THE letters reproduced on these two pages are samples of scores that are coming in from theatres everywhere that are showing EMILY STEVENS in "THE SACRED FLAME." How can you then as an Independent Exchange pass up a guaranteed money getter such as this great big dramatic winner when you have evidence of such character before you? No production on the entire State Rights market surpasses this picture for box office results. That's why we claim that—

Box Office Receipts Are the Vital Argument

for any production, state righted or otherwise. Besides giving you a great big PROVEN WINNER that is cleaning up everywhere, we back you up with a wonderful advertising campaign book that's simply packed with exploitation ideas that get the money. With the aid of this amazing book no exhibitor on earth can help but make a cleanup on "THE SACRED FLAME."
Then this

You'll Stand By

in THE SACRED FLAME

THE STATE RIGHT MARKET TODAY

Write or wire us for terms, territory and prices. Get the facts today. DON'T let this big picture get away from you, for among the few genuine successes on the state rights market today "THE SACRED FLAME" leads the list, and you can positively make a cleanup with it.

WRITTEN AND DIRECTED BY ABRAHAM S. SCHOMER
whose reputation is backed by a series of box office sensations that include "Today," "Ruling Passions," "The Yellow Passport," "The Inner Man," and many others, that have brought home the money to thousands of Exhibitors.

VALUABLE STATE RIGHTS TERRITORY NOW SELLING
Extremely valuable State Right territory still open. As an Exchangeman in this business for money you can't afford to let this winner slip away from you. It will make big money for you and bigger money for every house it plays, FOR IT HAS ALREADY PROVEN ITS ABILITY TO DO SO. Write or wire us today.

SCHOMER-ROSS PRODUCTIONS, Inc.
126 WEST 46TH STREET, NEW YORK

E. S. MANHEIMER, General Manager  A. EGAN COBB, State Rights Sales Manager
THIS STELLAR CAST
HAS
INTERPRETED
"DEMOCRACY"
THE
VISION RESTORED
COPYRIGHTED 1920
BY
DEMOCRACY PHOTOPLAY COMPANY
STUDIO 2826 DECATUR AVENUE NEW YORK CITY
March 27, 1920

THE MOVING PICTURE WORLD

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Cinematographic Raw-Film

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OUR SPECIALTY

We used to supply raw film to the principal Film Manufacturers on the Continent for many years before the War.

L. GEVAERT & CO.

Vieux-Dieu, ANTWERP.
BELGIUM

LEOPOLD SUTTO, Special Representative, Hotel Astor, New York
LEWIS J. SELZNICK
announces that

PRIZMA

will be distributed in future by

SELECT PICTURES CORPORATION
LESLIE SELZNICK Presents
Sophie Irene Loeb's
"The Woman God Sent"
Directed by LARRY TRIMBLE

A winsome miss, champion of right, in a winning fight against corrupt legislators

Distributed by Select
EXTRA!

WHEN the newsie cries "Wuxtry," he is offering something unusual—something different!

SELZNICK NEWS will always be the "extra" among screen news reels.

Lewis J. Selznick has planned this important release for years. Quietly and surely he has lined up the organization which cannot fail to make

SELZNICK NEWS "DIFFERENT"

Released Twice a Week Sundays and Thursdays Beginning Sunday, Apr. 4

Distributed by Select
"BLIND YOUTH"
Adapted from the Play
by LOU TELLEGEN and WILLARD MACK
Scenario by
KATHERINE REED
Directed by
TED SLOMAN

Second of Those
"Made to Order" Pictures for Franchise Holders in
NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick, President
February 28th, 1920

Mr. Britton N. Busch,
Republic Distributing Corp.,
150 West 43rd Street,
New York City.

Dear Mr. Busch:

This is to express my appreciation of the two pictures of the Firm's service, which we have already run and to state that I do not know of any two real subjects that have more real entertainment or box office value.

Sincerely yours,
Edward Powers
Managing Director
TYRONE POWER
in a terrific drama of modern life
"THE GREAT SHADOW"
Written by R. Berliner    Directed by Harley Knopes
Produced by Adanac Producing Company Ltd.

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director    BRITON N. BUSCH, President
EXECUTIVE OFFICES 729 7TH AVE., N.Y.    EXCHANGES EVERYWHERE
Chosen for Distribution by Republic
Because It Meets Every Requirement of Theatres that Find Great Profit in Showing Serial Motion Pictures.

THE FASTEST SER
Melodrama Linke
CHARLES
STAR OF "THE W

Story and Direction by
JOS. A GOLDEN

FIFTEEN

Arra
YOUR B NO

REPUBLIC DISTRIBUTION
LEWIS J. SELZNICK, Advisory Director
EXECUTIVE OFFICES 729 7th Ave., New York
Scores of Sure-Fire Methods of Attracting Crowds Have Been Devised for Exhibitors Who Book This Worthy Successor to "The Great Gamble."
The Most Wholesome Comedies on Earth

Hall Room Boys Comedies

Spring
Is Synonymous with Joy, Good Will and Youth

Hall Room Boys Comedies
Featuring
Neely Edwards
(Formerly of Flanagan and Edwards)
and
Hugh Fay

Will bring joy, good will and the sparkling spirit of youth to your audiences. Their merit is proved in the fact that their wholesomeness and human appeal are acknowledged by all exhibitors who have booked them.

"They are good for the laughs."—Wid's.

They have made good and they are made good!

Produced and released every other week

Jack and Harry Cohn
1600 Broadway, New York City
A drama with civilization's deadliest menace as the theme
Leonce Perret presents

EMMY WEHLEN

in

LIFTING SHADOWS

FROM THE STORY BY HENRI ARDEL. SCENARIO AND DIRECTION
BY LEONCE PERRET.

Plenty of punch, excitement and atmosphere, good
acting, fine sets and all the rest
in this picture.
Each day's business
should be bigger
than that of the
day before, --
with the house
showing it.....

Pathé
Distributors
Her father told her that if that big, broad shouldered, good looking young financier would only get away from Wall Street, he was sure he would turn out to be really human and decidedly worth while.

So to save the stockholders of her father’s railroad from ruin she kidnapped that young man and had him set down in the middle of a wilderness. And there she held him helpless.

A delightful story of adventure and love in the land of the tall, clean forests; a real picture.
Everyone knows the McManus comics, "Bringing Up Father". So popular are they that in every section of the country prominent newspapers find them a big circulation builder. Now their fun is brought to the screen in two reel comedies of distinction, with the inimitable comedian, Johnny Ray, as the famous "Jiggs".

A box office value that is ready made. That is unparalleled. An Oppor- Two Reels~
of 400 NEWSPAPERS WITH
to life upon the screen

Adapted from Geo. McManus' famous series

"BRINGING UP FATHER"
with JOHNNY RAY

A newspaper publicity
lunuity for superlative profits
Booking now
Arthur F. Beck Serials Productions, Inc
PRESENTS
Stuart Holmes and Miss Frankie Mann in
"TRAILED BY THREE"
An adventure serial in fifteen weekly episodes. Written by Chas. T. Daze, author of "In Old Kentucky" Directed by Perry Vekroff
a South Sea Island, ruled by a bull-necked, criminal white; the beautiful daughter of a missionary, who seeks to free the natives from their hated ruler; a young New Yorker whose life of ease has not kept him from being as game as they make 'em; two or three silky, well-groomed individuals with many aliases and a lust for ill-gotten gain; and a jewel chase that goes half around the world. Such are the ingredients of this exciting serial...........................

COMING IN APRIL

Pathé
Distributors
Leonce Perret presents

Dolores Cassinelli in
Tarnished Reputations

When a girl in a small town suffers her good name to run down at the heel she might just as well buy her railroad ticket at once and get it over with. That's what this girl did, she left the town while the anvil chorus was going strong. But that wasn't the end of her adventures at all, it was the beginning.

Written by Mr. Perret
Directed by Alice Blache
Produced by La Jeunesse Corp.
WANTED: A Producer

—one fired with the spirit of progress, with vision, energy and a proven record.

I Will Invest

all my money, ability and reputation for the sake of the bigger things I want to do.

I have been co-starred in

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
"BONNIE, BONNIE LASSIE"
SELZNICK'S
"UPSTAIRS AND DOWN" with OLIVE THOMAS
MARSHALL NEILAN'S
"DON'T EVER MARRY" (Coming)
M. TOURNEUR'S
"THE COUNTY FAIR"

And Other Successful Productions

I have declined stardom offered by the leading producing organizations. I have not been tempted by flattering offers and guarantees of flat salaries.

I want to join forces and work with a real producer. I have ideas and the best stories to bring out my capabilities. My money goes along with my confidence, experience, enthusiasm and ability.

They all say I am "there." Now I'm going to prove it in a bigger way than ever.

David Butler

Moving Picture World
Positively No Bookings

accepted, except on an individual basis, for

Marshall Neilan’s
“The River’s End”

By James Oliver Curwood

Marshall Neilan’s productions for “First National” can NOT be booked as a series. They will be released as individual pictures only.

A “First National” Attraction
WILL PACK YOUR HOUSE

—says Wid's.

"From the box office angle there is very little doubt but what Constance Talmadge, 'In Search of a Sinner,' will pack your house, if you can judge from the first day's run at The STRAND (New York), where they were standing them at the last show."

Wid's.

CRISP AND ZIPPY!

"Her latest picture may be said to out-class all in its mirth-provoking possibilities. Snappy action, clever twists and turns and surprises at every flash. Delightful nonsense, delightful truth, handled in a flawless manner . . . crisp and zippy."

—Motion Picture News.

PEP AND GINGER!

"The grouchiest mortal on earth couldn't resist the laughing lure of this bright, gingly First National production. It is screen comedy of infinite jest and sparkle, sufficiently daring, yet never touching the risque verge, alive with smart action, always holding its interest and terminating as happily and mirthfully as it begins."

—Exhibitor's Trade Review.

IT'S A WINNER!

"Gay with the adventures of a young widow . . . a delightful comedy . . . Constance Talmadge is a born comedienne. Drew outbursts of laughter at The STRAND and will be a winner wherever shown."

—Moving Picture World.

Joseph M. Schenck
Presents

Constance Talmadge
in
"In Search of A Sinner"
By Charlotte Thompson

A John Emerson-Anita Loos Production
Directed by DAVID KIRKLAND
Photographed by OLIVER MARSH
Technical Director, WILLARD REINECK

A "First National" Attraction
Stirring New Series

The Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager

Presents

Katherine MacDonald

The American Beauty

In a sterling new series of pictures specially produced for First National, that are the last word in beauty and artistic production. The beauty of the star, stories by the best authors and playwrights, strong supporting casts, the lavishness of production assure you of unusual selling opportunities.

Now Booking!

"THE TURNING POINT"

The Picture Beautiful
By Robert W. Chambers

Coming!

"PASSION'S PLAYGROUND"

From the Novel, "The Guest of Hercules"
A Tale of Monte Carlo
By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"

Love—Intrigue—Romance
By Mrs. Bailey Reynolds

By Arrangement with
Attractons Distributing Corporation
B. P. Fineman, President

A "First National" Attraction
She Dances

to Heathen Idols
to the Wind Gods
to the Wood Gods
to the Surf Gods

Clad

in a wisp of grass
—an alluring smile

She Dances

straight into your
heart in

D. W. GRIFFITH'S

Latest Production.

"The Idol Dancer"

Played by

Clarine Seymour

The Latest BIG

"First National" Special
Here She Is Again!

Star of "In Old Kentucky!"

Louis B. Mayer
Presents

ANITA STEWART
IN
"The Fighting Shepherdess"

A thrilling drama of the rugged West, taken from the novel by Caroline Lockhart.

Directed by EDWARD JOSÉ

Your patrons are waiting to see her. "In Old Kentucky" is fresh in their minds and they'll go a long ways to see the heroine in her latest screen production!

A "First National" Attraction
"DONT'T EVER MARRY"

"First National" Attraction
Mack Sennett's Supreme Effort

"TILLIE'S PUNCTURED ROMANCE"

"THE BEST PRODUCTION I HAVE EVER MADE"

(Signed) MACK SENNETT

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd Street  New York City
ALBERT E. SMITH PRESENTS

WILLIAM DUNCAN

IN "THE SILENT AVENGER"

BY ALBERT E. SMITH AND CLEVELAND MOFFETT

A MILLION DOLLAR SUPER-SERIAL OF LOVE AND HONOR, DANGER AND DARING

DIRECTED BY WILLIAM DUNCAN

VITAGRAPH
ALBERT E. SMITH presents

WILLIAM DUNCAN

in

"THE SILENT AVENGER"
WILLIAM DUNCAN
in
"THE
SILENT AVENGER"
Radin Pictures present --

THRU-EYES OF MEN

with

FRANK MAYO
BEN ALEXANDER & CLAIRE MCDOWELL

A MYSTIFYING DRAMA IN FIVE PARTS

State Right Buyers

WIRE - WRITE - PHONE

Radin Pictures
729 - Seventh Ave N.Y.C.
Radin Pictures present

A SERIES OF TWENTY-FOUR SINGLE REEL COMEDIES

Featuring

CHRIS RUBE
NEAL BURNS
BEN WILSON
M.R. and MRS. CARTER DE HAVEN

FLORENCE E. TURNER
HARRY MANN
BARDINE BURKETTE

COMEDIANS OF RENOWN

In New Releases of Distinctive Quality

REALSTAR Dramas

Twenty-Four Two-Part Plays

Featuring

J. Warren Kerrigan
Grace Cunard
Mary Fuller
Violet MacMillan
Molly Malone
Zoe Rae

Franklyn Farnum
Francis Ford
Violet Messereau
Lena Baskett
William Mong
June Hunt

FAMOUS STARS
IN TENSE DRAMATIC SENSATIONS
NEW IDEAS
NEW PRODUCTIONS

Now Ready FOR STATE RIGHT BUYERS

BRYANT 5426

729-7th. Ave.
NEW YORK
"THE RIGHT OF WAY"

"is an unusual picture," says Edward Weitzel on page 1979 of last week's issue of Moving Picture World. "Of the production itself and the individual work of director, star and scenario writer, words of hearty commendation are in order. By its production Metro gives new advance to the screen."

New advances, this year, are not uncommon among pictures or papers. Some of them are worth printer's ink and are noticed by the men who know.

Worth mentioning, among others, are "Clip and Paste" and "Consensus of Trade Press Reviews," appearing each week in Moving Picture World.

By reason of these and a dozen other features—perhaps imitated, but not duplicated by any contemporary—as has Metro's "The Right of Way" among its fewer and better pictures—Moving Picture World has the right of way among five and twenty trade papers.
We Have With Us This Week

Battle of Ballots Between Salina and Wichita.......... 2146
Picture Showmen Vote on the location for a Film Exchange and Universal's Board of Electors gives Wichita the decision. Kansas always was strong for majority rule—it's a Real American commonwealth.

"Good Bye, Good Luck and Thanks for the Offer".......... 2099
Years of Rumor come to fruition as P. A. Powers surprises Filmdom by selling to Carl Laemmle and Robert H. Cochrane his Universal holdings, lock, stock and "barrel." Read the interesting and important details.

Meet the Exchange Man Who Serves You with Shows.......... 2146
Three pages of newsy gossip about the live-wire hustlers of the film world. You are sure to run into an item that will interest you—news of the men who keep the wheels of industry moving.

Whitman Bennett, Silent Force in Filmdom, Crashes Into the News.......... 2095
With Lionel Barrymore as his star First National will have the Bennett production ideas, unfettered and unafraid, to show big vision of a worker and producer.

Censorship As She Is Sensed Country-Wide.......... 2101
Massachusetts, for instance, apparently has decided for some form of censorship. But the Bay State is an exception to the rule, practically every other Commonwealth standing with more or less determination against restrictions in the form of censorship.

"Cleveland-Pittsburgh Plan" Extended to Sunflower State.......... 2155
Kansas exhibitors pay their State association dues by the simple and evidently satisfactory method of running an advertising slide—and keeping paid in advance.

Putting Educationalists Into Handy Circulation.......... 2097
C. L. Chester's product goes into the exchanges lately established by Educational Film Company. You can soon get an "Educational" as quickly and easily as you get your mail at the post office.

Get Into "Personal Touch" with Utica Convention Aftermath.......... 2100
Sam Spedon combs his note book and sets down what was "did" and what was "didn't" at the State convention of New York exhibitors. It's all about "You, and You and You."

And What About the Other Pages—Scores of 'Em?
There are more exclusive features—real features—between the covers of Moving Picture World every week than can be found in any other trade-paper. Said without boasting—said just to remind you that this magazine is run to help the picture showman sell tickets.
ALBERT E. SMITH
presents
Corinne Griffith

IN
"The Garter Girl"

From the Intensely
Human O. HENRY Story
"The Memento"
For a National Convention

ONE of the more important steps taken by the Utica convention of the New York State exhibitors was that sanctioning the calling of a national convention. If the motion picture showmen of the Empire State finally decide to carry out the terms of the resolution they will have behind them the prestige of the impressive gathering at Utica. Numbers at any convention means authority. If there is any doubt as to the representative character of the attendance at the Utica sessions a perusal of the names of the exhibitors and exchangers present will resolve it. The Moving Picture World was the only trade journal that seriously tried to compile the names of the men in attendance. Also it was the only motion picture paper to tell the story of the banquet, by every one conceded to be the outstanding factor of the occasion.

It is said that in case a convention is to be called there is a good chance it will be held in Cleveland. Perhaps one of the reasons why the Utica sessions were so largely attended was because of the city's central location in the state. Nationally Cleveland comes within the same category. We are speaking now of the film center, or the geographic film center. If we are to have a national gathering let it be called for that point most accessible to the largest number of exhibitors — providing always hotel and other necessary accommodations are equal.

Sympathy for Mr. Earl

SYMPATHY from the entire industry will go out to Edward Earl, president of the Nicholas Power Company, in the tragic death of Kenneth Earl, his only son, in an aeroplane accident. To those who personally had met this splendid young man the realization of the loss sustained by Mr. Earl will be all the keener.

A Little Business Romance

IN the smoking compartment of a car on a train bound for Utica several exhibitors were discussing motion picture men and motion picture things as only exhibitors are apt to discuss them. The conversation turned on the name of one man known to all in the party. The question was asked if the person mentioned had not encountered difficulties three years ago, financial difficulties and domestic difficulties in the way of illness.

"I'll say so," said one of the exhibitors, a man known from coast to coast. "Three years ago he was 'broke,' and worse than that he was facing accumulating doctor's bills. He wanted me to sell him my theatre. When I inquired what he was going to buy it with he said he would pawn some jewelry his wife had, and pay me $2,000 down and $300 a month in installments. The price was $10,000.

"He had the house paid for in less than a year. He later sold a half interest in it for $17,500, then bought it back for $25,000 and resold it for $30,000. In the three years since he made the first deal he has bought into other houses. Today he can close out for better than $100,000 cash. He is now, as he always was, an A1 showman. He has nerve, and he knows he has ability. I'll hang it to him. He has succeeded and deserved to succeed. In telling this I am saying nothing that will hurt his feelings, either. Secretly, he's rather proud of the way he came back."

There was a reminiscent twinkle in the eye of one of the veteran exhibitors.

"Speaking of nerve," said he, "I'll tell you an incident of the old days. We expended $16,500 in building a theatre on a plot of ground leased for eighteen months—that was the longest lease we could get. In five months we had our money back. And some of the boys think they are moving fast in these later times."

The Exchangeman's Page

H ave you noted the quick growth of the Exchange- man's Page—or rather pages—in the Moving Picture World? The new department started off quietly and minus any blare of horns, but it "caught on" nevertheless. It has not quite hit its stride, but you do not have to take our word for it that it is "going strong." Keep your eye on this department.

Powers Retires from Universal

T he retirement of P. A. Powers from the Universal Film Manufacturing Company marks the end of a business association which has covered the era of the motion picture's larger expansion. The announcement came on March 17, the fifth anniversary of the dinner given by Mr. Powers to Mr. Laemmle at the Hotel Alexandria in Los Angeles. This function, which was a part of the celebration of the formal opening of Universal City, signified to the trade at large that the differences which for a long time had existed between the Laemmle and the Powers interests in the organization had been composed and that the future harmony would prevail between the two men, each of whom had been an active force in the development of the motion picture as a popular amusement.

During his connection with the Universal Mr. Powers has given of his time and means for the furtherance of the interests of the whole industry, nowhere more effectively than as a director of the National Association.

That the severance of the business relations between Messrs. Laemmle and Cochran on the one hand and Mr. Powers on the other, relations that at times have been as entertaining as they have been exciting, should be in amity and cordiality is a matter for congratulation on the part of all friends of the trio. Here's to 'em!

Kansas Organization Strong

R EPORTS from Kansas indicate that the members of the Kansas Exhibitors Association have had a most prosperous year. Matching that in importance and as a "consummation devoutly to be wished" it is announced that "they have come nearer sticking together than ever before." Usually the more prosperous the exhibitors the less ostensible reason has there been for their sticking together. A healthy index as to the situation in the Sunflower State is that at the Wichita convention it is expected there will be a lively contest for the honor of serving their fellows in executive positions.

The Kansans have adopted the Cleveland-Pittsburgh slide plan of dues paying and it has worked out successfully. The initial sum was $32 a year. Now it is hinted the price for the coming year may show an advance on this amount.
Some Short and Snappy Stuff

Texas Public Utility Agent Takes Sunday Closing Action

SUNDAY closing by an edict of public utility officials is now facing the motion picture industry. By an arbitrary order issued by a local express office at Dallas, all Dallas exhibitors on motion picture films for Sundays and holidays is eliminated, the order becoming effective on Sunday, March 16.

This is regarded by the industry as one of the most drastic measures ever attempted by a public utility and one that if permitted to stand would condemn the hundreds of theatres served by the Dallas exchanges will be compelled to close their doors on one of the busiest days of the year.

At a special meeting of the transportation committee of the National Association of the Motion Picture Industry called by Chairman H. H. Stimson on March 16, action was taken to have the order abrogated. Frederick H. Elliott, executive secretary, has taken up the matter with the Interstate Commerce Commission, as the order affects interstate as well as intrastate business.

Appeals to Chamber of Commerce.

An appeal has been made to the Dallas Chamber of Commerce for its co-operation in an effort to have the order rescinded. The national association has also asked the leading Dallas exhibitors to co-operate with the exchange managers in its effort to have the order permanently rescinded.

Arrangements will also be made for a conference with D. S. Elliott, vice-president of the American Railway Express Company.

Broadwest Films, of London.

Now Controls Windsor Film

ROADWEST FILMS, LTD., of London, has taken over the entire control of Windsor Film Company, Ltd. The production of the Picturegoer Studio, of Walter West, managing director, claims, gives him more studio floor space than any other producer in Europe, and the Windsor studios are situated in Bromley Road, Catford. The executive offices are also on this three-acre plot of ground. Renovating and rearranging work has already begun and it is estimated that this company will produce 75,000 feet of negative film and approximately 20,000,000 feet of positive film in a year.

Mr. West is securing the film rights to a large number of books and plays, as well as original stories. He will also enlarge the Walthamstow plant. The Victorian, a three-dwelling company, of 18 floors, on the street, has already purchased the entire output of Broadwest Films, Ltd. Two of this company's productions, "A Daughter of Eve" and "Snow in the Desert," are now being exploited in the United States.

Athens, Ga., Gets $200,000 House.

James F. Shehane, of Athens, Ga., has let the contract for the New Athens Palace Theatre to be erected at Athens this spring, and construction work will start in the near future. The theatre was designed by E. A. B. Hewitt, well known theatre architect of New York City. The house is to be constructed so that it will accommodate road attraction and vaudeville features, but it will be primarily for the showing of pictures. The seating capacity will be 1,500.

French Film Men Here to Buy and Sell Productions

RINGING five French productions, Captain Vandal of Charles Delac, M. Vandal & Co., of 11 Boulevard des Italiens, Paris, arrived in New York, March 14. All of the pictures, which are Film d'Art productions, practically were sold before the captain left France. The captain formerly was managing director of the Eclair company, well known to American exhibitors. He is accompanied by R. A. Ferrand, and the two will be in New York for a month. It is their intention to take back with them American productions, for distribution by the renting division of their company. The firm of Charles Delac, M. Vandal & Co., is planning an American campaign for Film d'Art productions.

Would Tax Advertisements to Conserve Print Paper

A TAX of 10 per cent, upon all advertisements in books, magazines or newspapers having a circulation of 5,000 or more, or pamphlets or other publications entering the mails, is proposed in a bill which has been introduced in Congress by Representative Thompson, of Ohio. The only exceptions to this tax would be classified advertisements under the heads of "lost," "found," "help wanted" or "situations wanted."

On all advertising matter other than specified above, a tax of 15 per cent. of the sum usually charged for the production of such matter would be levied. This would take in billboards, posters, street car advertisements, theatre programs, etc. In both instances the tax would be payable by the advertiser.

Adoption of a tax on advertising, in the opinion of the author of the measure, would materially reduce the advertising space and, consequently, cut down the supply of print paper, while at the same time providing revenue for the government. The measure has been referred to the House Committee on Ways and Means.

Lincoln Files Suit Against Associated Pictures Company

ALLEGING breach of contract and a right to participate in the profits from the motion picture play, "Virtuous Men," E. K. Lincoln, motion picture star, has filed suit in the New York supreme court against the Associated Pictures Corporation and Herbert Lubin and Arthur H. Sawyer, officers.

Mr. Lincoln alleges that on September 30, 1918, he entered into a contract with the defendants for $20,000 and rent out his services as a motion picture star, for which service he was to receive $4,000. In return, Lincoln charges, the defendants were to produce a play, and any profit from this production was to be divided with the defendant. The action was brought against the General Enterprises, Inc., and after this play was sold and necessary expenses deducted, the profits were 50 per cent. of the profits, plus 6 per cent. interest on the money invested, while all monies spent in the production were to be met against vouchers approved by Lincoln, he alleges. In addition, the latter says Lubin and Sawyer undertook to finance the play, guarantee and production, and the performance of the contract by the Associated Pictures Corporation.

Soon after signing the contract, Mr. Lincoln was elected a director of Associated Pictures Corporation and was made a "Virtuous Men" with Lincoln in the star role. On its completion he avers the play was sold for $100,000, and his $30,000 was returned to him by the defendants. The $4,000 was never paid, since he says he has been unable to obtain from the defendants the interest on his money, or his share in the profits of the play.

"Motion Picture World" Solicitors Are Not Connected With This Paper

WHAT seems to be at least a more or less mild case of misrepresentation has been brought to the attention of the Moving Picture World. Calling on exhibitors in Ohio have been two solicitors seeking a slide tie-up between merchants and exhibitors. The cards presented by the two have a striking typographical resemblance to those carried by accredited representatives of the Moving Picture World. They bear the inscription, "Motion Picture World, Suite 511, Hartford Building, Chicago," with offices in New York, Detroit, Chicago and Los Angeles. The Chicago office of this paper is at 64 West Randolph Street.

The Moving Picture World desires exhibitors to bear in mind that this journal has nothing whatever to do with the "Motion Picture World" or its representatives.

The plan of the slide purveyors may be that as general business proposition, but as to that phase of their work the Moving Picture World is not concerned. We are in the publishing, not the slide, business.
Quebec Showmen Forming an Association for Mutual Help

A CONSIDERABLE number of independent exhibitors of Montreal and other centers of the Province of Quebec have followed the lead taken by the Moving Picture Exhibitors’ Protective Association of Ontario and organized a cooperative moving picture exchange. The Montreal theatre interests have organized the Montreal Exhibitors’ Circuit, Ltd., and a Dominion charter has been secured for the company, as it is the intention to establish similar exchange in other provinces of Canada. Announcement is made that about fifty per cent of the theatre men of Montreal are financially interested in the new enterprise and stock is being sold on the open market.

An agreement was signed by practically all of the interested exhibitors last January and various investments were guaranteed by them. Even before the lists were completed offers had been made for important district franchises, but as yet no announcement has been made regarding such arrangements.

Phil Hazza Heading the Movement

It is understood that the man behind the development was Phil Hazza, who has resigned the management of the Montreal branch of the Canadian Universal in order to hold office with the new circuit. Mr. Hazza is also well known in the Canadian West, having been in charge of the Universal branch at Winnipeg for a number of years.

He is the brother of a theatre owner of Edmonton, Alberta. It is expected that a circuit similar to the one in Quebec will be organized in the Prairies, and the pictures secured by the Amalgamated.

Mr. Harry Pulos, of the Midway Theatre, Montreal, is the president of the Amalgamated Exhibitors’ Circuit, Ltd. He is one of the city’s veteran exhibitors.

New Japanese Company Starts with Extensive Theatre Chain

THE International Motion Picture Company, Ltd., of Kyobashi, Tokio, Japan, was recently organized with a capital of 10,000,000 yen. The president is H. H. Okada, a member of a house of peers and former superintendent-general of the metropolitan police department. The board of directors includes Kintaro Kobayashi and Shinji Sekiya, who will be managing director.

The Natural Color Cinematograph Company, Ltd., of Tokio, which controls over 400 picture theatres in Japan, is amalga- mated with this new company, assuring it an important part for its product. The new company announces its intention of erecting new theatres throughout the empire.

This information is contained in a letter from the International Motion Picture Company to Moving Picture World. A representative will soon be sent to this country to get in touch with American producers.

New Kentucky Company Buys Three Motion Picture Houses

THE purchase is announced of the Princess and Dixie theatres in Mayflower and the Savoy Theatre in Princess by a Strand Amusement Company, of Louisville, Ky., composed of Leo F. Keiler, John W. Keiler, Lee Goldberg and Fred Levy. All are motion picture houses. The company is capitalized at $50,000. The principal stockholders are the men named above. Colonel Levy is president, J. W. Keiler is vice-president, Lee Goldberg is second vice-president, Leo Keiler is secretary-treasurer and general manager, and Rodney Davis is assistant manager. The company is affiliated with the First National Exhibitors’ Circuit.

Members of the company are associated with the management of the Strand, National and Mary Anderson theatres in Louisville. Messrs. Levy and Goldberg control the pictures of First National. The Strand company, it is reported, will within a week buy four other theatres in western Kentucky.

Associated Producers Still Undecided on Distribution

TOM H. INCE and J. Parker Read, Jr., left for California at which time they emphasized the fact that the Associated Producers had no announcement to make regarding distribution plans of the organization.

Notwithstanding the rumors that have been current, Mr. Ince and Mr. Read declared no negotiations of any nature have been held by the Associated Producers and any organization or individuals. They added that up to the time of their departure they were not even in a position to indicate what direction any future negotiations might take.

"Nothing definite will be consummated until our return to the Coast," said Mr. Ince. "Immediately following there will be a meeting of the Associated Producers to consider the result of our conferences in New York. It is reasonably certain that shortly after that a decision will be arrived at which will enable us to make public the future plans of the Associated Producers.

Answers Insinuations That Film Men Think Only of Cash

RED B. MURPHY, president of the New England Film Managers’ Association, has a few pertinent ideas regarding the investment of motion pictures.

Here they are:

"We are not in an illegitimate business. Every man at the head of the film industry in Massachusetts is a married man and head of a family. We are not placing the dollar ahead of the morals of children. We are doing everything under the sun to promote films suitable and eminently proper for all to see—good, big, broad, wholesome shows."

"It has been charged by the proponents of the censorship bill in Massachusetts that the industry has brought a large sum of money into the state to fight the bill. This is a contemptible charge. It is absolutely untrue. Whoever made that statement does not know the film industry and does not know the men who are in that industry. This charge was made to show by innuendo that the film producers and distributors were placing the dollar ahead of the morals of the community and what is right for the children of this community."

"It is a strange fact, but true, that many of the women now favoring this measure have been to our organization time after time for films for charity use. We have gone to great expense and have willingly done so, in order to help those who wished films for any good, legitimate purpose."

Shawnee Exhibitors Buy Another

Jones and Cammack, proprietors of the Cozy Theatre, Shawnee, Okla., have purchased the Savoy Theatre in the same town from H. T. Douglas. C. E. Momand and son, A. B. Momand, the present lessees, will continue running the theatre until their lease expires early in 1921. Jones and Cammack will not close the Cozy Theatre.

H ere is the list of the Reviews printed in this issue, beginning on Page 2173. By consulting these and the Consensus of Trade Press Reviews department, the exhibitor should be greatly aided in the selection of his pictures.

Girl of the Sea (Republic)

The Blue Pearl (Republic)

King Spruce (Hodkinson)

A Manhattan Knight (Fox)

Money Talks (Fox)

The Evil Eye (Hallmark)

Trailed by Three (Pathe)

Sinners (Realart)

The Deadlier Sex (Pathe)

The Inferior Sex (First National)

The Third Woman (Robertson-Cole)

Dangerous Days (Goldwyn)

Comments and Short Subjects

The Woman Game (Selznick)

Uneasy Feet (Comedyart)
"Dicted But Not Read."

Let's All Go on a Shopping Strike.

So long as the profiteers confined their depredations to the luxuries of life the Infant Industry might well run merrily along without protest.

Let the wanton waste of money for the luxurious egg, the glutocerolized loaf of bread or the pitiless price raising in meat and rents continue, Filmind knows nothing of luxury and cares less.

But the sheer necessities of film-life are now feeling the robber hand of the profiteering price lifters. It's time to call a halt.

Poker decks and pinocchio ditties of the more dependable brands are up to 40 and 50 cents. Marked cards may only be used by millionaires.

Sweet Caporals at 30 cents the pack are higher priced than they ever were during the war. Composite cubes that roll and dance have been outrageously boosted, while real ivory dice may only be purchased on an exchange manager's salary.

Let's strike. Down with the profiteers who would snatch from the hands of an Infant Industry the necessities on which it thrives! Up with the Shopping Strike! —"Double Dyed Deceiver" (Goldwyn).

Hair-coloring on beard and whiskers.

If press agents would be as eager to have printed in tradepapers the news of their firm that is of general concern to tradepaper readers as they are to have printed the matter the film-hours is immediately interesteed in the old scrap-books would grow fatter in fatter and tradepapers better in better.

Later—Sam Palmer, of Famous Players-Lasky, has raised the number of "Key Cities" in North America to include every town where there is a Paramount Exchange. He previously held the "Key" to only those cities where there was a Hearst publication.

"I'll Be a Warm Summer."

"Sex" (Hodkinson).

"The Deadlier Sex" (Pathe).

"The Restless Sex" (Cosmopolitan).

"The Inferior Sex" (First National).

Very approximately George Ames, the whirlwind film specialist, is employed in promoting "The Whirlwind" for Republic.

Congratulations—Les Mason's Trade Press Preview of "The Hawk's Nest" is concentrated on—and a lot of small-town papers will not get their share of paper stock.

Exploitation line from "In Old Kentucky."

"The Great Kentucky Handicap Race with a Girl Winning by a Nose." Comes close to slamming the star.

Joe Lee, the boy educator, failed miserably in his attempt to convince the revenue collector that he was entitled to 2 per cent. off for cash on his income tax.

Editor of The Exhibitor declares that he is not unmindful of the compliment Nora Bayes pays his fair city by choosing all of her husbands in Philadelph.

Crow About the Hawks.

To exploit "The Hawk's Nest" Burston Films, Inc., purchased at staggering prices numerous hawks (fish, chicken and plain hawks) and shipped them to exhibitors.

A chorus of caw-caws gave the haw-haw to the Burston purchasing department.

Our Q. and A. Department.

Lee Ferguson inquires, without rising to do so:

"If the producer had made a picture and then spent five weeks in trying to find a suitable title, finally deciding upon "Dangerous Waters," as the best box office puller available, and fifteen minutes later discovered that this title had been used before—do you think he is within the law to sue his picture "Vicious Aqua?"

At the risk of being classed as a "Ruff Register". I would say: "Water's Not Fit to Drink" night answer.

The Zoo Special.—"The Restless Sex" will be exploited by a bird and Ros Shulinger's publicity according to report from the New York Zoological Society. Cosmopolitan productions "borrowed the loan" of bird and mammal.

"Ruff" Registers.—Now that your income tax is paid, see what "The Woman Gives" exploitations. Ralph Ruffner on First National's new one.

As Critic's Lamp the Movie Vamp

Miss Bara vamped more space in New York newspapers on her opening night in "The Blue Flame" than ever did all the other screen queens put together.

She was the first star ever to appear on the New York stage and get a unanimous verdict from the dramatic critics.

"The Blue Flame" arising from the Shubert represents what might have been said, back stage, about the critics.

Theda's "share of the gate" will require a wheelbarra to movie.

Picking out catch-lines from the reviews will be "duke soup" for Fox publicists.

Could Theda Bara 'nother set of criticisms. She's interested on her opening performance?

Seems that the New York dramatic critics can't bar a screen queen on the stage.

Despite killing criticisms the pall Baras have not been selected.

News from Hollywood indicates that "Empty Arms" may soon again be loaded and fired.

Easy to hook up with apartment house landlords on "Children Not Wanted." (Republic)

"Clothes" (Metro) will be considered a considerable novelty in these Aphrodite days of the screen.

"Too many consumers and not enough producers" represents one of the things that are the matter with America, according to the Fargo (8 & D.) Forecast.

Moving pictures excepted.

Let's Settle It.—The New York Times carried a story which referred to filmdom's favorite pastime as a "craps game." The plural seems singular. If it be one big game, with several fighting the dice, custom has previously made it a "crap game."

If the projection room is large enough for two or three battles to be scored at once they might then be called "craps games." We should like to have an authoritative ruling on Is it a "craps game," when you are shooting craps, or is it proper to still say "crap game?"
Circuit to Star Lionel Barrymore in Series to Be Made by Whitman Bennett

LIONEL BARRYMORE will be starred in a series of four independent productions released through Associated First National Pictures, Inc., and to be made by Whitman Bennett, who recently resigned as production manager for the Famous Players-Lasky Corporation after two years in charge of that concern's studio activities.

The contract with Mr. Bennett and Mr. Barrymore is the first to be signed by Associated First National Pictures, Inc., as an organization, and as one of the two new companies created by the exhibitor members of First National Exhibitors' Circuit at their convention in Atlantic City in January of this year.

The event is important in that it marks the beginning of activities by First National members to increase the number of productions to be available to owners of sub-franchises now being allotted to independent theatre owners throughout the country for circuit attractions. In addition, it brings to the field of independent producers Mr. Bennett, who for two years has been the managing executive of the Famous Players-Lasky production forces. Mr. Bennett announced his resignation last week. It will become effective as soon as arrangements are completed for some one to succeed him.

The negotiations between Associated First National Picture officials and Mr. Bennett and Mr. Barrymore were conducted by Larry Giffen, of the Alice Kauser organization, who also represented the producer and star in arranging details of the contract.

Mr. Barrymore will begin production work soon after May 1. The production in the series is scheduled for release through Associated First National early next fall.

The last screen appearance of the famous actor was in the character part of Milt Shanks in "The Copperhead." Mr. Barrymore has just completed a very successful two years' engagement as a co-star with his brother John in "The Jest" and is now starring in "The Letter of the Law" at the Criterion Theatre in New York. His four productions for Associated First National will be made in the East so that he can continue his work on the stage.

Mr. Bennett, who has gained a wide reputation as production manager while with Famous Players, will have complete charge of the Barrymore productions.

The stories for the four Barrymore pictures will be announced soon, according to First National officials, who say that each will be from a famous novel or a famous play.

Lionel Barrymore, member of the famous Barrymore family of actors and actresses, has long been ranked among the best of American artists. His stage career included theatrical engagements with Nance O'Neil, James O'Neill, and John Drew in such plays as "The Best of Friends" and "Pantaloon." After an absence of three years from the stage because of ill health, he returned in 1909 in "Fires of Faith," later touring in vaudeville in "The Still Voice" and "The Copperhead."

His screen career began with Biograph, with which company he was for a long time connected. He appeared in the Pathé picture, "Exploits of Elaine," and later was starred in comedy and dramatic parts by Metro, one of his most notable vehicles with that company being "The Yellow Streak." Some of the more recent pictures in which Mr. Barrymore was starred were "Making Good," "Great Green Eye" and "The Millionaire's Double."

Officials of Associated First National Pictures regard the signing of the celebrated actor as a great achievement.

"We predict a phenomenal success for Mr. Barrymore in the series to be produced by Mr. Bennett because of his rare ability to do such exceptionally clever character work," says a statement issued by Associated First National officials. "His return to motion pictures brings another strong ally to the ranks of independent producers and independent stars. With Mr. Bennett he has accepted the tenets of our policy that each star and producer shall and or fall strictly on his or her own ability."

"Mr. Barrymore's brother, John Barrymore, and his sister, Ethel Barrymore, both have made reputations in motion pictures equal to their attainments on the spoken stage. Miss Barrymore now is starring in "Declasse" at the Empire Theatre in New York, while John Barrymore is scoring a fresh triumph in a revival of "Richard III," after two successful seasons as a co-star with Lionel in "The Jest."

The Chesters Writing New Story.

Mr. and Mrs. George Randolph Chester, the former of whom is editor-in-chief of the Vitagraph scenario department, are well into their new novel "The Son of Wallingford," which is to be converted into a special production. This story will be the one hundred and fifth one that Mr. Chester has written in relation to the famous character, J. Rufus Wallingford. The story is entirely new except that its characters have been previously associated with the inimitable Wallingford. The stories have been circulated wherever the English language is spoken, and also have been translated into six or more foreign languages.

Whitman Bennett

The most unpictured man in filmdom. Therefore, we present a perfect likeness, as he passes from long association with Famous Players-Lasky to an important connection with Lionel Barrymore and First National.
C. L. Chester Describes New Studios Before His Departure for West Coast

The head of the Outing Chester productions, C. L. Chester, left New York March 16 for Los Angeles, which city in the future will be the home of Chester-Outing Scenics, Chester Screenics and Chester Comedies. Until the completion of the studio which Mr. Chester is building he will have his offices in the Martin Building.

When seen in New York on the morning of the 16th, Mr. Chester was full of enthusiasm in telling of his plans for the future. Talking of his studio, he said it would be two stories and on a plot 30 by 300 feet adjoining the Fox studios. The lower floor of the building will be the workshop. The floor above will be laid out more as a private dwelling than as a factory. The rooms will be decorated with the thousand and one souvenirs brought home by Chester cameramen from the four corners of the earth. There will be an extensive library. In fact, the atmosphere of this floor will be that of the library. Silence will be the rule.

To Continue Menagerie.

Mr. Chester is surrounding himself with men of the highest caliber. Speaking of the work of his companies in the field, Mr. Chester says that a cameraman starting out has his book of instructions and follows them. Nothing is left to chance. Every detail is settled in advance. If on arrival at the scene of action the cameraman is under the impression that he can do a certain thing better than the script calls for he is permitted to follow his own bent, but at the same time he also must follow his directions.

At the studio will be continued the small menagerie which contributes to the fun in the comedies. The animals are trained in advance for the setting of the stage. Thus, in fact, is the rule in all the Outing Chester works.

Mr. Chester believes that on the West Coast he is going to do bigger things than he has been able to do in the East. His friends here will regret his departure. At the same time they will wish him a full measure of success in his new field and in the working out of his larger plans. Not the least among these in the order of importance is the coming distribution of Chester productions through the branches of Famous Players-Lasky Corporation of America, the full details of which will be found on the following page.

"Why Change Your Wife?" Evokes Exhibitor Applause

SALESmen at the New York City and Buffalo exchanges of the Famous Players-Lasky Corporation are still heaving ec-WT-Without missing an issue he has continued it ever since—eight years of efficient helps to the showman.

Distinctive Types Appear in Barker's "Branding Iron"

Seldom is a more notable cast gathered together for a screen production than those included in the Goldwyn picture, "The Branding Iron," a Reginald Barker production, based on the popular novel by Katherine Newlin Burt. It is a picture in which the roles are so distinctive, the types so pronounced, and the situations so tense and dramatic, that it requires the ability of the highest character, says a Goldwyn announcement.

Barbara Castleton plays the role of Joan Carver, about whom the story centers. She has played delightfully in society roles, her beauty and charm of manner fitting her thoroughly for such parts. Her role in "The Branding Iron" is radically different. It is the role of an ignorant mountain girl with impulses and longings and aspirations to new life. It is essentially a character portrayal.

Playing opposite Miss Castleton is James Kirkwood, in the characterization of Pierre Landis, the trusted, devoted, forceful young rancher, Russell Simpson, is cast in the role of John Carver, the dissolute, utterly degraded father of Joan. Richard Tucker plays the role of Prosper Geil. Albert Roscoe is a well-known screen leading man. Sydney Ainsworth has an enviable reputation on stage and screen.
Educational Announces New Contract Involving Investment of $750,000 Plus

Contracts for short subjects involving an investment of more than $750,000 were signed during the past week by Educational Films Corporation, according to an announcement just made by E. W. Hammons, vice-president and general manager.

While the addition of this product to the company's own releases places Educational Films in a foremost position in the short subject field, it is stated that this is but the first of announcements that will follow the plans of Mr. Hammons and his associates for unusual specialization in the distribution and exploitation of scenes, one and two reel comedies, travel and animal pictures and various subjects that come under the head of "educational."

During the past week the entire product of C. L. Chester, including the Chester-Outing Scenics, the Chester Comedies and the Chester Screenics, were acquired. Contracts were also signed with Johnson and Hopkins for the exclusive control of all pictures made by the "Stereospeed" camera, a recent invention of Earle Emlay. Negotiations for the pictures were brought to a satisfactory stage and further announcements are indicated as forthcoming soon.

Promises Special Exploitation.

Exclusive control of both the American and the foreign markets is provided for in the agreements just signed. Recent announcements have been made to the effect that Educational Films of its own exchanges throughout the United States and these will be devoted exclusively to the short subjects. Educational Films has for some time controlled the foreign distribution of Chester-Outings as well as its own product, and as the result of the participation of English capital the foreign system of distribution is being greatly increased.

For months past Mr. Hammons has been carefully laying the plans for the increase in short subject product. During the past few weeks there has been an adjustment of the organization to provide for the fullest development of short subject possibilities and ample capital has been provided to carry out the most ambitious plans. Arrangements for the fullest possible exploitation of these pictures assure them the same attention as the so-called "features." By confining itself to this class of product Educational promises a degree of exploitation that is not possible with companies dealing with film of all kinds it is said.

Expeditions to Be Continued.

Taking over of the short subjects announced this week, and acquisition of others for which negotiations are pending, will in no way affect the product heretofore distributed by Educational. In fact, expeditions controlled by the company, which will penetrate literally the four corners of the earth, are now under way, and there are in the company vaults thousands of feet of original product which will shortly be ready for release.

For many months Robert Bruce Scenics and Chester-Outing pictures have been regarded as leaders in that field, and it is significant that Educational Films has been the first to contract for the acquisition of his entire product by Educational. Chester-Outing Scenics will continue to be released weekly and will cover in their same imitable manner places and peoples all over the world.

"Four Times Foiled," first of the new Chester Comedies, was recently shown at the Rivoli and was given a reception accorded few achievements in the fun field. Mr. Chester has proven to the officials of Educational Films that he will be able to maintain the same high standard in his future creations, which are being produced on the order of directors of features that they will afford a degree of humor and cleanliness that will appeal to all audiences. Thirteen of these comedies are to be produced this year.

Comedy and Scientific Novelties.

Chester Screenics are a recently announced creation. Each of these will include 500 feet of animal pictures and 200 feet of carefully selected scientific subjects, so arranged that they may be distributed in individual exhibits to be shown three times a week. It is said that this reel, which will be produced weekly, will mark a distinct departure in cinema entertainment.

Following the recent announcement of the perfection of the "Stereospeed" camera, there has been an unusual interest in this product. Mr. Emlay has been able to create an almost endless number of novelties, both comedies and scientific subjects, with this camera which makes it possible to photograph pictures at the rate of 384 a second. Negotiations for the acquisition of much other short subject matter, including several brands of comedies, are now in progress, and announcement of several of these deals is expected at any moment. Mr. Hammons authorizes the statement that Educational will continue to devote its entire resources to handling short subjects of all sorts and that it is ready to consider the acquisition of further matter that meets the high standard of quality that is demanded by his organization.

Pell Mitchell Engaged.

A further announcement of the past week is that Pell Mitchell, one of the best known news reel editors in the country, has been added to the Educational staff. Mr. Mitchell organized Fox News and attracted much attention by his work as news editor of Gaumont Weekly. Mr. Hammons informed that he expected to have an interesting announcement to make within a short time, as this special work which will be under the direct supervision of Mr. Mitchell.

Determination to make an earnest effort for the exploitation of the short subjects is evidenced by the announcement that R. E. Pritchard, who for the past year has been engaged in advertising, exploitation and publicity for the Alien Enterprises in Canada, has been brought back to New York to take a similar post with Educational.

To Release "Burnt Wings" for the Week of March 29

"Burnt Wings," featuring Frank Mayo and Josephine Hill, is the special announcement for March 29. It was directed by Christy Cabanne and is the screen version of Bayard Veiller's play, "The Primrose Path," which played on Broadway last season.

The serial releases announced for the week include "Butter 'Em and Forget 'Em," the eighth episode of "Elmo the Fearless," with Elmo Lincoln, and "Desperate Deeds," the fourteenth episode of "The Lion Man," which has been so popular. Announcements were also made of the purchase of a new comedy series, "Butting in on Baby," and a Rainbow comedy, "Light Hearts and Leaking Pipes," and two-reel western, "Finger Prints," features Robert Reeves. Dorothy Wood, a vaudeville artist, is also in the picture.

Beginning the week of March 29, the International News released on Wednesdays will be discontinued. All future releases will be published on Tuesdays and Fridays. International News and will be shipped. Beginning March 29, the new releases will be those of No. 13 and will run consecutively thereafter.

Graumann Projection Expert Sees the Simplex Factory

GEORGE FEINBERG of Minneapolis, Bert Weddige and Max Rubin of Detroit, Leo Dwyer, of Cincinnati, and George Perkins, of Canada, Simplex distributors, have been visiting New York theatres. Another recent visitor interested at the Simplex factory was Edwin A. Keller, late of the Graumann projection staff of Los Angeles, who has been selected by Major Greason to take full charge of the projection in the fifty-odd theatres controlled by the Provincial Cinematograph, Ltd., throughout the United Kingdom.

Mr. Keller is a member of Local 150, M. P. O. U. of Los Angeles, and has held every office that he entered is interested in what he saw at the Simplex factory. Mr. Keller, together with Fred Weavert, who has perfected a device for a dissolving change-over, which he will incorporate in the projection system across the water.

Mr. Keller is a nephew of Charles Pettijohn, of the Selznick forces, and is noted on the West Coast for his ability as a projectionist.
March 27, 1920

Good Reports on "The Superman."

Special Features Company, of Knoxville, continues its favorable reports on the showings of "The Superman," the one-reel melodrama which it controls for the southern territory, and which is being released by Tower Film Corporation on the state right market.

Anita Stewart’s Latest at Strand.

Anita Stewart’s latest Mayer-made production, "The Fighting Shepherdess," will be given its first showing in the country at the Strand Theatre, New York, this week. This is Miss Stewart's first release since the picture was directed by Edward J. Corin.

In the featured cast of players supporting Miss Stewart are Wallace MacDonald, Noah Beery, Walter Long and Eugenie Besserer.

Equity Treasurer Gives His Views on "Percentage Dates That Don’t Permit."

JOSEPH I. SCHNITZER, treasurer and general manager of Equity Pictures, is opposed to percentage engagements which he has gleaned from his experience both with Universal and during his past eight months with Equity.

"Percentage engagements," he says, "are working to the disadvantage of the exhibitor, producer and to some extent the exhibitor. For this the reason is that the advertising and the purchase of the pictures are outside of the control of the distributor. This is a very serious matter to the exhibitor, who must make the pictures sell by the work he does. He cannot expect to get the same return on a picture that has been prepared in the studio of his own company and distributed through his own organization as he will on a picture which has been prepared by a distributing company with a great national advertising department behind it. The exhibitor who does his own advertising is likely to get a much better return on the picture."}

How It Helped One Exhibitor.

"As a concrete example let us take the instance of 'Eyes of Youth' at the Ohio Theatre, Indianapolis. The franchise holder in this territory could not get a rental which he considered commensurate with the importance of the picture, and rejected several rental offers which seemed to him far below what he considered warranted. Arrangements were entered into with the Ohio Theatre to exploit the film and run it as long as it stood up.

"A special man was sent to the city, newspaper space and stunts resorted to in no more lavish manner than was the customary. The picture ran for almost the same length of time and the franchise holder received 200 per cent, more than his best rental offer and the theatre devoted its very biggest two weeks' business.

"If a theatre has a weekly overhead of $2,000 and a picture which costs more than $1500, it is essential that the picture interest spends $1,000 on exploitation, etc., the net proceeds can be split fifty-fifty, and the sharing terms are absolutely equitable. In the production cost of the film the cost of the pictures, in the instance of playing this one house, at least 1 percent of its original cost.

"Legitimate houses rarely pay rental for attractions. Occasionally they purchase the gross receipts for a stipulated sum, but rarely do they pay an outright amount for an attraction. How then does the percentage plan work a hardship on the film exhibitor? Surely the one night-stand manager whose play offers, parallels the film theatre in expenditure, overhead, etc.

"Eyes of Youth" an Example.

"Eyes of Youth," playing Indianapolis at the Ohio, is an Opera House Engagement. The figure form would receive at least 60 per cent of the gross receipts and would expend less than $500 on exploitation. Paper would be furnished which the house would post; the theatre would do its usual amount of advertising. 'Eyes of Youth' as a film play should be able to do anything that 'Eyes of Youth' as a stage play, in the same conditions apply to its playing dates.

"Any producer who abandons from percentage engagements such a plan as this is shooting himself in the foot. The product, if played on percentage, would undoubtedly prove a poor attraction, for it is notoriously known that unless an attraction has a special appeal, it does not do more than the average business at any house. It is the special picture which must be played at special times, under special conditions and with special treatment. A film good enough to attract percentage dates must be good enough to do at least 25 per cent, more than normal at any house no matter what that house consistently does."

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practical and easy to put into execution.
P. A. Powers Retires from Universal; Laemmle and Cochrane Now in Control

In a deal involving several million dollars, one of the largest in the history of the moving picture industry, control of the Universal Film Manufacturing Company will be unified within the next day or so in the hands of its president, Carl Laemmle, and its vice-president, R. H. Cochrane. This will be brought about by the purchase by these two officials of the holdings of P. A. Powers, at present the treasurer of the concern and its second largest stockholder. The Universal is the oldest and one of the largest film companies.

Mr. Laemmle and Mr. Cochrane have held an option on Mr. Powers' stock, which still has a month to run, but it has become known that they will exercise this option and acquire the stock. Mr. Powers was one of the company's original stockholders when the firm was organized in May, 1912.

Friendliest Feeling Exists.

Reports have been circulated for several weeks that there was a possibility of such a deal being consummated, but no statement could be obtained from any of the principals until March 17, when Mr. Laemmle and Mr. Cochrane, in admitting that they held an option on the Powers stock, announced: "We will exercise this option as soon as the papers can be drawn up.

Mr. Laemmle stated that by acquiring the Powers stock he and Mr. Cochrane would be the sole owners of Universal. It was further announced that there will be no changes in the personnel of the organization except the retirement of Mr. Powers as treasurer. The friendliest feeling is said to exist between all parties involved.

Were Original Stockholders.

Mr. Powers has considered this move for several months. In discussing the option and the proposed sale, he explained that his other business interests have assumed such proportions that he desires to be relieved of his duties with the Universal company.

The three principals of this deal have been associated throughout the history of the Universal and were original stockholders. The company was formed in May, 1912, by a consolidation of several independent film manufacturers, the most important of which was the Imp Film Company, owned and operated by Mr. Laemmle. Among others interested in the new company were Charles Bauman, of the New York Motion Picture Company, and W. H. Swanson, the manufacturer of Rex pictures.

Fought Patents Company.

The new combine was formed to wage war against the Patents Company, an organization endeavoring to prevent the independent manufacture and sale of moving pictures in the United States. It took up the fight of the Motion Picture Sales Company, the distributing agency for independent film manufacturers.

Mr. Laemmle had been in the film business only a few years at that time. Mr. Cochrane had been his close associate from the start. The present vice-president of Universal and his brother, P. D. Cochrane, now at the head of the Universal poster department, conducted an advertising agency in Chicago prior to their entrance into the moving picture world.

How Mr. Laemmle Started.

Among the accounts they handled was the advertising of a department store in Oshkosh, Wis. Carl Laemmle was one of the officials of that store. Amassing several thousand dollars, Mr. Laemmle determined to break away from the department store and start his own business. He went to Chicago and sought the advice of his advertising friends, the Cochrane. He wanted to put his money into some small article of popular demand.

Impressed by the unusual opportunities offered by the moving picture, then really "in its infancy," he enlisted the Cochrane brothers in his support and launched into the film business. The Cochranes threw their talents heartily into the new field. R. H. Cochrane, already an advertising expert of note, began to force new ideas into the struggling moving picture business. Some of the most important steps in the advancement of moving picture advertising were originated by him. He has been one of the most important figures in the screen world.

Universal Had Up-Hill Struggle.

The Universal company had an up-hill fight, not only against the Patents Company, which it finally defeated, but also because of internal disputes. Charles Bauman, its first president, retired from his position shortly after the company was formed, and Mr. Laemmle, recognized as the leader of independent film men, was placed in his stead. Mr. Laemmle has been president of the Universal ever since.

Shortly after taking office Mr. Laemmle went to Europe and opened the first American independent manufacturer's office. Upon his return several thousand acres of land in the San Fernando Valley, California, were purchased, and Universal City, today one of the largest moving picture plants in the world, began.

The Universal Film Manufacturing Company is a distributing organization as well as a manufacturer of moving pictures. Today it has more than half a hundred branch exchanges throughout the United States. It has its own branch exchanges in all parts of the globe and constantly is adding to its foreign film exchange equipment.
Sidelights of the Big Utica Convention

By SAM SPEDON

Judging from the number of private parties in and around the Hotel Utica during the time of the convention, we do not wonder that the motion picture industry is called the motion picture "game." 

The close-up of Sam Trigger and Lee Ochs, shaking hands across the gap of them and now, was very timely and well staged. It was worth the trip. * * *

Select's booth was easily the most attractive at the convention. It showed the fine "Italian" hand of Will C. Murphey, of the Selznick publicity department. * * *

The First National's booth was easily the most popular at the convention. Lieutenant Jim Anderson, with his souvenir "In Old Kentucky," kept them coming and going all the time. * * *

The movie ball, held on the evening of Wednesday, March 10, was half in and half out. The State Armory wasn't half big enough to hold the attendance. It was evident that "movies" have not lost any of their pull and popularity.

Zena Keefe was the only screen star who attended the ball, and she led the grand march with Mayor O'Connor of Utica. * * *

Exchangemen found the booths profitable. They reversed the order of trade. The exhibitors came to them at the convention. A number of contracts were closed there and then. United Artists representatives closed over $17,000 worth. * * *

Very few of those who remained over at the ball until Thursday failed to take home a peace offering to their wives. A great deal of money was put in circulation at Utica. * * *

Buck Taylor, Pathe's Buffalo manager, hired a special car to bring a party of exhibitors and exchangemen to Utica. They became so interested in what was going on in the car they didn't know when they reached their destination. The train was pulling out of the yard before they could gather up their belongings and get out.

Sydney Cohen, president of the New York State Exhibitors' League, made the big noise of the convention by throwing the league's hat into the ring for a national organization of exhibitors and the holding of a national convention. * * *

The imitation Charlie Chaplins, Big Tillie and Elongated Mabel, took a fellow back ten years. While they didn't add to the convention they made a big flash and put over a good stunt for the attraction. * * *

Bill Cook, of the Fox publicity department, in charge of the Fox booth, was the right man in the right place. He was on the job and never lost a point. * * *

The consensus was that Cleveland will get the next National convention. New York and Chicago were discussed, but were considered too large with too many side attractions, which prove distractions.

S. Harrison, general representative and director of productions of the Grossman Pictures Corporation, was among those who attended the Utica convention. The Grossman Company has just produced "Face to Face" and "Wits Versus Wits," featuring Marguerite Marsh. * * *

Benny Apple, the King of Troy, is building an eight-hundred-seat house at Troy, which will open during Easter week. * * *

J. V. Ritchey, of Ritchey Lithographic Company; Mr. Becker, of the Becker Theatre Supply Company, of Buffalo; P. W. Barron, representing the Dooley Exchange at Syracuse and Buffalo; Bert A. Gibbons, Vitagraph's Albany representative; Frederick G. Sliter, eastern division supervisor of sales and exchanges for Robertson-Cole; Nathan Robbins, of the Majestic Theatre, Utica; P. Smith, of the Novelty Theatre, Syracuse; Charles P. Gilmore, of Oswego; Jack Farren, of Rochester; Samuel H. Eyser, of the Empire, Fort Richmond, S. I.; Sol Sapphire and S. Schwartz, of New York and Leo Brecher, of Brooklyn, are a few of those whom we failed to mention in our list of those present. * * *

Frank Bovay, manager of the Lyric at Binghamton, says conditions have been in favor of the exhibitor this past winter and a more favorable spring and summer is before them. The Kodeco Theatrical Company is erecting a new house, seating 1,600, on Shenango street. * * *

The booth of the Dooley Exchange, Inc., of Buffalo and Syracuse, was entitled to special mention not only because of the display it set forth but because of its genial representatives: Thomas W. Dooley; Jack Kirsch, Buffalo branch manager, and P. W. Barron, special representative. * * *

Homer Howard, representative for the National Pictures Corporation (Selznick), in upper New York State, was formerly with the United Theatre Pictures Corporation and for several years with the Paramount-Artcraft in the same territory.

Photoplay Libraries Announces Another Big Production, "The Scarlet Dragon"

Lester Park, who is associated with Edward Whiteside in the production of big productions for the state right market, has issued from his office at 500 Fifth avenue, New York City, a statement to the trade in behalf of their second production, "The Scarlet Dragon," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's story dealing sociologically with the subject of commercialized vice.

"It is a film frankly sensational in its appeal to the public," said Mr. Park. "While sensationalism is not its aim, while lurid details have not been sought, while we have not made a mad effort to lay our hands on something red in its appeal, nevertheless the nature of the story and the manner in which it has been developed has provided opportunity for a series of unusual scenes of a sensational character."

"Sincerity is the keynote of every foot of the film. The highest class patron of motion pictures will find no detail is overdrawn, that no scenes ring as being untrue."

"The picture contains a powerful story. It is developed in a manner which places it in a class with good literature and good drama."

"I have just witnessed a private showing of 'The Scarlet Dragon' at the laboratory, and feel confident that in it we have one of the biggest money-makers of the season, especially in view of the fact that prominent in the cabinet scenes, offering their inimitable specialties are Ted Lewis, the 'Jazz King,' who is accompanied by his famous jazz band; Mlle. Dazie, who is scoring in 'Aphrodite,' a nubian dancer, who was formerly a slave of Abdul Hamid; and a number of beauties from leading Broadway shows, who offer their various versions of the shimmy dance."

"The Scarlet Dragon' will be handled through Photoplay Libraries, Inc., who report big interest in our first offering, 'Empty Arms.' Its subject readily lends itself to unusual exploitation, and our advertising and publicity experts are extending themselves in an effort to arouse as much interest in 'The Scarlet Dragon' as they succeeded in doing for 'Empty Arms.'"
With John Barleycorn in His Grave
Reformers Concentrate on Censorship

With John Barleycorn buried, although there are indications he is rustling around in his grave, the congruity of the two subjects has turned to the movies. That accounts for the activity this year of the censorship committee of the National Association of the Motion Picture Industry, for this is the "off year" for legislative sessions and ordinarily censorship problems would amount to very little.

The first legislative battle was staged in Virginia where the proponents of censorship, after promising to delay the matter, introduced a bill in the absence of Jake Wells, the leading exhibitor of the state. A public hearing on the bill was arranged, and at the request of the national association, David Walt Griffith went to Richmond and made the principal argument against censorship.

Jack S. Connolly, Washington representative of the national association, said that Jake Wells were in charge of the fight in Richmond, and the committee reported against censorship and in favor of the bill which would penal law which prevents the showing of an indecent or immoral film. The national association has at all times supported the strengthening of the penal laws so as to punish the exhibition of improper pictures.

Quick Reversal in South Carolina.

Just as the Virginia fight was won, the national association received the information that without a hearing the education committee of the South Carolina House of Representatives had made a favorable report on a censorship bill. A hearing was asked for by wire, and Royal K. Fuller, executive secretary of the censorship committee, went to Columbia to represent the industry. He was joined there by Jake Wells, who, in view of the aid given him by the National Association in the Virginia fight, volunteered to do what he could in this state. Miss Mary Gray Peek, at the request of the South Carolina exhibitors, went to Columbia to explain the work of the National Board of Review.

Within a half-hour after the hearing on the bill, the education committee, which had reported the bill, voted unanimously against censorship. Under the legislative law of the state that did not kill the bill, for an intervention who can get ten representatives to vote with him can keep a bill on the calendar. The bill was held for more than two weeks, and when it finally came to a vote it was overwhelmingly defeated.

After the hearing in South Carolina, Mr. Fuller went to Atlanta for a conference with the members of the Film Exchange Managers' Association of that city as to the means of opposing the censorship bill, which it is anticipated will be introduced when the Georgia legislature convenes in June.

Mississippi Schemers Foiled.

The governor of Mississippi recommended a censorship bill and the first bill introduced was amended so as to make it a crime to exhibit an obscene or improper film. The people who were supporting censorship expected that the motion picture industry would oppose that bill, and it would give them the excuse to introduce one which provided for a censorship of all films.

E. M. Clarke, special representative of the Saenger Amusement Company, who was working in co-operation with the exchange managers of New Orleans, supported the bill. It was thought that this had disposed of censorship for the state, but recently a straight censorship bill has been introduced. It is believed that this bill can be defeated in view of the amendment which has been made to the penal law.

A censorship bill was introduced in Kentucky, and while it has not been finally disposed of it is not believed that it will succeed. There has been splendid co-operation of the exhibitors and exchange men, and the experience of censorship in the adjoining state of Ohio will do as much as any one thing to defeat the bill in this state.

Massachusetts Fight the Hardest.

The hardest fight of the year has been in Massachusetts and the issue is still in doubt. There the proponents of censorship were well financed, and they made a systematic fight, working through the women's clubs. The most active supporter of censorship has been and is a candidate for a position as censor if the bill becomes a law, and that has been the chief incentive of the fight. Not all of the women have supported censorship, and there were several well-known organizations which appeared at the hearing against it.

There have been two hearings on the bill, and the joint committee on mercantile affairs has named a sub-committee to consider the matter, and if thought advisable to report an amended bill. This makes it evident that bill prepared by the so-called State Committee on Motion Pictures, which has been sponsor for censorship, will not be passed.

Splendid Support from Labor.

Harry F. Campbell, Boston manager of the Fox Film Corporation, has been chairman of the committee which has been opposing the bill, and which co-ordinated the activities of the exchange managers and exhibitors. William A. Brady, president of the national association, has given the Massachusetts situation his personal attention. The industry has been receiving splendid support from organized labor in this state, as it has in all others where there is a censorship bill. Jack S. Connolly, Washington representative of the national association, whose home is in Boston and who served in France with the New England division, has been working with the committee. It may be several weeks before the matter is finally disposed of by the Massachusetts legislature.

In addition to the state fights the National Association and the censorship committee have been interested in several municipal contests, where an effort has been made to impose unfair and restrictive ordinances for municipal censorship. One of the most picturesque fights was in Portland, Ore., where the industry made a direct appeal to the people for fair play and has every prospect of success against the intolerant few advocating censorship.

MASSACHUSETTS RECOMMENDS SOME FORM OF CENSORSHIP

SOME form of motion picture censorship was recommended in a formal vote taken on March 12 by the Massachusetts legislative committee on mercantile affairs. The vote stood nine to one, with five members absent. It is understood that Representative Bowers of Wakefield, held out against any form of censorship.

A sub-committee of five was appointed to draft the bill and submit it to a committee of the whole. The members of the sub-committee are Senator Foley, of South Boston, and Representatives Keniston, of Boston; Doyle, of New Bedford; Bowers, of Wakefield, and Lombard, of Everett.

The form which the bill will take is not at all certain. Some members of the committee favor the creation of a special state department of censorship; others favor turning over the work to some existing state board; still others favor local censorship.

Main Act, Corinne Griffith & Co.—Applause—She Then Answers to an Encore. The reason this play is called "The Garter Girl" is because Vitagraph so decided.
Emmett Dalton’s “Beyond the Law” Breaks Broadway Symphony Record

EMMETT DALTON, sole survivor of the famous gang of bandits that spread terror throughout the West in those early days when the railroads were piercing the wildness in their slow progress to the Pacific, is making new records on the broad stage. His screen special, "Beyond the Law," opened at the Symphony Theatre, a New York first-run house, Sunday, February 15. Mr. Dalton is pleased with the success of his new role and is receiving much praise for his performance. He has already produced a series of two-reel western fiction pictures, which are being state-righted by Wilk and Wilk, of New York.

Three Barrymores to Appear at S. R. Drew Post Benefit

FOR the first time in the history of New York theatricals, Ethel, Lionel and John Barrymore are to appear on the same bill. This will be at the benefit performance for S. Rankin Drew Post, No. 340, American Legion, at the New Amsterdam Theatre, on Sunday evening, April 11. The reason for this epoch-making stage event is that the S. Rankin Drew Post, composed of theatrical and motion picture people, was named for a member of the famous Drew-Barrymore family, S. Rankin Drew, a son of the late Sidney Drew, made the supreme sacrifice in France and was the first American actor killed in the war.

To honor the memory of Mr. Drew, the Barrymores will appear at the New Amsterdam benefit. Ethel Barrymore first suggested the idea, which was taken up with enthusiasm by Lionel and Jack.

The benefit performance, which will be one of the most unusual of its kind ever presented, is being given to raise funds for a gymnasium for the S. Rankin Drew Post in the heart of the theatrical district. The post now has a membership of more than 300 men of the amusement and allied interests. It also has a women's auxiliary, of which Mrs. Sidney Drew is president.

The three stars heading the bill will be surrounded by an array of the most popular and prominent players now in New York. The performance will be under the direction of R. H. Burnside, stage director of the Hippodrome. One of the numbers will furnish a big surprise to followers of motion pictures, it is announced.

Alice Archibald Chautard Dies Suddenly of Paralysis

MILE CHAUTARD, Mayflower director, is receiving condolences from his many friends upon the death of his wife, Alice Archibald Chautard, who passed away on Friday night, March 12, at the Chautard residence, 790 Riverside Drive, New York, following a stroke of paralysis. Although Mrs. Chautard had been a victim of paralysis for some time, her death came as a shock to relatives and friends. Word that her husband had suffered a third stroke of paralysis reached Mr. Chautard while he was working on a picture at the Paragon Studio, Fort Lee. The director hurried to his wife’s bedside and was with her when she passed away.

The late Mrs. Chautard was, for years, one of the most prominent actresses on the French stage. As an emotional actress, she ranked second only to Sarah Bernhardt in the esteem of Parisienne theatre-goers and critics. Descended from a line of theatrical celebrities whose fame antedates the French Revolution, Madame Chautard was born and bred in the atmosphere of the French stage, beginning her professional career at the age of 7.

When her husband, then one of the most prominent of French motion picture directors, decided to produce in America, Madame Chautard, sacrificing the adulation of a nation, accompanied him. Arrangements were made to present her to theatre-goers of this country in an elaborate stage production. At this juncture, the affliction which resulted in her death intervened and she was forced into permanent retirement.

The late Madame Chautard is survived by her husband and a son, George Archibald, also a well known motion picture director.

Director H. Pixley Keeler Is Strong for West Coast Colony

H. PIXLEY KEELER, who came on from the Coast to make the first "Torchy" pictures for Master Film Corporations with Johnny Hines, is considering several offers to direct in the West and will return as soon as he closes with one of the film companies. During Mr. Keeler's eight years in the film business he spent half the time with Thomas H. Ince, starting as publicity manager and then becoming successively scenario writer, cameraman and assistant director.

For the last year he has been directing his own pictures. Mr. Keeler is one of the directors that is strong for the West Coast as a motion picture production center.

Kent Heads Selects Toronto Office

W. H. Kent, formerly assistant branch manager of the Select Detroit office has been appointed to the more important position of manager of the Toronto branch of Select Pictures Corporation, Ltd., of Canada; it is announced by Sam E. Morris, Select's general manager. He is a brother of James O. Kent, Select's Detroit manager.
Robertson-Cole Sales Forces Hear Policies Outlined in Big Convention

The officers and branch managers of the Robertson-Cole Distributing Corporation met in first semi-annual convention at its home offices, on Tuesday, March 16, in New York, to discuss the general business affairs of the organization. At twelve thirty each day they participated in a luncheon at the Hotel Astor, at the conclusion of which one of the latest Robertson-Cole productions was presented and a general discussion held in the Astor Ballroom.

At Tuesday's session, March 16, A. S. Kirkpatrick, vice-president and general manager, gave his address of welcome, among other things, said: "You are seeing pictures by the Robertson-Cole standard, and at all times you will be permitted to do promises to the exhibitor unless you are absolutely certain you and Robertson-Cole can make good. We must be fair and honest to the exhibitor for unless he succeeds, we fail and we must establish close cooperation, linked with fair dealing, which results in a two-fold result. Robertson-Cole has full time at set policy. However rigid this course might be, honesty of purpose and sincerity of effort will count for results. We can only produce the results and will stop at no honest methods to secure what we believe a fair return for our investment."

Will Buy Theatres Only When Forced

A number of telegrams from artists and others prominent in the industry were read.

At the luncheon, President R. S. Cole said: "Robertson-Cole is in the motion picture business for the money good pictures are bound to bring us and a fair investment and close cooperation between exhibitor and distributor. The men behind Robertson-Cole have a set standard and pictures not meeting the requirements of that standard will have no place in its program. It will not purchase theatres for the release of pictures unless forced to do so by competitors who band together to usurp all the trade. We should give the exhibitor the best pictures money can buy. We shall do everything in our power to help the exhibitor; unless he lives, we die. Business principles are the backbone of Robertson-Cole. The agreements made in the past ninety days are to be overshadowed with what is to come in the future."

"The men behind Robertson-Cole are men of sound business judgment and well equipped for the battles in the motion picture world. We make no promises which cannot be carried out and do not forecast what might come but give to the trade only accurate information, sealed by contract. Robertson-Cole has sufficient money backing to purchase any film which comes up to its standard. Its trademark stands for fair play and quality of production."

On Tuesday morning the Robertson-Cole organization was invited to attend the performance of "Clarence," at the Hudson Theatre.

On Wednesday, March 17, the visiting manager at 9:30 a. m. made a tour by autos to the Ritchey Lithographing Company, designer of the Battery, up Broadway, returning by way of Riverside Drive to the Hotel Astor. After luncheon the convener went into executive session until 5:30 p. m. and dismissed.

Merrick Speaks on Salesmanship

Thursday, March 18, the convention assembled at the home office to listen to an address by Field Manager J. L. Merrick on salesmen and salesmanship, also instructions on sales records, individual pictures, and instructions of the company's policies. After the daily repast at the Astor and the showing of the "Fortune Teller," the delegates went into open discussion of the pictures followed. At 8:30 p.m. the entire delegation were guests of Robertson-Cole at the performance of "The Passing Show of 1919," at the Winter Garden.

Friday, March 19, the assembly convened at the home office at 9:30 a. m. for general discussion. Each company sales manager was called upon to answer questions pertaining to their respective territories and a general discussion of the questions followed. At 12:30 p.m. the entire Robertson-Cole organization attended luncheon in the North Ballroom of the Hotel Astor, during which general discussion was entered into and general instructions given. The convention disbanded at 5:30 p.m.

Gets Out Elaborate Brochure

The proceedings of the convention were set forth in the most beautiful process of the printer's art that has ever been the person responsible for it deserves special mention.

The productions shown at the convention were "The White Dove," "The Butterfly Man" and "The Fortune Teller," with music arranged by Joseph O'Sullivan, musical director for Robertson-Cole, and played by the Garden Theatre orchestra of Richmond Hill, L. I., directed by Ben Grossman.

Those Present

Those who attended the convention and took part were R. S. Cole, president; A. S. Kirkpatrick, vice president and general manager; J. L. Merrick, field manager; O. C. Hanson, Newton E. Levi and Fred G. Sliter, field managers; branch managers C. A. Saunders, Alhambra; R. A. Max, Atlantic; F. F. Kimmilner, Boston; E. J. Hayes, Buffalo; Max Levey, Chicago; Charles Flannery, Morton A. Levy, Cleveland; W. L. Campbell, Dallas; J. S. Nelson, Denver; Jerome Saffron, Detroit; C. W. Tyler, Indianapolis; F. W. Young, Kansas City; A. H. Zink, Milwaukee; I. F. Mantsze, Minneapolis; J. B. Dumestre, Jr., New Orleans; F. Goldberg, New York; T. R. Richards, Oklahoma City; C. L. Peavey, Omaha; J. F. Gill, Philadelphia; George Moore, Pittsburgh; W. A. Frank, San Francisco; Joe Desberger, St. Louis; W. G. Wingham, Seattle and C. E. Tyson, Washington.

Nagapate Said That the Work Was the Best He'd Ever Seen

The wild men of Malekula are on their way to the United States to "capture" exhibitors. The only way to handle these, according to Watterspoon R. Rothacker, of the Rothacker Film Manufacturing Company, Chicago, will be to book them.

Martin Johnson who took these pictures wrote Mr. Rothacker from Australia as follows: "I must hand it to you people. I simply send you a hundred and fifty reels of stills, consisting of negatives, for printing and sends ten reels to me here in Sydney. They are excellent—in fact, I have never seen better work done. I gave a private showing at the Piccadilly Theatre to two hundred of my friends and came away mighty proud of all ten reels. Then I took the films to Malekula and showed them to the South Sea nobility. Nagapate thought the work the best he had ever seen—of course, he had never seen moving pictures before."

"I shall have my new film, "Wild Men of Malekula," cut and assembled in about a week. It will go forward by the next steamer to America. I am sailing to New Guinea with 45,000 feet of film in about two weeks. It will be a first-class show on the spot. However, afterwards when I go to Borneo, Sumatra and Africa, I shall travel so fast that I shall not have more time to develop, so after New Guinea I shall send all work to you to be developed."

Ryan Recovers from Injuries by Steer; to Fight a Shark

JOE RYAN has recovered from the injuries received while "bull-dogging" a steer for one of the scenes in "Hidden Dangers," the Vitagraph serial in which he is co-starred with Jean Paige. Accordingly, Vitagraph is able to announce that production on the new serial will be resumed.

One of Joe Ryan's next tasks will be to kill a shark with a knife in an underwater scene. Aside from that exploit, it is likely the erstwhile bad man will commit deprivities of an altogether different sort.

His implements and instruments and the forces working for and against him will be largely those of electricity.

Ryan plays the role of Dr. Brutell, a young scientist possessed of two distinct personalities, merging and changing at different times with uncanny suddenness. He works with electricity to such an extent that his discoveries become marvelous, and his employment of this power works in terrible ways.

Charming Olive Tell

Whose first, Jan's production, "Love Withershows" this with Neil will develop on the showing at the Strand Theatre on Wednesday, March 24, at 10:15 A. M. With elaborate orchestral accompagniment arranged by Carl Edouard. Miss Tell and other members of the cast expect to be present.
C. H. Carson, resident at Flushing, L. I., formerly with the Famous Players-Lasky educational department, is about to start an educational and industrial outfit of his own.

M. S. Silverman, who owns the Pearl, a 550-seat house in the residential section and the Happy Hour, a 750-seat house, in the downtown section of Schenectady, N. Y., was a delegate at the Utica convention. He says business is fine and local government is fair to all, which makes Schenectady one of the best show towns in the State.

Harry J. Cohen, Metro's Bridgeport (Conn.) manager, goes to Mexico on March 22 or 24 to get first-hand information on the Mexican film situation.

George A. Roberts, general manager of O. S. Hathaway theatres, announces that Hathaway will open his new house, the "New Binghamton," at Binghamton, N. Y., about May 1. It cost $75,000 and will seat 2,100. H. M. Addision will be the manager. Mr. Addison is now manager of the Hathaway Stone Opera House.

Dr. Charles Hesper, of Jersey City, will start on May 1 building the New Hesper.

By SAM SPEDON

Theatre, seating 1,600, on the site of his Hippodrome, at 386-340 Central avenue and running through to 135 Edgmont Street, will run pictures and vaudeville.

Carl Robinson, publicity director for Douglas Fairbanks, and Kenneth McGaffey, in the same capacity for Mary Pickford, are looped the loop from the Coast to the Coast, Carl traveling southward through all the big film centers and Ken traveling northward. They met in New York on March 15 when Carl doubled back to Los Angeles over Ken's route and Ken doubled back to Los Angeles, over Carl's tracks. Carl says he is due for a return trip East about the middle of May.

Harry Buxbaum, New York sales manager of the Famous Players-Lasky Distributing Corporation, was presented by his wife with a bouncing baby girl, a companion to his son, "Bouncing Buxbaum.

Chester Beecroft, who for years has been interested in the film industry, first as publicity director for the General Film and now doing a large exchange, left for Europe on Saturday, March 13. He will be gone six weeks or two months.

Horace T. Clarke and Charles E. Sawyer were given a farewell banquet at the Hotel Astor by David F. Howells on Monday evening, March 15. Mr. Clarke leaves for the Orient on March 21 as representative of the Howells corporation and Mr. Sawyer left for South America on March 17.

Charles Hilldinger, of the Hilldinger Enterprises of Trenton, N. J., Harry M. White, president of the Branch Managers' Association, and Goldwyn exchange, of Philadelphia, and Dr. Charles Hesper, of Jersey City, were in New York March 12 in conference with the N. A. M. P.

T. R. Gardner, owner of Gardner's Picture Syndicate, will soon establish branch offices at Boston, Pittsburgh and Philadelphia. He now has offices in New York, Albany and Buffalo.

M. M. Rosenfeld and Alexander Rosen announce the Prudential Sales Company, with offices in the Candler Building, New York, handling state rights pictures.

Charles W. Barwell, director of the motion picture bureau of the Western Electric Company, spoke on "Putting Human Interest Into Technical Movies" before the Technical Publicity Association meeting at Machinery Club, New York, March 11.

Carlyle Ellis, of Autographed Films, has produced a one reel scene, "In Middles and Bloomers," for the Young Women's Christian Association, showing pretty girls as men to eye swimmers and hikers. It will be shown at the Capitol Theatre, New York, the week of March 22.

J. H. Hebrew, for several years Philadelphia representative for Vitagraph, has been made district manager of Boston, Buffalo, Pittsburgh, Washington and Philadelphia exchanges. J. P. Bethel has succeeded as Philadelphia branch manager. J. H. Beaver resigned to go with the Electric Supply office of Washington.

George Bronson Howard, reported dead or something equally enervating, is nothing of the sort. Wm. Milligan ran into him the other day and Howard was vigorous in a healthy denial of any sort of misfortune attending him.

Walter Green has been in New York the past few days looking matters over in the interest of the Canadian Moving Picture Digest, a tradepaper that circulates largely over the Dominion. Mr. Green's headquarters are in Montreal, his place of origin being Philadelphia.

Lawrence Erbach, who lately left Exhibitors Trade Review to enter active film employment, has transferred his occupation to the sale branch of Barney Eggers' engraving business. Mr. Erbach is selling to the publicity men of filmdom.

Jack Keegan, who was "raised" in the advertising department of Motion Picture News, from messenger to Miss Klein's assistant, is now with Lee Kugel in the publicity department of Select Pictures. Jack tried his hand at selling playpen engraving, for a while after leaving the News.
Fred. Dolle of the Walnut Theatre, of Louisville, Ky., was in New York last week, sizing up the film situation.

Harry Germain, formerly with the Universal at New Haven, has been appointed publicist at New Haven, for Paramount's Rialto Theatre.

W. H. Clune, of Clune's Theatre and enterprises and formerly of the New York Metropolitan Theatre, New York, arrived in New York, from Los Angeles on Monday, March 15. They will remain in New York for a week or ten days, stopping at the Hotel Astor.

James R. Clark, manager of the Photoplay Magazine, left for Chicago Saturday, March 13, to take the place of Leigh Metcalf, his make-up man, who is laid up by a sudden attack of illness.

Corrine Lowe, the magazine writer, went over to Fort Lee, N. J., incognito to get a job as an extra, and secure color for an article she is writing. She got in a picture at the Selznick studio and when it was supper time, the director wouldn't let her quit. She would not divulge her identity and he kept her until midnight, until he had completed the scenes in which she was to take part. She got all the coloring she was after.

S. R. Kent, general sales manager of the Famous Players-Lasky, has gone to Atlantic City for a much needed rest. He was on the verge of a nervous breakdown.

Ben H. Atwell, director of publicity, Capitol Theatre, New York, has been having a serious tussle with bronchial pneumonia. For a time his life was dispaired of, but he still lives as he goes to press with everybody hoping for his final triumph in the fight.

Tom Oliphant is now with Selznick's publicity forces, located at the studio in Fort Lee. Tom made a big reputation for himself through effective and skillful control of the motion picture department of the Evening Mail, New York.

Fritz Tidden, lately evacuating a two-year employment on the Dramatic Mirror, has become attached to Theatre Magazine. Besides his work on the theatre publication, "Fritzie" is one of the caption writers on Vanity Fair.

George G. Shor, publicity manager of the Rivoli and Rialto, New York, will add the Criterion to his subjects for mimeographing when Famous Players-Lasky take that theatre for the presentation of moving pictures. Mr. Shor was formerly on the New York World's editorial staff.

Saperstein and Schwartz have purchased the Strand Theatre, Bridgeport, Conn., from Kontos Brothers, who will return to Greece, their native country. Saperstein and Schwartz are owners of two or three other theatres in Bridgeport.

Jimmy Lynch of the Selznick art department, who has a record as a baseball player, has resigned, to join the Boston Red Sox and now training with the Sox in the South. Jimmy is a right-handed pitcher.

Carl Sonin, of the Famous Players New York office, is now at the Buffalo office, as sales manager.

J. P. Conway, Pathe's Des Moines branch manager, was in New York the week of March 15, in consultation with Elmer Pearson, the general sales manager.

John Carney has resigned as manager of William Fox's New Britain, Conn. house.

Harry Hoyt, author and director, is back from the Coast, where he has been producing "The Gobbin Upright," by Booth Tarkington, for a new company, in which Charles Sarver, former editor of the World Film Corporation, is interested.

Ralph Quive, Realart's Detroit branch manager, was in New York Sunday, March 14, in conference with J. S. Woody, general manager. Mr. Quive was formerly San Francisco branch manager for Vitagraph.

James Vincent
President of the Motion Picture Directors' Association, who spoke at the trade convention, which position he resigned to assume the same duties with Realart.

William Worthington, directing "The Silent Barrier" for the Beech enterprises, has returned with his company from Lake Placid to photograph the interiors at the Cliffside, N. J., studios.

William McNicol, of the Lyceum and Starland theatres, in Winnipeg, was in New York during the week of March 8, and left for his return home by way of Toronto on March 15.

Famous Players-Lasky has booked "On with the Dance" and "Mary's Ankle" at Loew's New York theatre, for the week of March 22. "The Beckel and Mr. Hyde" has been booked at the Rivoli and Rialto for a two or three weeks' run, beginning March 22.

Tracy Matthwson, Kingman's camera man in the South, went to Ormond Beach, Fla., and induced John D. Rockefeller to pose for the camera. His mission was successful and he came away with the first voluntary posing the great financier ever did for motion pictures.

Milton G. Kronacher, covering the East side in New York for Pathe's exchange, has carried off the first prize for the highest percentage of bookings in the United States, for the months of December, January and February.

Phillip Rosenberg, formerly representing Mutual in New Haven, is in Connecticut with the full idea of taking over the management of the Motion Picture business, and has just signed and obtained a lease for the Strand Theatre, in Bridgeport, Conn.

Mr. Marangala, formerly with the Motion Picture Journal, is now in charge of development and research at the New York office of the Pathé company, and has been made a member of the Selznick publicity staff to write trade paper copy.

Giles Warren, well known scenario writer, who has been ill at his home at Dupont, N. J., for several weeks, made his first trip to the city on Monday, March 15.

Charles Reed Jones, press agent, has recently assumed charge of publicity for Burton King, who is now at work on his first independent production, a film adaptation of "The Road to Arcady," a novel by Edith Sessions Tupper.

Mr. and Mrs. Louis Weiss, Mr. and Mrs. George M. Merrick, Mr. and Mrs. John K. Holbrook and Mrs. Walter Beckwith, the latter as chaperon to the eighteen lions used in the "Return of Tarzan" arrived last week from the Coast. The Numa Pictures Corporation, producers of "The Return of Tarzan" will give "A Lion Luncheon" at the Yonkers Studio, Friday, March 26, to the members of the trade press.

E. A. McManus, of the McManus Pictures Corporation, who has been ill for some weeks, ventured out a few days ago and suffered a relapse only over that section in view of locating in business in that State.

Theodore C. Deitrich will present Bide Dudley's farce comedy, "Oh Henry," at Far Rockaway, L. I., for one week beginning March 26, and then follow a regular itinerary of the larger cities.

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E. A. McManus, of the McManus Pictures Corporation, who has been ill for some weeks, ventured out a few days ago and suffered a relapse. He is seriously sick and under the care of two physicians. His many friends in the industry wish him a speedy recovery and resumption of his activities.

W. S. Wesseling, Pathe Southern district manager, arrived in New York March 15 for a week or ten days. He says "Pathe pictures spread over the South like the Dixie sunshine." While at the home office he filled the desk of E. O. Brooks, sales manager, who is still sick and confined to his home.

Frank V. Bruner, Pathe sales publicity manager, is back at his office after an operation for appendicitis.

William Brandt, of Carleton Theatre, Brooklyn, N. Y., is very sick, with a severe attack of the grippe.

Fred Quimby, general manager of Associated exhibitors will return from the Coast, March 23 or 24.
THE next James Oliver Curwood novel to be visualised on the screen will be "Noma of the North," being produced by David M. Hartford, who directed "Back to God's Country," another Curwood romance of great screen vogue.

With the completion of Julien Josephson's "Wheelbarrow," featuring Lloyd Hughes, work will begin upon the production of another Josephson rural comedy-drama, "Homespun Folk."

The Al Woods farce, "Parlor, Bedroom and Bath," is being turned into the screen, with Viola Dana starring in the role Florence Moore created. Edward H. St. John will direct the presentation at Metro's Hollywood plant.

Thomas Melgian, Paramount's new screen star, is now at work in Cuba, under the direction of Hugh Ford, in "Civilian Clothes," adapted for the screen by Clara E. Lamson, from Thompson Buchanan's play of the same name.

"Love Among the Chickens," a forthcoming Owen Moore production, was written by P. G. Wodehouse, and is being produced by Samuel Goldwyn, who has been made "mistress of his own house" in all departments connected with the making of the picture.

Madge Kennedy's latest Goldwyn picture, "Trimm'd with Red," by Wallace Irwin, which was filmed in New York, has been finished and Miss Kennedy has gone with her husband, Harold Holster, to Florida for a short vacation between pictures. Miss Kennedy's next picture will be made under the direction of Hugo Ballin.

Having completed "The Roads of Destiny," an adaptation of Charles P. Pollock's play, made under the direction of Frank Lloyd, Pauline Frederick is studying the script for "Madame Butterfly," Fred Pollack's drama, which will be her next starring vehicle. The emotional possibilities of the role to be portrayed by Miss Frederick are tremendous.

Jane Novak, immediately on the conclusion of her appearance in "Roads of Destiny," was cast to support Tom Moore in his current production, "The Treasure Island," a Ben William's story being filmed under the direction of Harry Beaumont.

"The Honor of His House," a Eugene O'Brien production scheduled for release in July, was written by Andrew S. Scotter, who has another story now passing through his "block."

Burton King is bringing Virginia Lee into prominence as a screen queen. She will star in his presentation, "The Road to Arcady," based on Edith Sisson's story first printed in the Ladies Home Journal.

Marguerite Sylvia, prima donna soprano of international fame, will soon be seen in her first screen attraction, titled "The Honey Bee," made by "Flying A" Features.

Universal's Stage Woman's War Relief series of short plays are introducing to the screen stage celebrities who would not otherwise find themselves photographed in animation for the duration. There were twelve in the original series and the last subject has just started its rounds.

Maurice Tourneur is going right through the Robert Louis Stevenson classics. Having completed "Treasure Island" for the screen, he is now working on "The Pavilion on the Links."

Tedd, the dog that appeared in Metro's "Stronger Than Death," attracted the attention of a studio visitor.

"I suppose he gets about five boxes a day?" commented the visitor.

"Oh, no," replied Director Ray Smallwood.

"Tedd's a vegetarian. He gets about a hundred berries a week."

COMING TO THE SCREEN.

Film stars of 1920, Screen Books and Original Scenarios for the "Fansa."

"Noma of the North" (First National).
"The Branding Iron" (Goldwyn).
"The Portrayal of Frederick" (Goldwyn).
"Conrad in Quest of His Yooh" (Paramount).
"His Morning and Bedroom Bath" (Metro).
"His Harvest" (Fox).
"Dollar for Dollar" (Pathé).
"Madam X" (Goldwyn).
"Twins of Suffering Creek" (Fox).
"Fine Feathers" (Metro).
"The Midlanders" (Love).
"Crossed Climes" (Universal).
"The Ugly Duchess" (Goldwyn).
"The Thirty-Third Piece of Silver" (American).
"The Figurehead" (Selznick).
"Miss Hobbe" (Resbert).
"Wheelbarrow Webster" (Paramount).
"Na Liman Carter" (Fox).
"The Harmony Girl" (Metro).
"The Chester" (Metro).
"Civilian Clothes" (Paramount).
"The Man Who Talked" (Paramount).
"A Desperate Hero" (Select).
"The Sowing of Anderson Cree" (Select).
"The Man to Whom We Owe" (Paramount).
"Children Not Wanted" (Republic).
"The House of Toys" (American).
"Home on the Range" (Goldwyn).
"The Week End" (American).
"The House of Whispers" (Hodkinson).
"Millionaires" (Fox).
"The Test" (Compton).
"A Tokio Siren" (Universal).
"The Hose of Nome" (Fox).
"Pardners" (Selznick).
"The Lady of Lies" (Paramount).

Andrew Robson has been cast as Mr. Secor in the Rupert Hughes' production, "Scratch My Back," a talking drama, directed by W. Roy Barnes in the principal part.

Richard Tucker has been assigned to Reginald Barker's production of "The Branding Iron," Marlon Colvin, Joan Standing and Albert Rococco have also been added to the company.

Jack Pickford is making rapid progress in the direction of "The Treasure Island," a B. Fox release, and Mabel Normand is creating a remarkable comedy character in her interpretation of "Little Miss Princess," a photo-play version of the stage comedy by George Ade and Henry Blossom. These are among the Goldwyn activities.

First staged and now screened, Augustus Thomas' "The Silver Moon" is shining as brightly on the silver screen as upon the dramatic boards of Doris Kenyon is the compelling star of the presentation.

Mitchell Lewis rescued a girl who had fallen victim to an overturned motor near Metro's studio in Hollywood. A friend of the big star, asking a question about the incident, remarked:
"I hear you rescued a damsel in distress from beneath a Silver, Mitchell?"

Lewis smiled. "There wasn't much to it," he replied. "And, besides, it wasn't my hand with which I carved the large lady,"

Albert Payson Terhune, well-known contributor to newspaper "syndicates," has written an appreciatory letter to Miss Fisher who will be starred in by "Flying A" features. "The Thirtieth Piece of Silver" is the title. King Barger, one of Miss Fisher's in motion picture acting, will be Miss Fisher's leading man in the new presentation.

Edith Day, who is playing the leading role in "Children Not Wanted," is a forthcoming screen drama. Other members of the cast are Doris Kenyon, Robert MacLachlan, Jean Robertson, Ruth Sullivan and Lumsden Hare.

J. Warren Kerrigan will have as principal female a supporting cast in "The House of Whispers" Margery Wilson and Claire Du Brey.

Mile. Valeo, solo dancer with the Chicago Opera Company and Blanche Parks, a dancer in Ziegfeld's Midnight Frolic, both appear in the George Fitzmaurice production, "The Magnificent," for which film David Powell is directing. And don't forget Mae is "some" dancer her own self!

Bernard Durning, who has just finished his first starring picture, "The Gift Supreme," will be under another "Almonder Cree," in which Pauline Stark will appear as his leading woman.

Billie Burke has a habit. After finishing the scenes in each set at the Famous Players-Lasky studios she makes a careful survey of each piece of furniture, the rugs, hangings and book form in which she wants for her own home. Then she goes shopping.

Add to film millionaires the following stars who have just purchased homes in Hollywood, these two auteurs having invested a substantial sum of money, William S. Hart, a $25,000 residence; Cleo Madison, a $10,000 bungalow, and Wanda Hawley, who has invested in a lot, on which she will at once build a tidy little home for something like $15,000.

Having nearly finished "The Cheater," screen version of "Judah," May Allison is preparing for "Fine Feathers," her succeeding picture, by visiting the millionaires and medieval "players," system ("dub-dub") will be created by recalling that E. S. Willard and Marie Burroughs originated that Henry Arthur Jones play on the stage.

"Stop That Man," a stage play by George V. Hobart in which Robert Innes and Lily Damita is to be staged, will be produced by R. William and individualized by Myron Selznick and will be arranged for the screen as a starring vehicle for Owen Moore.

Frank Keenan's next Pathé play will be entitled "Dollar for Dollar" and will carry a moral lesson through its dramatic action.

Olive Thomas, with several members of her supporting cast in "The Flapper," with Alan Crosland, her director, and William Scully, as assistant director, is being held in Placid, N. Y., where exterior scenes will be taken.

Tarkington Baker, general manager of Universal City, has written for Harry Carey a scenario called "Can't Get There from Here," under the title of "Crossed Claims." Mr. Baker came naturally by his "story" talent. He was an accomplished newspaper writer and editor before he "took to pictures."

"The Flather," which will be made into a forthcoming Selznick production, was written by Albert Payson Terhune, who first published his work by Hentrich of London. Jack Dempsey is a serial star and must not be associated with this screen feature.

Hoot Gibson and Thelma Percy are leading a Universal company in the production of a western film romance entitled "Pardners."

Sixteen years ago Charles Hutchison, star of the screen serial "The Whirlwind," was leading man in the melodrama "Driven from Home," in which a moving pictures drove melodrama from the stage.

Bryant Washburn will have Margaret Loomis as leading lady in his screen revival of "What Happened to That Broadway burst comedy of other years.

"Next to motion pictures, automobile stealing is the largest one in Southern California," Albert Shelby "Vino," of the Metro scenario department, told the motion picture editor when he purchased a new speeder recently.
Samuelson Completes Sixth Production in Los Angeles; Gets Passports for England

G. B. SAMUELSON, the British film producer, who has just completed his sixth production within four months at Universal City, has been issued passports for England, and will leave Los Angeles with his entire producing personnel on April 6 for New York, his sailing port. Mr. Samuelson states that he will return to Los Angeles next fall to resume film production in America.

"California is an ideal place for a studio," he says, "and it is my hope to build a studio here some day, but at the moment my English interests require my presence in England."

"Desert Dreamers," which will be Peggy Hyland's next Samuelson feature, will be filmed partly in Egypt and partly in Paris, but the first destination of the Samuelson players after leaving New York, is Worton Hall, the English studio of the Samuelson company at Isleworth, England.

The six productions that have been completed here are "At the Mercy of Thieves," with Peggy Hyland; "Love in the Wilderness," with Madge Titheradge; "The Night Riders," with Maudie Dunham; "Her Story," with Miss Titheradge; "The Ugly Duckling," with Florence Turner and Maudie Runham; and "David and Jonathan," with Madge Titheradge and Campbell Gullan.

Harry Leonhardt Has Plan to Reduce Cost of Production

HARRY LEONHARDT, recently manager of the California Theatre, is responsible for the organization of a band of independent producers of film features in Los Angeles with the object of slashing the high cost of motion picture making. These producers will each keep his organization intact but all will work under one roof and will have one set of business headquarters, and one set of auditing and publicity offices. The business offices and headquarters will probably be established in New York, but the studio will be secured in or around Los Angeles, or will be built to accommodate the producing units belonging to the organization.

The producers who are now considering becoming members of the organization are Andrew J. Callahan, head of the Bessie Love Productions; Sam Kork, of the Katherine MacDonald Company; King Vidor, who is making First National features; D. N. Schub, head of the David Butler Productions, and possibly Louis B. Mayer, whose stars are Anita Stewart and Mildred Harris Chaplin.

One of the plans of these economists is the securing of a suitable studio, or perhaps the building of one, so that all the companies may be housed under one roof, which will result in a great saving of expense in production as regards properties, laboratories, costumes and certain local offices.

Rothacker Laboratory Going Up.

A. P. Miller, technical secretary of the Rothacker Film Manufacturing Company, is now in Los Angeles to confer with architects regarding the film laboratory-studio which will be built immediately upon the Hollywood property purchased last year by Watterson Rothacker.

The laboratory will have a 327-foot frontage on Sunset Boulevard at Van Ness. Mr. Rothacker is expected to come soon to Los Angeles, when a technical staff for the new laboratory will be engaged, as well as workers for the other departments.

Tarkington Baker to Produce.

Tarkington Baker, general manager of Universal, has announced his intention of becoming a film producer in the near future, or as soon as he is relieved from his duties with Universal. According to the announcement, Mr. Baker will go to New York to complete the organization of his company, after his successor at Universal City is appointed, and then he will return to make his productions in the west.

The pictures he will make will feature the story rather than the star, although all-star casts will be used. Two authors and two directors, whose names have not been made public, have been engaged for the Baker productions.

Christie Outgrows Old Studio.

The Christie Film Company, having outgrown the plant occupying the City block at Sunset and Gower street, which Al Christie started as the first motion picture studio in Hollywood, has branched out, and is acquiring property in the neighborhood of the original studio. The first piece of land acquired is three acres on Selma avenue, on which a big new stage is being built as well as street sets. The Christie company is also negotiating for another twelve acres near the present studio, which, now that the carpenter shop is completed, presents a solid frontage of buildings on Sunset Boulevard.

Edward Production Manager.

Harry Edwards, who has served two years as assistant to Al Christie in the direction of the Christie Comedy releases, has been promoted to the position of production manager of the Christie output, having charge, under Al Christie, of the productions of seven directors.

Lloyd Hughes in "Homespun Folks."

"Homespun Folks" is announced as the title of the second picture in which Thomas H. Ince will present Lloyd Hughes in the featured role, "Wheelbarrow Webster," which marks the first special production featuring Hughes, was completed this week at the Ince Studios in Culver City, and work on the new story will commence at once. Julien Josephson, who wrote many of the Charles Ray successes and Douglas MacLean and Doris May's recently completed comedy, "Shakespeare Clancy," is author of "Homespun Folks."

Lawrence Weber Here.

L. Lawrence Weber, theatrical and motion picture producer of New York, has come to Los Angeles on business connected with his motion picture interests. Mr. Weber is president of the Weber Productions, Inc., which is now filming Edith Hallor's picture, "Just Outside the Door."

Charles Christie in East.

Charles H. Christie, general manager and treasurer of the Christie Film Company, is in New York in the interest of the Christie film productions, and will, on his return,
THE MOVING PICTURE WORLD

March 27, 1920

have new announcements to make regarding future Christie pictures.

Abe Warner Here from East.

Abe Warner, member of the firm of Warner Brothers, now filming the Al St. John comedies and the Helen Holmes serials, has just returned from New York to confer with Jack and Sam Warner regarding the Warner productions and the purchase of a tract of land in Hollywood for a studio.

Tsuru Aoki to Go to Japan.

Tsuru Aoki, Japanese star, has finished her contract with Universal with the completion of her picture, "A Tokio Siren," and is leaving for San Francisco to work on the picture as the first step on her journey to Japan. Susse Hayakawa, Miss Aoki's husband, was on hand with her, says that his picture contracts will keep him busy for many months to come, so that he will have to postpone his visit to the Orient.

Completing First Pandora Film.

T. J. Shirley, manager of the Pandora Productions department of the Boyle Heights studio, announces that the first production of the company, entitled "The Crucifix of Destiny," is nearing completion. It is a large musical picture, and Wheeler Dryden is the featured player. Other members of the Pandora company are H. E. Wagner, cameraman C. J. Barber, and James Parsons, of the editorial department.

Clune's Broadway Changes Managers.

Clint Pedrick, who a few months ago assumed charge of Clune's Broadway Theatre, has tendered his resignation, and A. H. McQueen, with a long theatrical career behind him, will take up the managership of the house. McQueen has been identified with the motion picture industry since the days of the Bioscope, and has just recently returned from Government service with the U. S. Naval Aviation forces in France and England.

Studio Shots

THE ALL-STAR cast selected to support Betty Compson in "The Test" includes Clara Bow, Horace Logan, Alice Terry, Roy Stewart, Emory Johnson, Betty Schade and Roscoe Karns. Gladys Russell and her company have just returned from Flagstaff, Ariz., where scenes for "The Rose of Nomé" were made.

Earl Rodney has just completed a six-room bungalow which he has built with his own hands between the act of riding at the Christie studio.

Buddy Post, a young man six feet six inches in height, and weighing 325 pounds, will be starred in a series of twenty-six two-reel farces by the National Film Corporation.

William Russell and his company have gone to Fort Bragg to make location stuff for a new Fox feature.

Thelma Percy is leading woman for Hoot Gibson in "Partners," now being filmed at Universal City.

The Sterlings have purchased homes this week: Bill Hart, a $10,000 residence; Cleo Madison, a $10,000 residence, and Wanda Hawley, returning to Harts, upon which she will build a home.

Anna Q. Nilsson, Edwin Stevens, Ora Carewe, Josephine Tewson and Kate Parks have been engaged to support Eugene O'Brien in the Selznick picture, "The Figurehead." At present time a large proportion of the studio, technical and acting staff is at the West Coast, under the management of Harry Rapf.

Olive Thomas is now making "The Flapper," by Frances Marion. This feature, Miss Thomas' seventh for the Selznick film company, is being filmed in some of the finest scenery in the world. On the West Coast Eugene O'Brien is being filmed in John Lynch's story, "The Figurehead," the sixth he has made for Selznick. Claude Gillingwater is the leading man, and Alexander and Nate Waxman have just completed the work on the West Coast for the studio. The Rine Ince special Selznick production, "Out of the Snows," is also nearing completion.

The picture is a family affair. Mrs. Ince, who directed the picture, which is from a story by the Northwest by G. B. Lawrence, and Mr. Ince, also the producer. The production completion in the Selznick eastern studio is Willard Mack's "The Timber Wolf," directed by Burton George.

Four companies are working on the Her-beris Kaufman, Wanda Stirling, Korda, and John O'Neill productions, which are being made in the East. Among these are "Little Red Riding Hood," "The Faded Butterfly" and "Puppy Love." It is the intention to have all these productions complete before the first is released.

"Just Outside the Door," a Lawrence Weber production starring Edith Hallor, and which is to be distributed by Republic, is being made on the West Coast under the direction of George Irving. This is the third Weber production made for Selznick-Republic.

The third picture for National Picture Theatern, Inc., Lewis J. Selznick's co-operative organization, is "The Invisible Diver," following "Blind Youth." This is being made on the West Coast under the direction of Edward Slioman. Thus far one company has been occupied on the Goldwyn productions, which are being made in the Selznick studios, but an announcement states that in the near future two and later more Selznick companies will be producing this brand.

Myron Selznick's Producing Activities

Cover Extensive Field, Resume Shows

RESUME of motion picture activities reveals that Myron Selznick, of Sel- znick Pictures, has in full sway one of the largest production forces in the industry. The Selznick organization, which has been among those whose steady growth has increased its reputation of giving to the screen pictures that entertain and "create happy hours." The Selznick producing activities, under which come a large number of Picture Theaters subjects, cover a wide area. Two studios are used in the East and about an equal amount of space is utilized in California. At the present time a large proportion of the studio, technical and acting staff is at the West Coast, under the management of Harry Rapf.

"Well, Look for Yourself!"

Tsuru Aoki getting ready for scene No. 1 in "A Tokio Siren," being made by Universal.

CISCO, where he has been spending a short vacation.

Charles West has been engaged for an important part in the coming Marshall Nellan production.

Shirley Mason and her company have returned from a location trip to Santa Ana for the Fox picture, "His Harvest." William De Mille begins production in the latter part of March on "Conrad in Quest of His Youth," with Thomas Meighan, Kathryn Williams and Margaret Loomis in the leading roles.

Casson Ferguson will play the part of Raymond with Pauline Frederick in "Madame X" at Goldwyn.

Helen Howard, who has been playing in-génue parts in "Flying A" films, will be featured in a series of pretty comedies by the National Film Company.

William and Dustin Farnum are taking a two-weeks' vacation around Catalina Island in Dusy's yacht, "The Ding." Jack Dempsey and a company of cow-boys have gone to a wild spot in the Ten- cherip Mountains to make scenes for the eleventh episode of "Daredevil Durant." Ethel Clayton has just completed "The Ladder of Lies" under the direction of Tom Forman, and will begin work next week on "All in a Night" under Director Thomas Heffron.

Hal Rosson has left for New York City to accept a position as cameraman with International.

Colleen Moore's father, C. H. Morrison, of Chicago, has come to Los Angeles to make his home in order to be near his daughter, Bessie Love, who has recovered from the flu, now back at work in the Midlanders, her first independent production.

Florence Turner is being featured with Maurice Dekk坝 in the Selznick production, "The Ugly Duckling.

Shanna Billson, Lester Cuno and Charles K. French are playing in "No Limit Carson," the new Tom Mix picture for Fox. Margaret Moore will be starred in "Miss Hobbs," a Reart production, with Harrison Ford opposite.

Ludwig is leading woman for Wallace Reid in the Lasky production, "What's Your Hurry?" Jack Hoxie, supported by Lucille Rube, will start work on a new serial for National about April 1.

Seena Owen and Helen Eddy play the leading feminine roles in the American all-star feature, "The House of Wax," which May Allison has just returned from her third location trip to Santa Barbara for scenes for "The Chaser." Lewis S. Stone is playing a leading role in "Milestones" at Goldwyn.

Constance Talmadge and her mother are expected to arrive from New York this week. C. M. Franklin, who has been directing the Annette Kellerman picture for Sol Lesser, is seriously ill, and Nate Watt, his assistant, is directing in his place.

Selznick has completed his work as male lead in "The House of Toys," an all-star feature made by the American Film Company at Santa Barbara.
United Artists Official on Exchange Tour
Finds Business Excellent in Chicago

RALPH O. PROCTOR, assistant general sales manager of United Artists Corpora-
tion, made his first stop in Chicago last week on a tour of the exchange cen-
ters in the United States, the main objects of the tour being to complete arrange-
ments for the first run showings in the various territories and to consult with branch managers on business conditions

In an interview he stated that he found business excellent in Chicago and that pros-
pers are being realized that the show is doing in the city until Sunday night, March 14,
when he left for Minneapolis. There he will spend three weeks, during which most
of his time will be devoted to the organi-
ization of the local force for the opening of the Auditorium Theatre, which will take
place Monday, April 5.

Charles Branham has been appointed
manager of the Auditorium. Mr. Branham
has been manager of the Strand Theatre
in Minneapolis for Thomas Saxe, after-
ward manager for Ruben & Finkelstein, also manager of the Majestic Theatre, De-
troit, and later general manager of the S.
A. Lynch Theatre circuit, in the north, so that he brings to the Auditorium ripe
experience and the knowledge required to
conduct the business of a thoroughly mod-
era picture theatre. Mr. Proctor says that
he is a very able man and that he is con-
sidered one of the best equipped managers
in the country.

Orchestra of Thirty Pieces.

An augmented orchestra of thirty pieces
will be used at the Auditorium, and the
aim will be to give patrons thoroughly
modern presentations of moving pictures,
with artistic respect to musical interpre-
tations and the creation of the necessary
atmosphere for each picture.

The Auditorium will have a seating ca-
pacity of 2,590, and four shows will be
given daily. The prices will be 25, 35
and 50 cents.

"Pollyanna" has been selected for the
opening and it will be followed by a well
selected short-reel program at each show.
Mr. Proctor will go direct to Seattle
from Minneapolis, early in April. Thence
he will visit, in order, Portland, San Fran-
cisco, Los Angeles, Salt Lake, Denver, Kan-
sas City, Dallas, Atlanta and Washington,
before reaching the home office in New
York.

United Artists' next release will be Mack
Sennett's five-reel feature, "Down on the
Farm," in which Louise Fazenda, Ben Tur-
pin, the dog comedian, "Teddy"; the cat
comedian, "Pepper"; the "boy," and the
entire assemblage of Mack Sennett's com-
edy animals will join in their merry antics.
The release date of this promised scream is
fixed for April 25.

The second of the forthcoming releases is
"Romance," which features Doris Keane,
who has been giving for three years in the stage
version in London, one year in New York;
six months in Chicago, and for an extended
run at Boston.

"Romance" is considered one of the
best—-if not the greatest—stage plays as
yet adapted for moving picture use, Mr.

Proctor states, and the picture rights cost
$125,000 in real money.


The third of the coming releases is
"Mollycoddle," in which Douglas Fairbanks
will be the star. It is promised that this
will be Fairbanks' picture, of pro-
nounced western atmosphere. "Mollycoddle"
is based on an original story, by the
star himself, and will be released May 30.

The fourth of this highly promising se-
ries of releases is "Op O' My Thumb," adapted
from the stage play of that title by James Berry. It is scarcely neces-
sary to state that Mary Pickford will be the
star. It will be completed in the near
future and will be ready for release this spring.

D. W. Griffith has just purchased picture
rights to "Away Down East," from William
A. Brady, and will produce it at his new
studio in Mamaraoneck, N. Y. He will start
work on the picture at once and will have
it in readiness for release early this summer.

Louise Glau S Greets Friends.

Louise Glau, the well-known star of
a number of Thomas H. Ince features and
now under the W. W. Holfinson banner,
stopped over in Chicago, Monday, March
8, on the trip from New York to Los Ange-
les. She presided at a luncheon given in
her honor at the Hotel Sherman. Her
forthcoming picture will be "Sex," to be
followed by "Love Madness."

The Christie Film Company
Will Enter the Feature Field

CHARLES H. CHRISTIE, general man-
ger of the Christie Film Company, and
had a one-day visit to Chicago, Wed-
nesday, March 10, on his way back to the
Los Angeles studio, after spending three
weeks in New York. When seen he said
that the Christie company recently de-
cided to produce five and six-reel features.
Work on the first of these will be begun
in May and it is expected that the pic-
ture will be ready for release in Septem-
ber. Mr. Christie was silent on the name of
the star and the title of the feature.

In the meantime, Mr. Christie and two-reel
comedies which have made him famous will
not be slighted, nor will they be lessened
in output because of the new project. On the
contrary, Mr. Christie promises that they
will be improved.

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in further developing the business of the Chicago office from the promising condition in which it had been left him by his predecessor, Frank B. Rogers, who was promoted to the position of weighting manager of the middle western district. His strong personality and his uniform courtesy to people in the trade have been weighty assets to the force in Chicago territory. His new predecessor, Frank B. Rogers, has been district manager for Pathe in the middle west for the last seven years. He started as salesman in the Chicago office and worked in Wisconsin territory. There he increased the business so successfully that a Pathe office was soon established in Milwaukee and he was appointed its manager. He retained the position until he succeeded Mr. Eschmann in the Chicago branch.

Is Given Traveling Bag

During a brief lull at the banquet, W. W. Anderson, assistant manager of Pathe's Chicago office, made a happy little speech presented Mr. Eschmann with a large and handsome traveling bag, the gift of the Pathe salesmen's organization. Mr. Eschmann, who was much affected by the honor, replied in a short heart-to-heart talk.

In addition to those already mentioned the following salesmen were present: W. B. Franks, Stanley Waite, E. Mordue, T. G. Meyers, A. G. Spencer (feature salesman), Harry Corbett, T. G. Gillick, G. Leikko, D. R. Davis, C. Koeppler, G. Davis, Frank Harris, F. B. Wathne, B. E. Wilkes and A. F. Hickox.

Big Hit Made by the Opening Episodes of “The Lost City”

PRE-SHOWING of the first three episodes of “The Lost City” was given at the Red Rock in Chicago. Five managers were present at the luncheon prepared by Celebrated Players for the occasion. Due to the fact that “The Lost City” serial has been produced by William S. Selig, the originator of “The Adventures of Kathlyn,” the first serial picture ever produced, and the first picture made in Chicago, December 29, 1913, over 400 guests were present. These represented film exchanges in the city, exhibitors, theatre managers and people well known to the trade.

Among those present were Aaron J. Jones, the Ascher Brothers, Lubliner & Trinz, Andrew Karzas, Max Balaban, Frank Schaefer, M. A. Choyksny, Sam Kohl, of the Western Vaudeville Managers Association; Messrs. Finn and Ascher, of the Finn & Heiman Circuit, etc.

Sidney Smith, the famed creator of “The Gumps,” was an especially honored guest. On request he gave a clever, impromptu exhibition of his art as a cartoonist and kept the large gathering in hilarious mood by his good-natured caricatures of several well-known people present.

The first comedy of “The Gumps” series, "Andy's Dancing Lesson," followed Sidney Smith's exhibition and made a great hit, notwithstanding that many of those present had seen it at least three times.

J. L. Friedman, president of Celebrated Players Film Corporation, holds U. S. rights for the distribution of “The Gumps” series of comedy serials. The following franchises: Minnesota, North and South Dakota to the Merit Film Corporation, Minneapolis; Oklahoma, Texas and Arkansas to the D. Lewis Film Corporation, Oklahoma City, and Colorado, Utah, Wyoming, Montana, Oregon, New Mexico and Washington to Supreme Photoplays Corporation, Denver.

Three Big Picture Theatres Are Planned for Chicago

CHICAGO is now in the midst of such vast improvement enterprises on her own behalf that what would have excited unusual comment a few years ago in the matter of picture theatre construction now excites but little interest. And this is not to be wondered at, as the city recently voted the stupendous sum of $10,000,000 to be devoted wholly to city improvements and the beautification of the lake front on a vast scale.

But the growth of the city of Chicago from 1829, when it had an estimated population of 30 souls, to 1920, when the census is expected to show a population of 2,800,000 is scarcely more amazing than a comparison of the first picture theatre in Chicago, the Electric, opened in the fall of 1905, on the northeast corner of State and Harrison, with the big modern picture theatre that is now being built at the southeast corner of State and Lake, at a cost of $50,000,000.

The old Electric Theatre was, in fact, a transformed restaurant, in which John R. Thompson made his first venture and success in that line. One was lucky to standing room in that place and the floor upstairs took up too much room and the show only lasted about five minutes, at five cents admission.

During the week of December 27, 1920, announcements were made of the building of three new picture theatres in Chicago, at a combined cost of nearly $2,000,000.

Schoenfeld & Sons, 29 West Madison Street, who are operating a chain of five theatres, will construct a new theatre and hotel building at Hyde Park boulevard and Blackstone avenue, at a cost of $1,000,000 and seat 8,000.

The Brighton, at Archer avenue and Forty-second street, costing $250,000, will shortly be in operation.

Joseph A. Schaffer, publicity director of the Ascher Brothers circuit in Chicago, and president of the Palais Royal Theatre Corporation, announced plans for a new theatre at the corner of Kedzie avenue and Ainslie street, to seat 3,000 persons and to be known as the Palais Royal. The estimated cost is $200,000.

Officers and Directors of M. P. Theatres, Inc., Meet Here

A MEETING of the board of directors of M. P. Theatres, Inc., was held at the Hotel Morrison, Tuesday, March 16. The members of the board are all men of big business interests who are making picture theatres throughout the United States.

J. A. Berst, president; Milton Goldsmith, treasurer, and A. E. S. Aschmann, secretary of the organization, came on from New York for the occasion.

Reports Heavy Business on “Mystery of Yellow Room”

H. WILLARD, manager of Reelart's Chicago office, informs me that “The Mystery of the Yellow Room” is going over splendidly in Chicago territory.

He visited South Bend and all the other important cities in Indiana recently and found business booming everywhere. The theatre demand in the Hoosier State is particularly at bright, clean comedy dramas. While in South Bend the La Salle was showing “The Stolen Kiss” to capacity packed houses for ten weeks running at its height. Constance Binney, the Reelart star, is very popular in this feature in South Bend, just as she is as a dramatic actress.

“The Luck of the Irish,” an Allan Dwan production, is the next Mayflower special and is now ready for release in the cornet territory. “Bookings for this picture are very satisfactory to this office,” said Manager Willard. Its first appearance in Chicago will be at the Rose and the Playhouse. This picture had a most successful run at Grauman’s Theatre, Los Angeles, where it was first shown a short time ago.

Bert Gottlieb, Lane Court, a Three-in-One Manager

THE Lane Court Theatre has found a monopoly, though perhaps not generally implied, of the reduction of employees without reducing the amount of service obtained. And speaking offceer of Bert Gottlieb, who if given a chance to answer that glaring question now being flaunted in filmdom—Who’s Your Servant?—would come back with “Three-in-One and Gentlemen, specifically its manager.” But there being no particular occasion to speecheveryone knows Golliwog and his staff are taking the less direct but equally effective method of making their patrons aware that the purpose of the Lane Court is to serve. For there is a what-can-
I-do-for-you? air in the manner of every employee who comes into contact with the public. And it might be added, though rather unnecessarily, that the Lane Court is prospering.

However, what we started out to say was that Manager Gottlieb can wield a brush, or a violin bow as well as he can the glad haid. One year ago, when he was found and contracted for by Ascher Brothers, he was compelled to use his brush to do a rose lobby to the orchestra pit, where he now frequently, though not regularly, repairs for the purpose of playing a little Mendelssohn for or for taking the place of the usual conductor, Miss Irma Heinz. The Lane Court orchestra boasts of quality rather than size. It consists of five pieces played with care and art. On Wednesday and Sunday evenings song recites and vaudeville specialties are programmed.

The Lane Court is just across the way from Lincoln Park, on Center street, in a pleasant neighborhood. Its patrons are "regular" and among this, lend an atmosphere of their own to the theatre, easily noticed by a casual visitor. Babies, youngsters, and flappers are always to be seen in large numbers, which probably accounts to some extent for the fact that this theatre's patrons are an enthusiastic lot.

Frank Cook Says Conditions in Milwaukee Are Very Good

FRANK COOK, manager of the Strand Theatre, Milwaukee, was seen last week during one of his booking trips to the city, and described business at his theatre as "simply wonderful." The conditions in Milwaukee generally he pronounced very good.

The Strand runs from 11 a. m. to 11 p. m., continuously, charging 35 cents for all seats, which number 1,400. They are all on the ground floor. The open market policy is followed in making bookings, which are all made by Manager Cook himself. Goldwyn, Realart and the tag teams, Lubin, Kalem, Trinz, Jones, Linick & Schaefer, Ascher Brothers, Balaban & Katz and Andrew Karzas were among the first to join and they were quickly followed by scores of individual theatre owners, who follow the lead of the big ones.

Dallas and Philadelphia Run Second

Dallas and Philadelphia offices are expected to reach their quota in six weeks. Although Chicago is the first territory to reach its quota in National and Dallas and Philadelphia quotas are practically the same, the Big City's last two weeks have been far behind, as shown by the last seven months of National's present rate of distribution the United States will have reached its quota.

Dearborn Theatre Faces More Promising Future

THE Dearborn Theatre on West Division street, took on a new and hope and new owners last February. At that time it was sold by Conco Bros. to Fran Ward and Lewis La Rose. The plans of the new managers for better pictures, better music and a better theatre promise to put the Dearborn on a new basis, namely, to command the interested attention of the somewhat indifferent neighborhood, and to offset the prevalent reputation that the theatre had fallen into a rut. This is one of the older houses, built about seven years ago. It is advantageously located about one mile from the loop, and having no deadly rivals in its very restricted district, it would seem, a successful future.

Bigger Pictures Promised.

Bigger productions and a greater number of "suppers" will be presented. Additions will be made to the orchestra which will be the choice of the somewhat disabled organ previously used. The entire interior will be redecorated. An indication of the new plan for showing special features had been noticed last week when "The Copperhead" (Paramount) was shown. A well-planned, a well-played musical accompaniment was furnished.

The Crown Theatre Survives Period of Hard Competition

THE Crown, one of the older, less pretentious houses on the southwest side of Chicago, is one of the several that has survived the struggle of competing with one of the newer, expensive theatres that was unceremoniously planted under its very nose two years ago. The first year of existing under such conditions is said to be the most trying, as those who go among the theatre owners, Otto Linden, manager of the Crown, which is owned by John Bobeng, proprietor also of the Armitage, explains. The plans are that every theatre, whether first or second, where to be found movie-frequenters with whom it is first, last and always "picture"; not theatre, not star, not music, but pictures. On this basis, the Crown policy is keeping above by exploiting a line of bookings almost incomparable with admission charges (seventeen cents for adults; eleven, for children).

National Picture Theatres Nears Quota; All Big Chicago Chain Theaters Booked

Following the release of its first subject, "Just a Wife," it is disclosed that the second venture of Lewis J. Selznick is president, is nearing the 100 per cent. quota mark in all sections of the country. That this company, or the exhibitor organization is entrenched strongly throughout the country is an assured fact, judging by the announce-ment this week from the New York offices. Chicago, the home base, has reached its quota in National Picture Theatres. In this territory "Just a Wife" will play into the last few of the National franchise holders whose combined rentals, based upon the picture's total cost, will show a decided profit in that territory to the company. Production was evidenced last week when "The Copperhead" (Paramount) was shown. A well-planned, a well-played musical accompaniment was furnished.

Frank De Mille

Re-elected director general of Famous Players-Lasky.
The issue of Moving Picture World dated March 26, 1910 was not conspicuous for anything savory of greater newsworth than its predecessors. News there might have been, but it didn’t get into the pages of the World.

Very likely the scarcity of press agents made for paucity of news—but, ten years later, if tradepapers depended for NEWS solely upon the publicists the World of today would be just as flat and lifeless as it was ten years ago. Getting NEWS out of a film organization (via the publicity department) equals the amount of comfort the “wets” are deriving from Amendment No. 18.

But there was a flicker of light even in the darkness of ten years. Thanhouser had just brought New Rochelle into the limelight and one Bertram Adler was assigned to the job of publicizing the new brand of “Independents.” Bert (we can’t get used to the “Bertram” thing) entered the game when “publicity,” seemed to consist in writing the synopsis of a film and sending it to Moving Picture World. “Without Fear or Favor.”

To carry advertising the World was compelled to have text matter, hence the ease and grace employed in making up a page with the plural of “film synopsis” and some editorial expressions as the main element of its reading matter. Into this situation, we repeat, Bert Adler stepped—and promised to wreck the whole scheme.

Bert stepped right out—and wrote an editorial for the World captioned “The ‘Free-Usher’ Evil.” Just what the “evil” was we know not—unless it might be the evil of a press agent writing editorials for tradepapers. But Bert was breaking into the news—mentioning names of Thanhouser employes, for instance. “Who are the Thanhouser producers?” was a question Bert asked himself in “Thanhouser Notes.” And right back at himself Bert said:

“We are glad to tell you, Barry O’Neil, late a Klaw & Erlanger producer, is one, and Lloyd B. Carlton, formerly with the Frohman forces, the other. . . .”

Frank Crane portrays “St. Elmo” and Anna Rosemond is “Agnes” in the Thanhouser “St. Elmo.” . . . The little toots in ‘The Actor’s Children’ are Orilla Smith of New York City and Yale Boss of the same place.” Thus Bert Adler began to break with something that, at least resembled, NEWS. Now he’s with Realart—exploiting.

Lubin in New Quarters.

The new plant of the Lubin Company, Philadelphia, was pictured in a half-page cut. There was a considerable description—but nothing like the “novelization” that now comes to tradepapers when studios are the text. A. D. Hotaling was “field director”—just back from Nassau with a company unnamed and unidentified.

“Bill” Steiner was the subject of an interview. Same “Kid” Steiner making independent productions, circulating them and sawing wood always putting the dust in the safe deposit. Interviewed ten years ago, “Bill” was asked how long he had been in the business:

“Fourteen years, was the reply. Figure it up and get ready for ‘Bill’s’ silver wedding—just a year away.”

Von Ronkel Monopolizes a Good Word.

From Chicago it was made known that I. Von Ronkel, of the American Film Service, had obtained “a permanent injunction against James L. Reilly and Charles F. Pugh, of the American Film Exchange (with headquarters in Pittsburgh) restraining them from using the word ‘American.’” Guess the injunction petered out later on as several kinds of people have been tossing the word around indiscriminately within easy memory.

The Mayor of Wilkes-Barre, Pa., refused to allow showings of films in his fair city—fair in many things, not including Sunday observance. He preferred to have the coal miners, up for air, loaf around the street corners and shoot cut-glass at a mark.

Pathé, Paris, Joins the “Wets.”

Figuring by the picture that appeared, illustrating the event, the Seine had decided to make the Pathé plant at Joinville le Pont, France, a Baptist institution. Flood that raised the Seine until it lapped the eaves of moving picture buildings and many of the films (that pictured long loaves of French bread in dramatic action) cost hundreds of thousands of dollars (and beaucoup francs) before the waters drained off and let work proceed.

“Max Linder was one of the last to leave the plant and waded three quarters of a mile to his waterlogged home before he finally left the factory.” Surveyors who have been through West Fifty-fifth Street, City of New York, predict that the Fox Studios are likely to be inundated with water, garbage and ashes as the mass starts moving down hill toward the Hudson when gentle spring breaths on the work left undone by the Tammany hosts in our fair city. The Paris flood of 1910 should be warning enough.

“The Goods” on Sam Spedon.

Here is shown Sam Spedon, handing the first message that ever started (no saying it finished) from studio to studio via transcontinental motor journey. Sámed was “Keeping in Personal Touch” with tradepapers ten years ago as a “publicist” for Vitagraph, in Brooklyn Borough.

It will be observed that Mr. Spedon has not changed a wrinkle—as he passes from exchange to exchange. He con- cise items of interest that appear weekly in these later and newser issues of Moving Picture World. Give an eye to Samuel as he delivers the papers in the energetic.

Another youth of current interest and importance to the current film era is to be mentioned, without illustrating—Joe Lee, who ten years ago was running a flock of concessions at Wonderland Park, Revere Beach, Boston. Here it was that Josephus put in the foundation of his life-work as a searcher and exploitationist. Educational Films now reap the benefit of Joe’s training behind soft-drink bars by the sad sea waves.

What were YOU doing ten years ago?

W. K. H.

Picking Up Some Loose Ends.

In a recent issue pictures of the first “movie” were shown on the same page with this throbby record of a lusty infant’s career. Brett Page now shows his interest in the upshot of all gimmickry in film reference was not made, at that time, to Alexander Black, who produced “Miss Jerry” as the first photoplay.

“Like painting a picture of Pike’s Peak,” says Mr. Page, “without its front name with the ‘explanation’ caption: ‘A peak near Denver discovered by some old chap in the long ago’.” Climbing matters and coupling Alexander Black with his work, Mr. Brett proceeds:

Explaining the First “Movie.”

“The first picture plays, beginning with ‘Miss Jerry’ in 1894, were projected with a special form of dissolving stereopticon using registered lantern slides. These slides were ‘stills’ in the technical sense, but being registered stills they produced an effect of slow motion in changes of three to five per minute on the same optical principle that the registered images of a motion picture produce their effect of full motion in fifteen or sixteen changes per second.

“By a mechanical attachment to the lantern, the first picture plays in full produced the effect of a rising curtain, and by means of the double lenses vision or ‘flash back’ effects were freely introduced. The author (who was also director and photographer) stood in the dark and spoke for all the characters—as he put it, he ‘said everything he couldn’t make the picture say.’"
Advertising and Exploitation

By Epes Winthrop Sargent

Tennessee Manager Offers Pad Calendar Instead of More Usual Arrangement

ALTHOUGH the monthly calendar has been a favorite form of advertising for many years, it seems to have remained for L. W. McCuan to have worked out a daily pad calendar in place of the month-to-a-sheet form commonly used. In his first effort Mr. McCuan has made the mistake of using too small a type face for the date, so that a calendar should first of all give the date clearly, or it is of little use as a calendar. This card is 3½ by 9½, white stock printed in blue, with the date pages about 2 by 3 inches.

The first page is taken for a personal guarantee, as shown in the reproduction, and the Sunday pages talk of the good things to come Monday, but the others are given to an announcement of the current offering and put it right where the recipient will get the message the proper day. This overrides the handicap of spreading the entire month at a glance. That gives too general a survey of the subjects. With the daily sheet pad the story is advertised particularly the day it is shown. In future issues we think a monthly change of cut would be to advantage, as a portrait will give the sheet a better chance of a showing. Mr. McCuan runs the Kozy Theatre, Dresden, Tenn., and is another example of the hustle of the small-town managers.

Clutching Hands Take in the Coin

THREE clutching hands surrounding a poor and presumably innocent young thing form the attractor of the 24-sheet gotten out by Arthur F. Beck for his Pathé-Distributed serial, “Trailed by Three,” and not only typify the story but probably will rake the money into the box office with its suggestion of lively action.

Loew’s Cleveland Theatres Employ Clever Schemes for Chain Spaces

TAKING a full half-page for Loew’s Euclid is a regular stunt with M. A. Malaney, the publicity manager, but the other day he evolved a new idea for the other four Cleveland houses. He took pictures of the interior and used them as attractors for his Sunday announcement and the result was an advertisement very much out of the ordinary. Anything new will catch the eye and Mr. Malaney spread himself this time, for the Euclid space reproduced the double page for “On with the Dance” recently used in our advertising pages; the one showing a bird’s eye view of lower New York with the locations of the story marked. The cut shows up well, but the actual newspaper reproduction is too dark, yet even at that we think many readers took the trouble to study it out. It was at any rate, something new and striking and Mr. Malaney achieved the well-advertised 100 per cent.

Combination Program Suggests Clever Tack Card to Kentucky Show Hustler

T. A. MILES, of the Eminence Theatre, Eminence, Ky., figured it out that there was not much use in having a specially good program if the people were afraid of the flu. He had booked Bert Lytell in “It’s Easy to Make Money,” and Fatty Arbuckle in “Moonshine.” By combining the two titles he got out an unusual tack card, 9 by 14 inches. The titles were the only type on the card other than the “with” which connected them, and all over town the message stared possible patrons in the face.

For a moment no one knew what the big idea was, but gradually

IT’S EASY TO MAKE MONEY WITH MOONSHINE

Here’s a Clever Tack Card.

A 24-Sheet for a Serial.

A Novel half page display from Loew’s Cleveland theatres.

A 24-Sheet for a Serial.

Stuart Holmes
Miss Frankie Mann
TRAILED BY THREE

Pathe

A 24-Sheet for a Serial.

Stuart Holmes
Miss Frankie Mann
TRAILED BY THREE

Pathe

A 24-Sheet for a Serial.

Stuart Holmes
Miss Frankie Mann
TRAILED BY THREE

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Stuart Holmes
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TRAILED BY THREE

Pathe

A 24-Sheet for a Serial.
Here Are the Chaplin's Teamed Up Again

it dawned upon them that the theatre had plays with these names and the newspaper advertising and screen slides hooked up with the same gag. As a result Mr. Miles did a better business than he had since the flu scare hit the town and he not only made money on the day, but he got his people back into the habit of coming to see the show. The Arbuckle title worked hard when it first come out, but this combination might have been made to order. It simply carries out the point so often made that if you can get a laugh you can get a sale. One good laugh is worth a hundred superlatives.

—P. T. A.—

Gaumont Offers a Really Artistic

24-Sheet for "Husbands and Wives"

G
tting away from the usual run, the Gaumont Company offers a 24-sheet for "Husbands and Wives" which is an artistic accomplishment and worthy of comparison with the best lithographs to date. The design at the left is from a painting in the Metropolitan Museum of Art, New York, while the scene sketch on the right bears comparison well. An effort has been made to get something out of the ordinary, and in this the artist has been very successful.

—P. T. A.—

Unusual Hook-up Page Limits Ads to

a Single Line of Merchandise Only

A
lthough it would seem that all of the changes possible had already been run on the hook-up page, the Regent Theatre, in some unnamed town found a new one for "Other Men's Shoes." The total display is only a cross page fourteen, but it carries seven advertisements of as much shoe stores, and a new form of contest.

A Hook-Up Page Devoted to Shoes.

The original hook-up page was for Mary MacLaren in "Shoes," and we seem to have gone around the circuit and back again to the starting point, though the first hook up was not limited to shoes but carried other displays. We think that this is the first hook-up limited to a single clearly defined line, and as such it is a novelty. If this hook-up craze keeps on we shall presently find green goods dealers and counterfeiters hooking up with "It's Easy to Make Money."

—P. T. A.—

Type and Script Combine Well in This

Display for Lyric from J. L. Johnston

D
ffering from his usual advertisement with the use of a design frame, John L. Johnston combines a script title with type talk very effectively in a seven-column display, but we think that it would more to play up Walthall than to give the play so much greater prominence. People know Walthall and do not know the play. The title means little but the stars means much. We think that Mr. Johnston overlooked another bet when he printed the text of the confession. The confession is an essential of the plot and should have been held back. A sketch of the paper with the text suggested rather than written would have been more to the advantage of the story, but Mr. Johnston has done so much good work of late that he can slip a little and still have a big balance on the right side of the ledger.

—P. T. A.—

Mr. and Mrs. Chaplin Are Touring the

Theatres in Company As in Honeymoon

J
ust after the marriage of Mildred Harris to Charles Chaplin was announced, almost every theatre in the country took a whole at the "Mr. and Mrs. Chaplin" announcement, and created a boom in the Chaplin re-issues. The stunt seemed to die out and was forgotten, but Barney Goodman, of the Frolic, San Francisco, dug the idea out of campmor the other day and got a Chaplin re-issue to run with Mildred Harris in her latest jewel, "Forbidden." The stunt seemed to be dead, but evidently it works as well as ever and will stand a revival if it has not been used within six months. Good old schemes die hard and sometimes the oldest are the best.
Mr. Ramsey Makes His Big
Play Before His Opening

HOWARD G. RAMSEY, of the Royal, El Dorado, Kansas, sends in so much good stuff that it is not possible to use it all. He is not afraid of space bills if he thinks he can get his money back, for he knows that if he can sell one ticket more than the advertisement costs he is making a profit on his direct work and getting the benefit of the moral effect which comes from large spaces. He does not always take full pages, but he does believe in making a big splash on Saturday for his Monday openings, and this full page for Anita Stewart in "In Old Kentucky" shows what he can do. It will be seen that he knows how to make up a full page display without crowding, and he gets lines from other houses, but the text is good. It does not advertise any particular film, but your house should be made a headliner some times, and this copy will work hard for you. It pays to make people realize the advantage of a picture theatre, and it often does you more good than a page splash for a single subject, for the effect you create does not apply for a few days, but keeps on going.

—P. T. A.—

Stammer Cure Hooks Up
with Motion Pictures

LOOK-UPS have been suggested for about every line, but this advertisement from a Boston paper offers the limit in this form of advertising, we think. It was run in the Sunday issue the same week the Ray picture was advertised.

You can now afford to STAMMER

See "ALARM CLOCK ANDY" played by
Charles Ray

Advertised for 48 (Free) Illustrated 200 page book
"The Origin and Treatment of Stammering"

The Lewis Brothers, Chas. T. Dorsett, Mich.

A unique hook-up.

Tided first run, and was in the dramatic advertisements and not from a Boston paper." As the school is located in a middle western city, it is to be presumed that other cities carried the same copy. All of which should give our Rambler rich suggestions for new title hook-ups.

—P. T. A.—

Two-Color Work Calls for
Very Skillful Handling

WITH a second color being used more and more for Sunday advertising, a study of color effects becomes essential. Lately we showed a display from Charles R. Roediger, of the Rialto, Tacoma, and commented upon his handling of the red used to give strength to his display. He sends in another example, not quite so

good, and yet well worked. The entire five fulls will not reproduce to advantage, but this cut of the key plate will give the idea. The picture is the Fannie Hurst story of "The Day She Paid." It is all black save for the head, the hand of the devil and the dice. Below the title of the serial is printed in red and the house signature is in black overprinted in red, which gives an unusual

ly good effect. This is particularly good because there is a tendency to print the important lines in the color and almost always the color fails to be strength of the black and the value of the display is weakened. By overprinting you get both the value of the color and the strength of the black.

Going a little deeper into the subject it should be remembered that more than one trade of color can be had through the use of a benday or other stipple or a series of lines, the depth of the color depending upon the width and closeness of the lines. In no case should the color be overplayed or the full value be lost. Often a single splash of color will be more effective than a more generalized one, but the temptation is to use too much of the color, since it is being paid for. Mr. Riediger also gets out some good lines. The story is "Fannie Hurst's vivid panorama of models and morals in pre-prohibition New York," and "A daring story delicately told. Every woman owes it to herself, her daughter, even her sex, to see this tremendous upheaval of the human soul." Wouldn't that get your dime or quarter? We'll own up.

—P. T. A.—

Clever Handling of Full
Page Works Double Duty

ALTHOUGH full-page displays for Harold Lloyd comedies have ceased to be novelties, this full from the Waldorf, Lynn, Mass., offers a new kink worth remembering, for it advertises two Lloyd comedies and rings in Pollyanna as

A Full Page from Howard G. Ramsey.

a pretty result, though the composer has done better with some smaller spaces. He ran the attraction for four days and in addition to six regular shows he ran a complete performance starting at ten o'clock each night, which is about equivalent to a milkmen's matinee in a larger town. He got twenty-eight shows out of four days. A three eights is along somewhat similar

"For That Tired Feeling"

you need the Roy of Treatment. The treatment that works straightens out the tangled threads of thought. That suffers down the harsh and dyspeptic nerves of the day. It has done General Quinn and his army of twenty beat marked methods. It treatment that makes for comfort-

able evenings, pleasant thoughts, happy hours, and a little more en-

thusiasm with our lot. The treat-

ment we all need and we make our way through this world, noth- ing multiform of revelation and de-

pression called "Life."

Three Eights Solely for the House.
the advertisement for "The Lone Wolf’s Daughter." Three different cuts are used, yet they do not seem to crowd the four fourteens. This seems like a casual arrangement, yet evidently it is the result of careful study because it does look simple. The treatment of the single cut in the three sixteens is as good in its way,

Two good studies in cut placement.

effect of having to use up the scanty supply of the old material.

Got the Story Over with Talk

SELLING the play by talk counts for more than title. The Randolph Theatre, Chicago, carried "The Greatest Question" with small spaces, but big points. Of course full use was made of Griffith's name; but the stress was laid upon the greatest question and this was differently put in each display. Large spaces were not taken, for even the large Loop theatres are not generous in their advertising displays, and the largest space was a double twelve, but "Why does the Creator put brutes and children into the same world?" with a four point enlargement on this question sold more tickets than a larger space merely announcing the play. This was only a fifty lines, double, yet it carried about an inch and a half of display, a cut matching the question and this talk:

The Brute and the Child—he driven by an uncontrolled impulse—she by that age-old instinct of feminine self-protection. Neither reason when impulse drives. Why does the Creator put brutes and children into the same world? And having placed them so to struggle and suffer because of each other—has He not placed a greater compensating power at the disposal of suffering humanity.

This is getting about all that can be had from so small a space and making brains take the place of column inches.

Obscure Lettering and Reduction Hurt Display

A PARENTLY this two fours from the Colonial, Detroit, is a reduction from a larger design, but it’s a question if even the large design showed the title clearly. Out of four persons to whom this display was shown, only one recognized the name below the line. It’s the title. One called the title "Everybody's Pal," and the others gave it up. That "Imp" looks

A New Six Sheet for a Reissue

BERT ENNIS sends in a photograph of a new six-sheet gotten out by the Vit-

cer Kriser Film Features for "Chap-

lin's burlesque on "Carmen." It is done in bright colors and the scene selected gives a good idea of the general style of the offering and is quite in character. New paper for reissues is becoming a regular feature, but this is attractive above the usual and gives the manager a chance to

work with up to date material instead of having to use up the scanty supply of the old material.

—P. T. A.—

A Large Space Effect in a Double Column Drawn Ad

GETTING an effect in a large space is merely a matter of having the room, but to get an art effect in a double column eighty-five line ad is something of an accomplishment, yet J. A. Partington, of the Imperial, San Francisco, got a capital display for "On with the Dance" and

An Effective Display in Small Compass, probably could have done no better in a much larger space. He knew better than to have the figure drawn to fill the space, and between the line effect and the black circle he got a more distinct showing than some treatments would have yielded in a three column space. Eighty-five lines is virtually a six inch drop, and that does not give much chance for fancy art work, yet Mr. Partington made his display stand up and got a big space for twelve column inches.

Crowded Through the Drifts

ONE of the best pieces of advertising we have seen lately was a front page picture, apparently a news feature, showing the line in front of the Empire Theatre in Portland, Maine, waiting to see "Pollyanna." Any crowd willing to wait on the street in the weather they were having in Maine about that time is a better advertisement than any quantity of talk about the picture itself, and getting it on the front page was something of a stunt. There were no advertising lines to detract from the effect, merely a 24-point caption.

A Two Fours in Which the Title is Almost Wholly Lost Through the Reduction of the Cut

more like a box than it does like a title until you know what it is, when it becomes clear enough. Without an explanation it makes a first class picture with intending to be such. Titles, most particularly short one, are best displayed in type or in lettering in imitation of type, and it should be free from all confusing design. Drawn designs give some curious effects, but this is one of the worst results we have seen in some time. A cut such as this is useless for real advertising purposes. A small face and more room for larger type would have been very much better from every angle.

—P. T. A.—

PICTURE THEATRE ADVERTISING

Is only $2 the Copy by Mail, Prepaid

(M. P. T. A.)

MOVING PICTURE WORLD

March 27, 1920
This Is the Banner Press Agent Stunt

A Sheik in Search of Sari Stirs Town Like Milk Baths Did in Good Days

VEILED ladies have nothing on Sari-searching Sheiks when it comes to putting it over on the daily press, and it doesn’t seem to have to be a real put-over to get in, for if the story is picturesque and good reading it will be run, even if the reporter is wise in the ways of booming,” as he writes the story, which is the oriental equivalent of admitting that the story isn’t true.

“Booming,” The Virgin of Stamboul,” which opened at the Broadway Theatre next Sunday, the Universal put over a real press agent stunt of the sort the Associated Press fails for and cleaned up columns of space in New York, and put the story on the wires for the benefit of other managers.

Like the Good Old Days.

The story went over like the Anna Held milk bath stunt of twenty odd years ago. The New York papers “ate it up” and spread to the out-of-town sheets; and yet it was very simple in its working.

Sunday, March 7, two weeks before the opening, five Arabs, one of them was a woman, while the others were the conventional frock coats and fez of the Turkish diplomat, drove up to the Majestic, one of the semi-family hotels. With them was the four in European dress ushered the leader of the party into the lobby, and with effusive and eastern compliment approached the clerk on the desk.

A lot of picturesque stories “break” from the Majestic, and perhaps this was why the party experienced no difficulty in securing rooms when most transients start in by demanding the bridal suite and wind up by paying seven dollars for the privilege of sleeping on a billiard table.

Tipped the Reporters.

Perhaps this is the reason why a hot tip shot into the newspaper offices that the Sheik Ben Mahomet, brother of the Amir of Hedjaz, was in New York in search of Sari, faneess of his brother and daughter of Hadibah, who had lately died, leaving Sari about $100,000,000 (Turkish).

According to the story Sari, who was known as the Virgin of Stately all of the United States Marine shortly after the armistice, and was believed in New York.

The reporters, overlooking the fact that no follower of Islam would affront the Prophet by using the feminine spelling of his name; with an “et” instead of an “ad,” bootfooted it for the subway and presently were in the August presence. They had not the slightest difficulty in gaining an audience.

Telling the Tale of Woe.

Mohammed spoke a little broken English, a lot of French and still more Arabic and between the quitters they managed to tell the reporters all about it. There were hints of a visit to Washington to interest Secretary Walls, of a trip to Manhattan to see Sheik would dine with Morgenthau, the former Turkish ambassador, and the story of a landing in Halifax, to throw the ship news reporters off the track.

Monday morning is always the best time for press stories, because news breaks badly on Sunday, and practically New York had a two-column head or better. The Times had almost a column, the Tribune a two-column, “kidding” the story and printing Morgenthau’s denial that he knew the ducky visitor.

They Joked, But Printed.

Most of the paper were bought the hoax, and the Times even devoted the forthcoming release of the Universal production of “The Virgin of Stamboul,” but the Sheik was picturesque, and a man who threw the hotel suite and made the reporters squat on the floor in default of a leewan was worth a column on a dull night, and they gave it to him.

The party was provided with the International News and the Kehnon camera men, and the next day their pictures were thrown on the screen at the Capitol and Strand. Universal made Underwood shot stills (which were less suspicious than stills which might have been offered), and a large number of U. & U. prints were sold on telegraphic order to the out-of-town papers.

Keeping in the News.

Tuesday’s papers carried the story that a private detective agency had been retained to make a search and Wednesday’s confirmed it. Sari, or Sari had been found in a tenement in the Syrian quarter. Thursday’s papers told that the Majestic, declaring the publicity the Sheik had had and the active press man of their own), had requested him to give up his apartment, which provided a graceful “out” for the end of the story. If he wasn’t the Sheik he’d started a teaser campaign, which left the reader in doubt as to whether the story was a press agent stunt or a genuine hoax.

The Lowdown.

It was about the best planned fake ever put over on a picture, in that it held consistently to the end. The Arabs were picked up on Washington street and carefully coached in their parts. The Sheik was a splendid type and played his role with gravity and dignity convincing and effective and never stepped out of character. His retinue carried off their minor roles with equally good effect and they got a four day run in the New York papers without once making a false move. One New York paper, the Mail, even made editorial comment on the visit, and hundreds of columns of out-of-town mention were added to the metropolitan mention and, draining the story to the dregs, the final kick was a Sunday feature story telling how the stunt was put over, good for the better part of a page. Barnum never did better.

Saenger Uses New Publicity Angle in Booming Director

OMETHING new in star directors was dug up by the Saenger Strand Theatre in New Orleans, in paving the way for “The River’s End.” The house was offering “In Old Kentucky,” which also was made by Nielan. It was a corking good production and the management fig-
Hewitt Paged John Cumberland Until He Had to Pay John's Laundry Bill

MANAGER HEWITT, of the Strand, Robinson, Ill., believes in having a line of people ready to buy tickets when he is ready to give a show, and now and then he jazzes things up just to keep people in mind of the house.

Late he booked in Pathe's "A Gay Old Dog." It struck him that he could do something with this if he started in time and went at it right. The star was new to this town and they liked the old favorites, so Hewitt decided to make Cumberland as much a household word as the name of the latest granulated soap or the newest glue jelly.

Just for a starter he slipped over to another town and went into the telegraph office. There he explained that he wanted to send a telegram to John Cumberland, who must be stopping at one of the hotels over in Robinson, but he did not know which one. The telegram was very important and he would appreciate it if the clerk wired the operator in Robinson to make a special effort.

And the Boy Paged and Paged.

Business was not so brisk in Robinson that the telegraph messenger could not try to be obliging, so he went the rounds of the hotels and when this did not turn up the elusive John, he tried again. He might have made a third trip of it, because the message seemed very important, but the clerks saw him coming and waved him off.

And Hewitt arranged to have other wires sent from day to day, with the suggestion that certain stores he tried, and a lot of merchants had trouble explaining to the persistent messenger that they expected no drummer by the name of Robinson. The boy was getting interested in this Cumberland cuss and he was persistent.

Then Hewitt started on another tack. He called up the local steam laundry and asked where in Geheenna his laundry was. He wanted it sent down to the hotel at once. He put a regular commercial traveler emphasis on the "at once" and the manager looked all over the bundles in vain to find the Cumberland name.

Taking an Encore.

In a couple of hours "Cumberland" called again to know where the shirts and things were. To judge by the voice he was considerably peevish and apparently was wearing his last clean collar.

The manager of the suds shop went all over the bundles again and even opened some which looked as though they might be labeled by mistake. He wanted to fix this Cumberland up, but he had to telephone that he could not find the bundle.

When the clerk told him he could not find Cumberland either, the mystery deepened and it was a good thing that Hewitt was on the phone when he called up the next day and repeated his demand for the missing duds. Hewitt hung up the receiver with a shocked expression on his face and decided to try something else.

Used the Personals.

The next move was a display classified offering a reward for any information leading to the discovery of John Cumberland. All letters were to be addressed to a certain post office box. He was described as a gay old dog and the general impression was created that his friends were anxious to capture a periodic sesso who was on his sproe.

By this time the police were becoming interested in John and a score of persons were certain they had seen him around town and shot their tips into the post office address.

Then It Broke.

Hewitt was having a lot of fun, but it was time to get busy in earnest, so he started to advertise John Cumberland in "A Gay Old Dog" and a lot of people heaved sighs of relief. They were getting worried about Cumberland and it was good to know he was not after them.

And the manager of the laundry read along with the rest and he gathered up about $1 worth of unclaimed laundry and turned it over to "John Cumberland, Strand Theatre, Collect."

Mr. Hewitt saw the point and paid up, and then both he and the laundry manager told the reporters and they printed it without any least hurting the chances of the play.

Now, Hewitt is thinking up something else, but meanwhile there is a chance to adapt this stunt to your own house if you live in a town small enough to be surprised by its foundering man. And it might be remembered that the town doesn't have to be so infernally small, at that.

Got a Swagger Throwaway
Using Trade Press Cuts

LATELY it has been pointed out that the press book cuts in the larger size are particularly available for throwaway material, but William Brandt, of the Chicago Daily News, has used them. He had "Male and Female," and he was particularly impressed by the cut used on the title page of the press book. So he borrowed the two-color plate, had it printed on heavy cream paper and got an effect that only a blind man could ignore. It is not a throwaway, it is an art supplement, and it cost little more than a cheap and inconspicuous print paper circular. It is a real stunt.

A New Form of an Old Contest

TRYING something else for a hook-up page, the Washington Theatre, Detroit, ran a full page with seven other advertisements and offered ticket prizes to those forwarding the words "Pinto" in the greatest number of times from the letters in each advertisement, using each letter but once. It's an old idea, but it made interest and got attention for the trailer advertisements on the page. A lot of people will go into a stunt of this sort merely for the amusement they get out of it, and the replies received probably represented only a portion of those who had "Pinto" indelibly impressed upon their memories.

Sees American's Camel and Rivoli Raises It Three

LAST week it was told how the American, Denver, booked from a circus in winter quarters and used it to advertise "Flame of the Desert." Now comes the Rivoli with a camel quartet and a real circus front and a clown and all the rest for "Her Elephant Man." Mighty handy to have a circus nearby when you have a circus story, and made tremendous business and gave the record another boost.

Send in YOUR Good Stunts!
Fashion Shows Still Make Real Money

"Pollyanna" Went Over with a Big Bang
Between a Contest and a Kiddiefest

Between a contest and a children's party to the crippled and destitute children, "Pollyanna" went over to a fare-ye-well at Poli's Theatre, Hartford, and even the well-known blizzard, which seems to have been a component part of every press stunt the past three months, did not hurt the business, which ran to extra performances.

To begin with, J. F. Clancy, the house manager, actually booked the picture for the week of the spring vacation in the public schools. That, in itself, was a move which spelled business. Then he got in touch with Charles E. Moyer, of the United Artists, and they cooked up the publicity plans. A letter signed by Miss Pickford donated $50 for prizes for an art contest among the school children, which was split $25, $15 and $10.

Mr. Clancy got in touch with the art teachers of the public and parochial schools and persuaded them to help along. Then the Courant came out with a column and a half special story of the contest, and a three column reproduction of the Pickford letter. This was on Sunday. Monday morning every kid got a four-page circular about the stunt.

Putting It Over

This was a nine by twelve four-pager, the first page giving a cut of the star and announcing the prizes. The second page gave the rules, which conformed to the Post Office rulings, the third gave a cut of 7½ inches high of the pose to be copied and colored, with color hints below and the suggestion that all contestants see the colored painting in the lobby of the theatre, though the hints were sufficiently complete in themselves. The back page reproduced the letter.

One of the stipulations was that the originality of the work was to be certified by the signature of the teacher, and for a week the schools buzzed with excitement in which the teachers shared, for a prize winner meant a certain glory to the school and class.

Made Lobby a Salon

More than 300 entries were received and the best—and worst—of the entries were placed in the lobby frames and constituted a source of delight to all with a sense of humor, for a few were good but more were funny, and good and bad alike got attention. Decisions on the paintings was rendered by the high school teachers and honorable mentions helped to preserve good feeling among the near-winners.

A second spurt contemplated a theatre party to the crippled and destitute children, worked in conjunction with the Hartford Times. This meant six double column stories on the front page of a popular evening paper, and the sub stop was pulled out in the writing; perhaps the best appeal to the class of persons most likely to be interested in the play. Much was made of the automobile accident and Pollyanna's recovery.

Dogs Were Guests.

Nearly a thousand children and half a dozen crippled dogs were the guests at the special performance, volunteers supplying the autos for transportation to and from the theatre—which was where the newspaper came in.

This stunt has been worked all over the country, but it has not failed in a single instance to put the story over big, and it is safe to say that no city turned up a more enthusiastic audience. When Pollyanna was struck down by the automobile the silence was broken only by a gasp of sympathy and when her cure was effected the crippled kids were the loudest in their acclaim. Many of the children were looking at a motion picture for the first time in their dun-colored little lives and to them it was better than a visit from Santa.

Between the two stunts the picture was put over to extra performances even on the Saturday when the tail end of the western blizzard struck the town. The children were all out of school, the mayor suspended the law prohibiting the attendance of children under four years of age, and hundreds of adult patrons came who do not usually visit the motion picture theatres. They were interested in the book and now they are interested in pictures.

And the proudest kiddies in town are the three winners, for Miss Pickford's letter expressly asked that the prize-winning pictures be sent her as souvenirs, and they are all swelled up at the thought that "Mary" is looking upon their handiwork.

Fashion Shows Boom "Lombardi"

DMBARDI, LTD. has gone to the smaller houses, but the small town man is just as anxious to make money with the film as are the city exhibitors, and several of them have made a proportionate cleanup with a Fashion Show, which is a device particularly indicated for this Metro story of the man dressmaker. Fred S. Meyer, of the Palace, Hamilton, Ohio, put on a show with seven local girls as models and did so well that he is sorry he did not make "Lombardi" better than a three day run. In addition to the seven girls, a dancer was employed to cover the costume changes and it was hard to tell whether the men or the women appreciated the show the most. Of course the pre-Easter season is the cleanup time for fashion shows in the spring, but a show can be put over almost any time and the local girls will bring you the most money, so try to frame it locally.
Water Wagon Backs Up Coin

Combined Similarity and Raffles Stunt Made Something New for Indiana Crowd

COMBINING two old stunts formed a new idea and put Constance Binney over strong in Washington, Ind., in her first Realart production. Neither angle was new in itself, but the combination gave a fresh result.

Ernest Stellings was handicapped to a certain degree in that the local newspaper had no engraving plant, but he decided upon a similarity contest, offering a prize of a season pass to the woman most closely resembling the new star, with four minor prizes. The contest was ostensibly conducted by the newspaper. A local photographer offered to make new photographs for all who presented entry cards to be obtained at the office or the theatre management.

The announcement was sprung two weeks before the first showing, and gave the excuse for a generous planting of portrait photographs, for local merchants knew that these photographs would be studied and were glad to give them a place in their windows, where they would attract attention to their own wares.

**Horace on Art Show.**

The picture was to open on a Wednesday and the contest was closed in time to permit the photographs of the contestants to be shown in the display window of one of the leading stores the Sunday previous to the opening. The result was not announced, the photographs being shown without comment.

On Monday the winner was taken to various stores and in each selected some article to be called by the name of the play, in one an "Erstwhile Susan Hat," in another a coat and so on. These were promptly placed in the show windows and vigorously exploited, to the further help of store and play alike.

This was merely an adaptation of one of the "Mickey" ideas, but it excited no little interest in the 8,000 town. The stores made much of the stunt and the advertising helped the house.

**Then Came "Raffles."**

Tuesday's paper announced that "the woman in Washington who looked most like Constance Binney" would give passes to all who greeted her with the formal salutation, "I know you, Erstwhile Susan." As the winner had not been announced, many of the contestants were approached, but quite a number guessed right and got seats for the opening.

The stunts in itself is old stuff. So is the similarity contest, but the similarity contest working into the Raffles idea gave the old idea a new kick and made a more effective combination than could be expected. Usually the Raffles is some unknown person, but this Raffles was known to look like Miss Binney. To get the pass it was necessary to know what Miss Binney looked like, and it was not possible to see her pictures without feeling some interest in the player. Everyone who studied the picture and was sold on the idea came down whether they won a pass or not, which was what Mr. Stellings was banking on.

**Appealed to Women.**

And the stunt was one to appeal to women. That was the chief factor. Mr. Stellings knows that to get the women to bring the men, he gave place to the ladies and he handled the stunt so well that he was able to make a record with the first appearance of a new star instead of trusting to that first performance to interest in her later appearances. He sold the new star and her big on two old ideas worked into a new combination. You can't do better than that.

**Kick in With a Stunt!**

Hauber Used Limericks to Get Interest in a Serial

J. A. HAUBER, of the Hauber Theatre, Pine Bluff, Ark., favors concentrating his exploitation stunts on the serials, arguing that when he puts a serial over they interest he creates runs over the opening weeks the serial lasts. He also favors the cheap stunt not only because elaborate schemes use up most of the money the stunt brings in, but because the simple stunt is usually the best. At cost of ten sets of tickets to "The Adventures of Ruth" he got columns of free publicity and had everyone interested in the new Ruth Roland serial. He simply hooked up with the local paper, the Commercial, offering a son pass, with days for the best limerick on the serial. The entries poured in and because of many of them were clever the Commercial was glad to use a column or so a day. The contest was supposed to be conducted by the paper, which gave the space free in return for the serial, which it would pay a nickel in boom if it received and Mr. Hauber sold the town on the key serial.

**Used Critic's Contest to Get Interest in Five Goldwyns.**

BECAUSE five Goldwyn features were booked into a single house in thirteen days, it was felt that something should be done to assure sustained interest. The Majestic, Jackson, Mich., booked the Goldwyns "The Great Fury," "Jubilo," "The Paliser Case" and "Duds" within a two-week period, and Harry R. Guest, Goldwyn's man in Detroit, suggested a critic's contest. The Jacksons gave the contest to offer prizes for the best letter of 100 words or less on any one play, and hundreds of contestants entered, much to the delight of critics as critics in the eyes of their fellow townsmen. And to get the most out of it, the News kept talking about the contest and the plays for about three weeks and sent in no bill for pure reading matter, figuring the scheme as a circulation stunt, but being mindful of the heavy house advertising. It is not always a good scheme to encourage patrons to criticise, but sometimes it pays if it is done right.

**Water Wagon Drew Attention of Crowd to Rogers Feature.**

PROBABLY lots of people thought of a water wagon as a perambulator in connection with Will Rogers in "Water, Water, Everywhere," but few knew where to get one of the blamed things in February, and others found them frozen solidly to the ground to await the coming of spring. But the California Theatre, San Francisco, dug up a sprinkler in the city yard, hired a team, and hooked it out on Market street to interest the populace in the Goldwyn feature. A large sign was used to prevent the prohibition crazed populace from getting the wrong impression, and the wording "If you want to learn how to get a real drink" sent thousands to the theatre to see the picture. Several times the police sought to interfere, but the driver had a permit and he stayed out all of the week.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviewers written by Moving Picture World readers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal under salient points in both story and production.
Broken Records Helped "The Broken Melody"

Philadelphia Theatre Carries Race Idea to Limit for "In Old Kentucky" Fortnight

Providing its own race track crowd to supplement the throng of spectators was one of the ideas by which the Victoria Theatre, Philadelphia, put over Anita Stewart in "In Old Kentucky." Having this First National feature for a two weeks' run, the house could afford to go to extra expense for a lobby and it worked out a very effective display.

The Victoria is located on Market street and a good display will catch much transient trade in addition to the house regulars, and a good lobby means enough extra business to defray the cost of doing things right, but the house went to extremes to put this production over.

And a Judges' Stand.

The box office, which stands at the head of the short flight, was dressed to represent the two-story judge's stand, the box office occupying the lower portion, while above three men apparently discussed the finish preparatory to announcing the winner. Seen at close range the figures are not convincing, but from their elevation they looked down upon the crowd with better effect.

The Box Office Stand.

Signs on either side of the window announced the way to the Grand Stand and the Paddock, the latter being the balcony.

All of this was not a marked departure from many other lobby efforts on this picture, apart from the elaborateness with which the work was done, but this was just the starter.

On either side of the box office access is had to the lobby by means of plate glass doors. On the inside of these doors were cut-outs of a typical race track crowd, the men in high hats and the women in the odd costumes of the period of the play. Cut life size, they filled the doors completely and suggested that the lobby was filled with most enthusiastic patrons of the sport of kings.

These cut-outs served a double purpose. They attracted the attention of the passerby and they got off the crowd within. Often a possible patron, seeing the lobby crowded, will pass on, but once he had climbed the steps to the box office and had purchased his ticket he could not retreat.

A Huge Sign.

The attraction was lettered upon the huge sign in front, but this sign is used every week and is an old story. Most of the selling was done by the cut-outs and the general race effects, and these effects were sufficiently novel to attract business for the entire fortnight and to send the story on to the lesser houses with the benefit of a big advertisement. It was not only an advertisement for the house, but it put over the story to a majority of Philadelphia theatregoers, all of whom hit Market street at least on Saturday.

Used an Intensive Campaign to Launch a New Playhouse

Looking his first three attractions from the Goldwyn exchange to get the aid of the promotion man was a happy thought of Herbert Weil, of the new Bijou Theatre, Port Huron, Mich. He booked in "The Girl from Outside," "Lord and Lady Algry" and "Strictly Confidential." All through the course of erection spaces were taken to keep the public informed as to the progress of the new house and the many advantages it would offer when opened. Just before the completion, Harry R. Guest, the Goldwyn man, arrived and went to work in earnest.

He started in with a two-page hook-up for "The Girl from Outside" with a dozen commercial advertisements, each carrying a scene cut. This he backed up with daily spreads and stories, a mailing campaign, window cards, throwaways and all other tricks of the business. There was no one outstanding stunt, but a case of plugging so steadily that no one in town went in ignorance of the opening date and attraction. No one thing was trusted to get the house over. It was a cumulative campaign, and by the time the doors were opened most of the town was waiting outside for a chance to get in.

Broken Phonograph Records Boomed "The Broken Melody"

Advertising that broken phonograph records had a cash value, William Patterson, of the Criterion, Atlanta, got the interest of everyone, for almost every home has a phonograph and every phonograph cabinet has some records which are or should be broken. Everyone watched for the next announcement which ran to the effect that broken phonograph records would be accepted as cash at the opening matinee of "The Broken Melody."

"Don't throw away your broken phonograph records," the advertisement ran. "Don't pitch them out of the window or into the ashcan. If the baby has broken your favorite Caruso, save it. It is still valuable."

Mr. Patterson packed his house for the first showing and the novelty of the idea proved an unusual advertisement. The only trouble with the whole scheme is that Mr. Patterson doesn't know how to cash in on the records now he has them, and he doesn't want to throw them away because they might have some value. If you know what he can do with them, write or wire, then try the scheme yourself.
Trick Street-car with Cut-out Fares Helped to Open "The Eyes of Youth"

SIGNING a check for publicity is about the easiest way of promoting a picture—for the check signer. When William Smith, of the Rialto, Tulsa, Okla., booked "The Eyes of Youth" from Peacock Productions, Inc., he merely signed his check for the sum he was willing to pay for promotion and the Peacock did the rest.

About the best stunt was a special street car used the Saturday before the opening. This was a regular passenger car, run over all of the lines, but the usual lettering was obscured by the streamers, the top reading, "We are going to see 'The Eyes of Youth'." The lower gave the house and date. In each window cut-out "passengers" of the comic supplement type, enlarged to life size, gave emphasis to the "we" in the streamer. The faces at the windows were a far more potent attractor than a cover sign could possibly have been.

Decorated the Dash.

The front of the car was even more startling, for here a banner covered the dash with a pair of painted eyes, a lighted nose and a mouth formed of the word "Youth." It was brightly painted and the effect as the car made its way over the route was startling though not as bad as it probably would have been in pre-prohibition times on a Saturday afternoon.

The newspaper campaign was started two weeks in advance of the opening. The first week only the press book teasers were run, working into a two-sevens the week before the opening and with the space increased each day up to a full page for the opening Sunday. Glenn Condon, who had charge of the campaign, used nothing but plan-book mats, for he wanted to show what could be done with the aids available to all.

Five hundred sheets of paper were pasted including fourteen 24-sheets, a large number of threes and sixes and plenty of ones. Ten thousand stock heralds were put out the Friday before the opening, and a number of hand-painted window cards were used. Each carried two stills from the play and were so attractively done that they were put into many windows, to which they could not possibly gain access. They were artistic and a credit to the window, and they were put in the most advantageous positions.

Of course the plugger song was played up. Mr. Smith also runs the Orpheum, the vaudeville house, and arranged to have the song sung there the three days prior to the opening. He also used a trailer in the Orpheum as well as the Rialto.

Because the song was boomed, the ten-cent stores gave up windows to the display for a week in advance and during the showing, while every cabaret and dance hall was supplied with orchestra scores and used them.

Tagged the Cara.

Tags of a shape and color similar to those used by the police in summoning delinquent automobile owners were attached to every parked car in the business district the Saturday before and the Tuesday of the opening. From the front read "Youth" and were stamped "summoned," while the back advertised the film, but the shape and color were so deceptive that many were at the police station to make certain that it was not a regular summons in spite of the reading matter. They were taking no chances.

A projector which threw a slide on the sidewalk of the chief business street was installed and a miniature automobile, built on the lines of a racing car, but only two feet high, was used for a perambulator.

The lobby display was a cutout showing Miss Young and the Yogi, and a Yogi gave a five-minute prologue to the showing of the picture.

And the picture cleaned up in spite of the fact that there was no blizzard to report.

Cleaned Up with Chaplin As a Grind Show in Four Reels

USING Chaplin's "A Day's Pleasure" as a grind show with only two new reels in addition, Thomas H. Schnader, of the Columbia, Pittsburgh, not only played to capacity with the usual number of shows, but was surprised to find that his patrons actually liked the shorter program. When he booked in the comedian, he figured that the crowd would want to see Chaplin would not care particularly about what dramatic feature he had, so he did not provide any. Two new reels gave him a four-reel program and this was a ground throughout the day. He made a point of asking the departing patrons how they liked the show and was surprised to find that practically all of them approved its brevity and that none complained of the lack of dramatic feature. He used small display advertisements, the Chaplin flier cut being the attractor, and he had a big cut-out of this for his lobby display, with an usher dressed as a policeman directing the traffic with a semaphore. The rest of the lobby was kept clear for the crowds and playing to twice as many persons as he might otherwise have done, Mr. Schnader feels that now and then a brief program pays the best, if only the short feature be carefully chosen. He does not argue that the public habitually wants a four-reel show, but that when they go especially to see a comedy, they do not care a whoop about the drama, which merely takes up time and brings no return.

Used Outdoor Stands for Selling Out "Desert Gold"

UTILIZING outdoor sales stands at the leading book shops for a special sale of Zane Grey's novel, "Desert Gold," D. M. Bain, of the Victoria, Wilmington, N. C., put over the film version to big business and left the booksellers in shape for his next drive, for they cleaned up, too. Two large signs were used to give windows to the advertisement of the book and play, and then to put into commission outdoor stands for the sale of copies. It was this latter touch which put the idea over. Book hook-ups were not new, but the outdoor sale was, and it caught on. And after he got the people in Mr. Bain pleased them with a prologue following one of the big scenes.
SOUNDS PLAUSIBLE, BUT—

SEVERAL weeks ago T. A. Reynolds, Brooklyn, wrote asking for some book on projection which was, as we understood him, simpler than the handbook. We commented on his letter and sent him a carbon copy.

I asked for something less diffuse, not less difficult. I am sorry any misunderstanding arose, this lack of reflection on either yourself or the handbook was very far from my thoughts. I bought a handbook as a matter of conscience, it being the standard work on projection.

It was the very first work I secured bearing in any way on the moving picture business. I have often wondered at the amount of industry and practical experience which made such a work possible.

But let me explain. I do not believe that the methods and fast facts of examination and secured license proves a man to be an A-I, fully qualified projectionist, or that he is even safe to leave in charge of a projection installation. I believe the chief purpose of the examination, and of all civil service testing, is to limit the number of men to the needs of the business and to prevent overworking trades and professions.

As to Examinations.

Examining boards ask two or three questions and the next one only two. They do not try to make things easy for the applicant, so this real knowledge.

They try to tangle him, mix up the circuit one way or another, or disarrange some of the main parts of the mechanism and in various ways cause him to lose his possession of mind. This would be quite fair if they had already given him credit for knowing his job under ordinary circumstances, but such is not the case.

I think there should be a work (book) coaching men for examination, the same as in every other trade, and when the applicant secure license he should serve his apprenticeship, meanwhile studying the handbook and the other works you make mention of. Pardon my being lengthy. I wanted you to get my viewpoint.

Got the Viewpoint.

I secured the viewpoint all right, but I do not at all agree. I have right now in my desk a leaflet sent to me by a man who compiled for another purpose, and then laid carefully aside because it would be the most wonderful little "coach for examination, the same as in every other trade," and when the applicant secure license he should serve his apprenticeship, meanwhile studying the handbook and the other works you make mention of. Pardon my being lengthy. I wanted you to get my viewpoint.

Why, you would be lucky if he didn't bite you for even suggesting so absurd a procedure. The whole trouble lies right here. I was obliged to serve five years' apprenticeship to be adjudged capable of running a locomotive, although there is much less to learn in order to become a proficient locomotive engineer than is necessary to learn to be a proficient projectionist.

Yet men seem to think it a terrific hardship that they are not allowed to handle projectors after a wee bit of study, or coaching for examination, and just a few months of apprenticeship—or none of the latter at all.

I grant that a large percentage of the present day projectionists have entered the profession in just that way, but that does NOT prove the procedure to be right.

I was reminded of that were the British Columbia examination put into effect here in New York City tomorrow, with Mr. Oswald as examiner, there would be one of the most marvelous shaking ups any trade or business in the city of New York ever experienced, and that the number of cards now in existence would shrink from millions to hundreds, or even less than one (1) hundred—yes, to less than fifty, and, mind you, the British Columbia examination is absolutely fair and just in every detail.

Of course there are quite a number of New York men, above the number named, who could pass the British Columbia examination and if you were to pay them real money to see.

LUCKY IF HE DIDN'T BITE.

You say the man should serve an apprenticeship. I think he should. If he is not very familiar with the censors. Ump! Sounds good, but I have a taint of more than one out of every 9,576 doing it. The rest of them would give you the same stupid glare if you even presumed to suggest such a thing. "Apprenticeship! Whatcha mean, man? See my license? I'm a projectionist, I am."

Very beginning and learning the profession they know and have nothing at all, from the ground up.

They handle lenses every day, yet they know as much about lens action as a cat knows about kittens.

They handle valuable films, yet they could not make an intelligent test of the tension of their projectors.

WHAT'S THE USE?

They handle a hundred amperes D. C. and brag about it, not knowing that by the application of a little knowledge they could get as good or a better result with 75, or maybe 60 amperes.

They handle valuable films, and have a reel can under their projector to catch the surplus oil, or as much of it as the film does not mop up.

They work under conditions which make it utterly impossible to project a high class screen result, yet are unable to tell the exhibitor what changes are necessary or desirable, because they do not know.

They re- wind valuable films on a rewind that is out of line, at high speed, and crooked reels, and then curse the "rotten service" they get.

They—oh, the use! I could spend pages telling what they do NOT know, and to whom they are telling what they do.

Yes, I know it is rough to tell the truth this way, and right out in meeting too. But it is also rough to have the profession cumbered with incompetents.

In closing let me tell you this: If you know your business, no examiner on earth can tangle you up. If you don't know it, the examiner commits a criminal offense when he passes you, and gives you a card.

Oh, yes, I nearly forgot. An examiner often asks only a couple of questions to some men because their answers to those two are quite sufficient to prove their entire lack of real knowledge.

INTEREST IN PROJECTION ROOM AROUSED.

On page 1468, February 28 issue, we published our idea of the possibility of the formation of the balcony projection room location, together with sketch somewhat condensed, illustrating the plan. From Reginald Wyckiffe Geare, Architect, Washington, D. C., comes the following encouraging letter:

Your article with reference to the location of projection rooms in the balcony is an interesting one and certainly deserves commendation for suggesting such an idea to the prospective theatre builders and exhibitors of the country. If such cooperation can be enlisted in the interest of "The Perfect Theatre," in all branches of theatre design, then the perfect theatre will very soon become a reality.

TRIED TO INCORPORATE THE IDEA.

I have several times attempted to incorporate the idea you suggest in theatres designed by me, but always met with difficulties in construction or lack of interest on the part of owners.

J. M. Hatfield, who is, by the way, progressive and willing to take a chance, engaged me to design an eighteen hundred seat legitimate and moving picture theatre in Cumberland, Maryland. The result of this is that the new building, when completed, will be the nearest approach to a perfect medium sized theatre that has been erected up to date. If you have any connection therewith, but because of the co-operation of every essential party to that end.

Needless to say it embodies the idea as illustrated in your sketch, with all the objections eliminated. In view of the vast
importance of this item to the industry, would you care to include in your columns an illustrated drawing of the Cumberand theatre projection room and sight lines. The drawing would have to be made, as the contract drawings would be unintelligible to the average person who is not familiar with construction detail drawings. If you say the word I will prepare the drawing, with brief description for your consideration.

More Than Glad.

We shall be more than glad to have the drawing and description, which will have a place in the editorial section of the paper, with the display its importance demands. Mr. Blaisdell, our Editor in Chief, agrees with me in this.

I well know that owners and exhibitors do not realize the importance of this matter. They seem imbued with the idea that keystone effect is the only evil effect of the way-back and up-high projection location, and that this can be easily eliminated. They do not understand that keystone is one of the minor evils. They do not understand that, while they can eliminate keystone, they cannot eliminate distortion.

They do not understand that the placing of the projection room up high and far back renders it a practical impossibility for the projectionist to have that clear, sharp view of the screen which is essential to best results, and that this sets up additional, unnecessary eye-strain for the audience through lack of sharpness in focus.

They do not know that a high location calls for enormous waste of light, which means waste of electrical energy; hence adds to overhead expense every hour they run. But all this is fact just the same, and fact must be reckoned with. My compliments to you, Friend Geare, and may your tribe increase. Please send that drawing as soon as you conveniently can.

Feaster Non-Rewind Being Pushed

The Feaster non-rewind, which this department had thoroughly tested years ago, and which it has always approved and recommended, is now being placed on the market on what seems a reasonable business basis.

It is made to handle 2,000-foot reels of film and will be rented to theatres for $100 per year for two machines, which will include the upkeep of both devices. That is to say, the theatre company will equip both projectors with Feasters and will keep them in repair.

Worthy Consideration.

It will be well for theatre managers to give this matter serious consideration. The elimination of rewinding will very largely reduce damage to film and damage to film must, no matter what the source of damage, be paid out of theatre receipts. It therefore follows that if damage to film can be materially lessened the theatre will directly benefit in several ways. First, film rentals can be reduced in proportion as there is less damage to film, with consequent leniency of the useful life thereof.

Second, the less damage the less will be the injury to the screen result and the better the "show" which can be put on.

This device will be a blessing to the thousands of smaller theatres which cannot use strictly first run, undamaged film.

A large proportion of the "rain" in film is directly due to the "rewinding," hence with rewinding eliminated rain would be greatly reduced. From every viewpoint the Feaster, when reduced to the present rational business proposition in the matter of price, is a particularly good one.

They Want To Be Projected

The accompanying photographs show two Detroit projectionists who call themselves "movie operators." They evidently were not intended by nature to work with the same observation port.

William Burns, the tallish one, seems to have been born on a day when legs were plentiful, and feet not so scarce. George James the Number 8 collar fellow, must have been raised on grape fruit, which comes in small kernels and boxes. Well, anyhow, these two, who style themselves "Nuts and Happy," have tired of shooting men, women, trees, houses, etc., at a screen. They now desire to themselves pass out through a lens.

They seek an engagement with some comedy. Their address is 121 Farmer st., Detroit, Michigan. They say they have both been before the camera. We would strongly advise comedy companies to come early and avoid the rush.

Excellent Carbon Adaptor

The sales department of the National Carbon Company sends in samples of the new Columbia Carbon Saver which that corporation is placing on the market as soon as it is able to accumulate sufficient stock, which may take several weeks. This reaches our readers. From the letter written by Mr. Geib, of the sales department, we get the idea that the National folks think real well of this device and will keep it in stock. We view this as a happy day for us and can cordially agree.

The Silvertip adaptor will accommodate anything from 5/16 to 7/16 of an inch. The Columbia Carbon Saver, which is designed to allow the projectionist to consume his carbon stubs down to the last possible half inch, takes anything from 3/8 to 7/8 inch.

Ample Dimension.

Both are of ample dimensions and have a powerful clamping arrangement. The depth of the contact surface in the saver is a bit less than an inch and of the adaptor it is a bit more than half an inch. This latter may seem a little scant, but undoubtedly the National folks have very thoroughly tried it out in practice and have found it to be sufficient.

The adaptor and saver both have the hearty approval of this department. We would, however, suggest to the company that to each saver and adaptor a card be attached, reading: "Keep clamp screws lightly tightened. Cut out and save this card." In fact, such a card should be attached to the lamp of every

projector sent out by projector manufacturers.

A New Theatre Opens

Up in Harlem, at Broadway and 159th street, a new Silvertip Adaptor and Columbia Carbon Company have thrown their doors open to the public. The Rio is its name, and David V. Picker is its owner.

The projection installation is in itself interesting, both for its excellence and its mistakes. The screen is 148 feet away from and, of course, far below the lens. The projection room is, apparently, without any good reason, hoisted up ten feet or so above the top of the topmost balcony seat, and is reached by means of an iron ladder and hole in the floor. The projection angle is 17 degrees and the picture, which would, under normal conditions, be twelve by sixteen, is about twelve feet six inches by sixteen. The distortion is not sufficient to be seriously objectionable, though the result would be more pleasing to the audience were the picture normal.

The installation was by the Cinema Center. The screen is a plain white surface and gives splendid results. Incidentally, it might be of interest that several of the great Broadway houses have recently gone back to the plain painted screen.

The projection installation consists of two Type X Simplex projectors with Robin electric speed indicators, two 2-phase, 220-volt, 60-cycle, 675-KW Westinghouse motor generators, a special switchboard with two voltmeters and two ammeters and two field rheostat controls.

The motor generators are so connected that either may be used separately or both in parallel (multiple). A circuit breaker is provided, with a no-voltage cut-out to prevent any possibility of either generator acting as a motor at one time or in case of accident. The switchboards were designed by Mr. Robin.

Projection Room Small.

There is a spot lamp. Both projectors are equipped with Feaster non-rewinds capable of carrying 2,000 feet of film. Seventy to eighty amperes will be used at any time, and no machine table switches by No. 0 wires.

The projection room is equipped with special supply and tool cabinets. Motor generator is first on a mass of cork and cannot be heard by one seated directly beneath the room. There is no A.C. emergency set because of the fact that the dual motor generator renders such an installation unnecessary.

Cecil Wood is chief projectionist; J. Howard, second.

The installation is most excellent, but the room, with its dead white plaster walls, poor location and small and none-too-well placed observation ports is distinctly bad. Just why an exhibitor will purchase such excellent and costly equipment, and then handicap its efficiency by making everything about the room itself wrong, passes us.

On the night of the opening the orchestra lights murdered the picture. So very bad was this that many of those seated in the balcony left in the middle of the show. Some of the titles were so badly light struck that they could not be read at all, at least not from the balcony.

To sum up, the projection installation is very complete, but the projection room is very small and the balcony is in a high class seat section, where high class screen results difficult, if not impossible, and the orchestra lights, if left as they were the opening night, will enable the orchestra to make a sight that will allow them to be "seen," but will operate to make the picture unsatisfactory and even invisible in its finer details.
Twenty-Five Cycle Projection Current

Ed Kramer, Burlington, Iowa, says:

There are not too many towns here which offer good openings for a moving picture theatre, but the current is 110 volt, 25 cycle, and your bothering man can use this for projection. In other words, can we get a fairly good picture on short, 25 cycle, sixty feet, using a projection transformer?

The projector is a Power's, a two-wing shutter, forty cycle current, which is driven through a Power's 25 cycle Inductor.

An efficient rectifier or motor generator, at least until they have given these towns a tryout.

Recently I noticed something with regard to your handbook which I had not supposed would ever happen. Took a short auto trip recently and stopped in Mt. Pleasant to look over a house.

It is running now, operated by the Adams Theatre Company, of Des Moines. On top of the desk in their office was a Richardson Handbook, which the firm supplies to all their projectionists. An inscription in front of the office was a little note telling them that the day of inefficiency and the flickering picture is past.

They use two Power's, taking current through an autotransformer, with a Fort Wayne compensator for warming up.

Advised Motor Generator.

With regard to the 25 cycle current matter, I could not conscientiously advise anything other than a motor generator set.

The current is very much like the flicker because the cycles are so slow that even in an incandescent lamp the flicker is visible to the eye. This is inevitable and cannot be overcome by anything other than a motor generator set.

A rectifier will give a fairly satisfactory service, but even it will not, I think, entirely remove the flicker.

Much depends on what you call a "fairly good picture." I am afraid we might differ on that point.

You can get a fairly brilliant picture, if it be not too large and if you use a good metallic surface screen, using one inductor set at its maximum.

You may even get a fairly bright picture with a plain white screen, but the flicker in the light itself is inherent and cannot be eliminated.

The length of throw is of no importance up to 100 or 125 feet, except that anything less than fifty is bad, unless you have a very good throw.

Put in more intelligible form, any distance of projection and picture size which compels the use of an objective of less than 4-inch focal length and if it compels the use of an objective of less than 3½ inches it is very bad indeed.

Excellent Business Proposition.

We are, of course, flattered by the action of the Adams Company, but many progressive companies are now doing the same thing. For instance, Major Grierson, chief engineer of the Lion Theatres Company, Inc., London, England, has ordered handbooks for all his theatres, and I will believe, order for them all, because it is a most excellent business proposition.

An exhibitor who pays large sums of money per week for film service can always afford, purely as a matter of business economy, to pay $4 for a book to teach his projectionist to put that service on his screen efficiently and well, and to take proper care of his costly equipment.

Sorry I cannot be more definite on the 25 cycle question, but I have given the only practical answer.

You cannot give what I would call a satisfactory show with 25 cycle current at the arc, because of the small current, call it fairly +10%. And there you are.

Los Angeles Man Honored

Edwin A. Keller, projectionist, member Los Angeles local union No. 159, was a caller at the office of the editor of this department recently.

Brother Keller has rejoined in his position with the Standard Theatre, Los Angeles, to accept the position of Supervisor of Projection with the Provinci Cinematograph Theatres, Ltd., 199 Piccadilly, London, W. 1.

Mr. Keller will receive a salary commensurate with the importance of his position, and we have supervision of projection in fifty of the six-picture theatres in England, scattered in various cities of England, Scotland, Wales and Ireland.

Mr. Keller, for having written an autographed copy of the handbook, a lens chart and an ambition to make good and do honor to the land of his birth.

We commend him to the courtesy of British projectionists. He was engaged, as we understand it, by Major Grierson, chief engineer of the company, at the time of his recent visit to the United States.

We wish for brother Keller all good fortune. We feel sure he is well equipped for his new position and that he will justify the judgment of Major Grierson in his selection.

Clever Reel Film Clamp

Down in Washington, D. C., Francis Jenkins, one of the oldest-timers in the business, has invented what we regard as a clever clamp for attaching film to the reel.

The device is merely a piece of spring steel which snaps on over the standard small reel hub, either wood or iron, and holds it tightly, but may at any time be removed merely by pulling it off.

It centers the film just wide enough to fit in between the reel sides. In fact, the two Jenkins sent us for inspection were a bit too wide, but that may be easily remedied with the aid of any law wheel or a cold chisel, vise and hammer.

Spaced apart exactly the same as the two lines of sprocket holes are four steel teeth, two onto each side, bent up just enough so that when the film is held against the reel hub and the reel revolved slightly, or the film is pulled endwise, they engage two of the sprocket holes.

Location of the clamp around the reel hub will save time and bother in threading and do away with the annoyance of loose spring clamps.

Distortion and Its Effect

In nine out of ten high class theatres, especially in the east, the projection room is located upstairs, high and away back, the general idea being to place it where it will occupy space that cannot possibly be put to use for seats. The prime idea is that seating capacity counts for everything and that almost any location will do very well indeed for the projection room if seats are not sacrificed.

But there is a phase of this matter which exhibitors do not seem to be grasped. It is possible to locate the projection room where no seats will be sacrificed, but at the same time give very great sacrifice in seating because of the fact that empty seats have very little value. They may —or may not—be ornamental, but as revenue producers, every seat is about the most useless thing we know of today.

So let us look into this matter just a wee bit further. Let us take a certain Broadway theatre, for example, because it is, we think, the very finest example of moving picture theatre magnificence in this country. It has a projection room so located that the picture is very nearly square in form on the screen.

A Seat-Selling Proposition

Now this theatre has not rightly remember, 2,800 seats. It gives two shows a day, hence 2,800 X 2 = 5,600 seats sell every day. Does it sell them? Some days, yes. A few days it does not sell as well as it should. There is, of course, a reason. While it is quite true that the audience, not having an undistorted picture before them for comparison, does not actually know the screen result is not as pleasing as it should be.

It does know that the net result is not altogether to its liking, and this naturally operates to decrease the attendance. Of course we cannot actually prove this as to this particular theatre, but we nevertheless firmly believe it. There is an undistorted, truly proportioned picture on its screen the added beauty of the result would fill those sometimes empty seats. And the fact is that the projection room location is such that it does not actually supplant any seats, still it sacrifices seating capacity heavily by making the seats less salable.

One Effect of Distortion.

One effect of distortion caused by error in projection room location is to compel one to remember that one is looking at a picture which is very much not desire to do, and may not do under right conditions. But when one sees men and women abnormally tall and thin and the mind rebels. Sub-conscious opposition of the fact that something is wrong. People do not act essentially look that way. And the sense of pleasure is thus marred.

There is no disputing in disputing such proposition than there is disputing the proposition that one and one makes two. One may dispute the latter, true, but arguments will not affect the result of the addition by the smallest fraction.

Meeting in May

The next meeting of the Society of Motion Picture Engineers will be held in Montreale, P. Q., May 10, 11 and 12. Many interesting papers will be read and doubtless very valuable discussions will be held thereon.
Eschmann and Aschmann Are Much Alike
in Sales Ability as Well as in Their Names

HEADED by the appointment of E. A. Eschmann as feature sales manager, Pau Brunet, vice-president and general manager of Pathe Exchange, Inc, this week announced a list of important promotions in the executive and field sales forces of Pathe.

Mr. Eschmann assumed his new position, which he gained by his success in handling Pathe's product as manager of the Chicago exchange since August, 1919, on Monday, March 15. He will work directly under Elmer R. Pearson, director of exchanges.

William A. Aschmann, formerly manager of the Milwaukee office, has been transferred to a similar position in the Chicago exchange, where he will have wider latitude for his energetic selling ability.

Following the Pathe policy of giving its employees the fullest advantage in the promotion line, J. H. Mergener has been appointed manager at Milwaukee. Mergener was formerly associated with Mr. Aschmann, who topped off his long career with Pathe last November by winning a $1,000 ring for his wife in the "Quimby Tribute Month" competition.

E. A. Eschmann, since joining the Pathe forces last August, has won the reputation of being one of the most effective branch managers in the organization. He has been instrumental in materially increasing the Pathe business in the Chicago territory, and as one of his final acts as branch manager of the Windy City exchange he turned

into the home office in a single day 150
broadside booklets on Edgar Lewis' big special, "Other Men's Shoes." He is in thorough accord with the ideas of Director of Eschmann regarding the exploitation of features, having been one of Mr. Pearson's most effective aids when the latter was feature sales manager.

Mr. Aschmann, new manager at Chicago, is one of the "Old Guard" of Pathe. Having been thoroughly schooled in the Pathe ethics, Mr. Aschmann has been one of its most successful branch managers, and in moving into Chicago he will have a greater field wherein to gain new laurels. He will have to meet, a high figure weekly to touch, the record set by Mr. Eschmann, but he will do it, Pathe believes.

Edward Dillon Will Direct
Viola Dana in Latest Play

EDWARD DILLON has been engaged by
Metro to direct Viola Dana in "Par-
lor, Bedroom and Bath," the Al
Woods farce that will be her next Metro-
Screen Classics picture.

Edward Dillon recently directed Irene
Castle in "The Amateur Wife." For
two years he has been prominent in
the motion picture industry. He started as
an actor with Biograph and after several
years branched out as a director. He has
directed De Wolf Hopper in "Dorothy Quixo-
t," Madge Kennedy in "Our Little Wife," Ann
Pennington in "The Ambitions of Ann,"
Bessie Love in "The Heiress of Coffee
Doll," George W. P. Hunt's "Wild West" and
many other pictures.

"Parlor, Bedroom and Bath" is the bou-
dary failure of C. W. and Mark Swan which
was recently enjoyed a season in New
York and now, in its third season, has
three companies on the road. A. P. Younger
of the Metro scenario staff adapted it for
the screen. Eugene Pallette will be Miss
Dana's leading man.

New Reading Theatre Makes
Special Appeal to Kiddies

CHILDREN as a necessary adjunct to
the exhibition of motion pictures in a
neighborhood theatre have been recognized
by Carr and Schad in opening the
Strand Theatre in Reading. The firm, which
operates three other theatres in Reading,
made a special appeal to the children and the parents of children on the
opening date, on the theory that a picture
showing special care for the comfort and
welfare of children would acquire a friendly
standing in any neighborhood made up of
American homes.

Accordingly, the announcements of the
opening contained the invitation to bring
the children with them. The fact was accen-
tuated that two women would be employed
regularly by the theatre to look after the
comfort of kiddies who attended and to give
them any attention that was necessary.

Charlie Chaplin in his third First
National attraction, "A Day's Pleasure," the
opening feature, will also be advertised as
a picture that would make a special appeal
to the young folks.

April 18 finds practically all first-class houses throughout the country under contract for the series of six pictures, according to reports received at the Pathe Exchange. The second comedy is "The Stimulating Mrs. Bar-
ton" and John Cumberland is featured.

Latest returns from the branches show
the picture has been a success
throughout the United States, including the
Rivoli Theatre of San Francisco.
THE ranks of big circuits booking Real- art's special was swelled this week by the addition of Rubin & Finkelstein, the prominent Twin City exhibitors, Jensen & Von Herberg, the big Northwestern circuit, and Poli's chain of theatres in New England.

The obtaining of these contracts in quick order, according to J. C. Ragland, general sales manager of Realart Pictures Corporation, may be regarded as opening all the big circuits throughout the country practically complete.

Rubin & Finkelstein signed contracts for "The Mystery of the Yellow Room," an Emile Chautard Production, and "The Luck of the Irish," an Allan Dwan Production. Both features are presented by Mayflower Photoplay Corporation and are to have early showings in the principal houses of Minneapolis, St. Paul and Duluth.

Jensen & Von Herberg closed contracts for "The Luck of the Irish" for one week each at the Majestic in Portland, the Strand in Seattle, the Rialto in Tacoma, and the Rialto in Butte.

Poli's circuit of vaudeville theatres took contracts for "The Luck of the Irish" for four-day runs, with the first four runs in Bridgeport, New Haven, Waterbury, Hartford, Meriden, Conn., and in Springfield, Mass.

"The signing of any one of these chains," said J. C. Ragland, "would constitute a good week's work anywhere, but here we are suddenly given all three, and at a time when we figured we had accomplished about all in the way of big circuit bookings a single firm could hope to get."

"I consider circuit booking to be the most rigid test to which any picture can be subjected. It means that its appeal is not limited to a single class of patrons or to small communities, and the circuit bookings are only for pictures with a broad, powerful appeal, and those other qualities that attracted the large masses of people."

Senator Sherman Introduces Wheeler Bill in the Senate

SENA\TOR SHERMAN, of Illinois, has introduced in the United States Senate the bill previously introduced in the House by Alves, the Representative Wheeler, of the same state, restricting the sale of tickets and the number of admissions to the theatres in the District of Columbia.

This would prohibit the theatre owner or manager from selling tickets or granting free admission to any person unless such ticket and admission were permitted to the immediate seating of the person involved. Further, section three provides that the district commissioners be required to number the tickets in the arrangement of seats in any theatre, having regard to its proper ventilation, fire protection and sanitation. Section five provides that the commissioner be permitted to increase its capacity without the approval of the commissioners.

The building regulations now require a certain number of seats in theatres having a seating capacity of 500 or more that lobby space be equivalent to one and a half feet a person. The Metrop\itan, Knieke\cker, Poli's and other large houses and were and it was not for this regulation the seating capacity be increased so as to take advantage of the people who haven't time to stand for a few minutes after buying tickets and before seats become available.

Theatre owners were prohibited from selling tickets until seats become available, it would mean an end to all continuous per-

formsances such as the motion picture ex-

hibitions. Incidentally, the price of admis-

sions would be increased. The manager would run a show and then clear his house, and it would take forty minutes to sell tickets for a second show and seat the people, it is estimated.

Hodkinson Releases Hi High

Mark in New York Territory

HODKINSON releases are cutting a wide swath in the Metropolitan dis-

trict. Mark S. Nathan, head of the local exchange, and his sales force have in the volume of contract bookings obtained from the big circuits and the larger theatres in the New York zone on the big productions distributed by the Hodkinson organization.

Manager Nathan reports contracts on J. P. Donovan's "The Mystery of the Yellow Room," an Emile Chautard Production, and "The Luck of the Irish," an Allan Dwan Production. Both features are presented by Mayflower Photoplay Corporation and are to have early showings in the principal houses of Minneapolis, St. Paul and Duluth.

Jensen & Von Herberg closed contracts for "The Luck of the Irish" for one week each at the Majestic in Portland, the Strand in Seattle, the Rialto in Tacoma, and the Rialto in Butte.

Poli's circuit of vaudeville theatres took contracts for "The Luck of the Irish" for four-day runs, with the first four runs in Bridgeport, New Haven, Waterbury, Hartford, Meriden, Conn., and in Springfield, Mass.

"The signing of any one of these chains," said J. C. Ragland, "would constitute a good week's work anywhere, but here we are suddenly given all three, and at a time when we figured we had accomplished about all in the way of big circuit bookings a single firm could hope to get."

"I consider circuit booking to be the most rigid test to which any picture can be subjected. It means that its appeal is not limited to a single class of patrons or to small communities, and the circuit bookings are only for pictures with a broad, powerful appeal, and those other qualities that attracted the large masses of people."

Many Houses in Metropolitan Area Book "The Deadlier Sex" Following Premiere

FOLLOWING the announcements of the booking of the latest Blanche Sweet pictures, "The Deadlier Sex," by the B. S. Moss Theatre, New York City, many of the finest theatres in the Metropolitan area have contracted for the fourth week's run of the picture for one week. Among these are the Astor, the Ziegfeld, the Loew's Roxy, the Colin Theatre, the Ziegfeld, the Columbia, the Paramount and the Imperial.

The week's run of the picture is being arranged for by the Pathe publicity forces. A series of articles on noted women of history prepared by Blanche Sweet under the title of, "The Deadlier Sex" has been widely distributed among the newspapers of the country.

Columbia City Council Rules

in Favor of Liberal Sunday

THE city council of Columbia, Tenn., has passed an ordinance repealing the present Sunday closing law and permitting business houses to remain open on the Sabbath with the exception of two hours between 10 o'clock in the morning and noon. Whether or not this will also permit the theatre houses to remain open is not determined, but the motion picture theatre is regarded as much of a business industry as any other. In passing the ordinance Columbia is one of the first cities in the South to take this step once the Sunday blue laws had been placed in actual operation, and the result will be watched with interest by other towns and cities of the section.

Especially active against the repeal of the law were the various women's clubs of the city, several of them adopting resolutions against a repeal of the closing law.
THE MOVING PICTURE WORLD

March 27, 1920

Another Moral Lesson Picture.

The next Frank Keenan picture will be another big moral lesson on the screen full of the drama and philosophy for which the actor's productions are noted. It will be released under the title "Dollar for Dollar," and reports of the first screening of the picture indicate that it will prove to be a repetition of the frequent Keenan successes.

"Treasure Island" to Have Extensive Book Publicity

In addition to exploitation which can be effected through the Charles Scribner's Sons de luxe edition of "Treasure Island," exhibitions of the forthcoming Paramount production of "Treasure Island," taken from Robert Louis Stevenson's famous novel, will have the benefit of similar arrangements made with M. A. Donahue & Company, of Chicago and New York.

Owing to the fact that there are no copyrights on Stevenson's works, various versions have been published. The edition of Charles Scribner and the more popular priced volume of M. A. Donahue & Company represent the standard forms in which the book is known and both concerns have agreed upon a wholehearted campaign of publicity co-operations with which the picture is released early next month.

Standard Paramount Artcraft posters and photographs, both colored and in black and white or sepia rotogravure sheets, will be used to enhance the attractiveness of local bookshop windows in exploiting "Treasure Island." Charles Scribner's Sons have given instructions to all their branches and agents so that sufficient volumes will be available to present window display that will be, just like the picture, one to meet the demand for copies of the book which is anticipated.

M. A. Donahue & Co., through its twenty-two branches, will also launch a special sales campaign during the intervening three weeks. Bookstores are being advised of the forthcoming production and are already evidencing their enthusiasm for the plan by placing orders for large quantities of books.

Largest and Smallest Settings

Built for "Old Lady 31"

INTERIORS so widely contrasting as the Temple of King Solomon in Biblical times, and a tiny frame dwelling on the New England seacoast were constructed at the Metro studios in Hollywood for the picturization of "Old Lady 31," the Lee Kugel stage success by Rachel Crothers, in which Emma Dunn is to be starred on the screen. The picture is now being cut and assembled.

The Solomon's temple scene was the largest ever constructed at the Metro plant on the Pacific Coast. It took up one complete enclosed stage, 90 by 150 feet, or a floor space of 13,500 square feet. Two hundred and fifty persons participated in the temperatures, among them more than 100 dancing girls, hours and attendants of the harem.

The other extreme was represented in the cottage set, which was one of the smallest and most compact ever built on the Metro studio stage. It occupied a tiny corner. The setting represented the parlor of the modest baroness of Caprice Rose, the two old sweethearts in "Old Lady 31."

Survey Shows Twenty-Five New Theatres Due to Open in Cleveland Within Year

A SURVEY of the theatres now being built and on which actual promotion has been made in Cleveland reveals the interesting fact that before 1921 twenty-five new houses will have been opened. Two theatres to replace the Klaw & Erlanger and Shubert present houses, two Keith vaudeville theatres and more than twenty motion picture houses are included in the program of amusement enterprises to be established during the year. They will supply a seating capacity for 50,000 and the cost of them will be over $10,000,000.

Five new downtown houses having a combined seating capacity of 13,000 are now building or will go this year. One of the picture houses is Loew's State, which will seat 4,000 and will be the largest in the city. The other downtown picture theatre will be the Allen, which will seat 3,000.

Extending Theatrical District.

These two picture theatres, the Klaw and Erlanger and Shubert and one of the Keith houses all will be centered at Euclid avenue and East Fourteenth street. In fact, the entrances to all of them will be within a half block. This will extend the heart of the theatrical district up Euclid avenue three blocks, as the present district centers around the intersection of East Ninth street and Euclid avenue.

The survey also disclosed plans, hitherto unannounced, of the Loew interests for the building of five more theatres in Cleveland, three in the East End and two on the west side of the Cuyahoga River. The locations of these houses are not given out because all real estate and financial arrangements have not yet been completed. They will have a combined seating capacity of 9,000 and will cost over $2,000,000. Construction work will start about May 1.

The List in Detail.

The following is the complete list of theatres now building or about to be started in the city:

Loew's State, pictures, Euclid and East Fourteenth street, 3,300 seats, $2,000,000; the Ohio, Klaw & Erlanger house, Euclid and East Fourteenth street, 1,500 seats, $500,000; the Hanna, Shubert theatre, Euclid and East Fourteenth street, $500,000; the Terminal, pictures, 236 Superior avenue, West, 600 seats, $30,000; Loew's Park, pictures, Euclid and East 101st street, 4,000 seats, $800,000; Keith's, vaudeville, Euclid and East 105th street, 3,000 seats, $1,000,000; Hoffman's Palace pictures, Euclid avenue and East 162nd street, 1,500 seats, $400,000; Stratford, pictures, Hough avenue and East Eighty-fourth street, 1,500 seats, $225,000.

Five Points, pictures, St. Clair avenue and East 152d street, 1,500 seats, $100,000; Corlett, pictures, 1270 Miles avenue, 1000 seats, $80,000; Buckeye, pictures, 11,621 Buckeye road, 1,000 seats, $80,000; Deutsch, pictures, Cedar avenue and East Seventy-ninth street, 1,000 seats, $80,000; three Loew theatres on East Side, pictures, 5,000 seats, $1,250,000; Allen, pictures, Detroit and West Sixty-sixth street, 1,800 seats, $300,000; New Lakewood, pictures, Detroit and Geil ave., pictures, Fulton road and West Forty-first rue, 1,800 seats, $250,000; New Lyceum street, 1,800 seats, $250,000; American, pictures, 3541 Fulton road, 1,000 seats, $125,000; Norval, pictures, 5302 Storer avenue, 600 seats, $25,000; Sommerfelt, pictures, 2221 Bridge avenue, 600 seats, $25,000; two Loew theatres on West Side, pictures, 4,000 seats, $1,000,000.

Here She Is—All Put Together—Wanda Hawley, Realart's New Star.

The suspense is now over and we know that Realart's mysterious star personality is Wanda Hawley, whose many friends have long wanted to see her starred.

To The Stars—William Hallock.

Most of the cast of "Tyranny," the new Realart silent, adapted from the novel by Harvard professor William Hallock, are in Los Angeles at the present time. Among the side players is Robert Strange, who played the leading role in "The Sou'wester." He is to play the leading role in the picture.

Wanda Hawley, Realart's New Star.

To The Stars—William Hallock.
“Fine Feathers” to Set Off Loveliness of May Allison

BEFORE she starts work in her next picture, “Fine Feathers,” May Allison will buy some. Which is merely another way of saying that Miss Allison will spend the next fortnight gathering in an assortment of spring wear not only for street and house wear but to set off her loveliness in Eugene Walter’s pictures. Miss Allison is so nearly through her work in “The Cheater,” a screen version of “Judah,” the compelling stage drama by Henry Arthur Jones, that a few days at the most will see her endeavors before the camera completed. It has been promised a vacation of two weeks before starting “Fine Feathers.” H. Thompson Rich is finishing the continuity of “Fine Feathers.” “The Cheater” was adapted by Lois Zellar from the Henry Arthur Jones drama and filmed under the direction of Henry Otto, with William Esmond doing the camera work. In “The Cheater” besides Miss Allison are Frank Currier and Harry Van Meter.

Get Prints of “King Spruce” Ready for Hodkinson Offices

PRINTS of “King Spruce,” the Holman Day story of the Maine forests staring Mitchell Lewis and produced by Otto Bollman and Roy Clements for the Film Distributing Co., the listers assembled at the laboratory for early dispatch to the thirty-four Hodkinson branches. Simultaneous with the inauguration of the big advertising drive, trade showings of “King Spruce” will be held by all Hodkinson managers in the field. A cast of merit was assembled to support Mitchell Lewis by Roy Clements, who directed the production. Chief in support of the star in the production, which is announced for release April 18, is Mignon Anderson. Melbourne MacDowell has a role commensurate with his ability. Arthur Millette, the ever-busy heavy, introduces a new brand of villain.

A most important part is in the hands of Betty Wales, a youthful artiste who has won her spurs on the screen after an enviable record on the stage. Joe Ray, of the same rugged type as the star, gives a good account of himself as Tommy Eye. James O’Neill, Gus Soville and Frederick Herzog are seen to advantage in the minor roles.

To Seek Film Appropriation

United States Senator Robert L. Owen, of Oklahoma, will seek an appropriation from Congress of $6,000 to be used in the printing and distribution of the Motion Picture News, “Come Clean,” and an appropriation of $9,000 for co-operation with the States in educational work in oral hygiene. His request will be made when the Senate takes up the bill for appropriation, executive and judicial appropriation bill.

“Crossed Claims” Is Carey’s Next.

“Crossed Claims,” a story by Tarkington Baker, is the title of the next story to be filmed by Harry Carey, Universal star, and will be directed by Reeves Eason. Much of this picture will be filmed on the Carey’s ranch at St. Francisquito Valley, Cal. It is planned to release this feature about the middle of June.

Colonel Fred Levy and Lee Goldberg Complete Their “Swing Around Circle”

COLONEL FRED LEVY, president of the First National Exhibitors’ exchange of Kentucky and Tennessee, and Lee L. Goldberg, the secretary, have just completed “a swing around the circle” in their territory that has undoubtedly been productive of more good for the motion picture industry in this section than can be estimated.

Col. Levy is president of the National Association of Retail Clothing and as such will attend the state convention of retail clothing of Ohio, held in Cincinnati. He had also to attend the convention of Tennessee clothing in Knoxville the same week.

“No time for our trip,” he said to Mr. Goldberg. “It couldn’t happen better. We’ll be able to put our mental revery on our heads so we can run clothing and pictures at the same time, but I’m sure we’ll be equal to that.”

They made the first leg of their journey to Cincinnati. Col. Levy was honor guest of the Ohio clothing men. They met there many picture men of Northern Kentucky and Southern Ohio who booked for the Strand and Keith theatres in Louisville, and Godfrey Kotzin, of the Lyric Theatre, Covington.

Picture Men Meet Clothing.

From Cincinnati they went to Knoxville where the convention of the Tennessee clothing was in progress. W. E. Drumbar, manager of the Signal Amusement Company, and his associates met Col. Levy and Sudekum, and through him met the Tennessee clothing. The picture men and the clothing representatives became well acquainted and struck up a mutual interest that is certain to be productive of good.

From Knoxville Col. Levy and Mr. Goldberg went to Chattanooga. There they met Milton B. Ochs, editor and publisher of the Chattanooga Times and brother of Adolph Ochs, publisher of the New York Times. It happened that Milton Ochs had just been appointed state chairman by Gov. Roberts of the campaign to raise Tennessee’s share of the fund for America’s memorial in France to her soldier dead. Mr. Ochs was anxious to get the campaign presented on slides in the picture houses. At Col. Levy’s suggestion he appointed Frank H. Dowler, Jr., of the Signal Amusement Company in Chattanooga and Knoxville, chairman for these cities; Tony Sudekum, president of the Crescent Amusement Company in Nashville, and Charles L. McElravy, of the Majestic in Memphis, chairman for their cities.

Many Benefits Secured.

In Chattanooga they attended a Rotary Club luncheon which brought them in contact with the leading men of the city.

In Nashville Col. Levy and Mr. Goldberg met Tony Sudekum and the other leading picture men of that section. The visit to Memphis was equally pleasant. From Memphis they returned to Louisville. In Col. Levy’s talks to the clothing men of the two states he digressed sufficiently to tell about the picture industry and its importance in the life of the nation. Many incidental benefits were secured. For instance, in one city an important newspaper had failed to recognize the picture houses at their full value. Col. Levy and Mr. Goldberg were able to bring the paper to a full appreciation of the motion picture and henceforth the paper will hold to this.

Read the Reviews—from first to last. Written by experts!

Four Roads to Leadership


2. We received this week from a Baltimore photoplay editor a letter which termed our new “Clip and Paste” page a “knockout.” Because, the writer said, “it’s just the thing the theatre manager needs.” Howard G. Ramsey, El Dorado, Kansas, has to pay for his own moving picture section in the local paper, and he uses “Rambles” and “Clip and Paste” for his news.

3. Evidence comes in from other cities in the form of theatre programs that “Rambles” is popular for snappy moving picture paragraphs. A San Francisco house, one of the finest in the country, has a theatre house organ, ninety per cent of whose comments on the films are taken from “Rambles.”

4. From the showmanship field we have this letter from the Grand Theatre, Massena, N. Y., dated February 3: “Gentlemen: For your information note that I have sold the above theatre to Mr. Frank Cutti & Co. I purchased the place twenty-six months ago for $4,000 and sold it for $10,000. The new owner took possession on February 1. So don’t you think I made good to have built up such a business in this place in twenty-six months as to get $10,000 for it?”

“I am very proud of your good Moving Picture World, as I believe if I did not have it I could not run a picture show. So I thank you very much for Moving Picture World. At present I am without the theatre, but I’m getting into the game again as soon as I can find another place.

“Please remember that I cannot stay without Moving Picture World, so please change my address to the one I incline.

Respectfully yours, “L. BENNY.”
TO THE BANK
in the Metro Thirty-Six 1920 Model, is part of the daily routine of the exhibitor of Fewer and Better Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

THE RIGHT OF WAY
by Sir Gilbert Parker
starring
BERT LYTELL
THE WALK-OFFS
by Frederic and Fanny Hatton
starring
MAY ALLISON
SHORE ACRES
by James A. Herne
starring
ALICE LAKE
OLD LADY 31
by Rachel Crothers
starring
EMMA DUNN
THE VERY IDEA
by William LeBaron
starring
TAYLOR HOLMES

and start off on high along Box-Office Record Boulevard.

THE MOVING PICTURE WORLD
March 27, 1920

Associated Exhibitors Have Many Big Deals Pending; Want Highest Quality Pictures

ASSOCIATED EXHIBITORS, INC., announces that, with numerous important arrangements pending, product for circulated by the organization as yet has been definitely decided upon. The machinery of the association is working toward the acquisition of only the biggest and best photoplays it is possible to obtain, and according to one of the officers, no product will be announced until there can be not even the slightest shadow of doubt in the mind of any one as to the product's attractiveness.

This is in line with the Associated Exhibitors' announced intention and firm plan, according to the statements of Secretary H. H. Wellenbrink. It is known generally in film circles that all sorts of propositions have been put before the consideration of Associated Exhibitors. However, none of these possibilities as yet has materialized into concrete form. Most of them, it is said, may develop into very splendid departures from antiquated motion picture precedents—precedents that in the past have proved weak in application, but strong in tradition.

No Reliance on Precedents.

In the words of Mr. Wellenbrink, the Associated Exhibitors are not working on motion picture precedents. Rather, says he, are they building up and going forward on established values of business experience as applied successfully in any line of endeavor. One chief of these business values, insofar as the motion picture industry is concerned, is the value of equitable dealing with the theatre owner.

"The issue of equitable dealing with the picture showman is paramount," said Mr. Wellenbrink, and the very beginning of equitable dealing with the exhibitor is the acquisition for him of the latest pictures. That is the first thing to worry about, for when an organization has big attractions to circulate it has a commodity for which an eager market is waiting. This obviously means that such a commodity will show a handsome profit for everyone concerned in its production, distribution and presentation.

Promise "Biggest Attractions."

"Highest class motion picture entertainment is one of the pillars of the foundation on which this organization is built—and for it must be on such a foundation that any stable immediately following the announcement. And this enterprise is composed of builders—the exhibitors—whose very business existence demands that they build with granite-planned blocks rather than promise-colored mud.

The Associated Exhibitors realize just what they are up against when they say that only the biggest attractions will carry their trade-mark. They know it is not a simple matter to live up to a promise of only the best. But they are wise men; they are backed by the financial resources to carry the plan through, and whether their output consists of one or 100 pictures a year, the exhibitors are assured that Associated Exhibitors' pictures will be the best motion pictures obtainable anywhere.

"Big Four" Receiving Many Contracts on Sennett Comedy

A VERITABLE avalanche of contracts poured into the office of Hiram Abrams, of the United Artists, last week, immediately following the announcement of the early release in April of Mack Sennett's latest five-reel comedy sensation, "Down on the Farm," which has been heralded every where by the executives of the "Big Four" organization who have seen it as most spectacular comedy.

Louise Fazenda has the role of the rustic maiden whose charms excite the romantic impulses of a large-fisted, large-hearted farmer, and whose inherited tenacity of purpose less excites the desires of the village Shylock trying to act like a Don Juan.

Drills, laughter, suspense, travesty, satire, a tinge of burlesque of high art, and spectacle are combined in this sensational comedy that is as delightful as it is spring and thrilling, it is said.

Hiram Abrams, of the "Big Four," has been most enthusiastic about this sensational comedy, and says that it is on a par with the type of production that has been distributed by United Artists.

Little Detroit Girl Guessed New Realart Star's Identity

RESULTS that were wholly unexpected are reported to have followed the three weeks' mystery campaign on Wanda Hawley which Realart Pictures Corporation conducted. Hawley is a young girl who appeared and directed solely toward the trade. A surprising number of queries was received from persons who are not exhibitors and not connected with the trade.

Realart officials expected that many persons would guess the name of the new star from the data about her career furnished in the trade announcements. They were surprised, however, that most of the correct guesses were based upon the parts of photographs which were published. In the first advertisement, Hawley's former insert gave glimpses of Miss Hawley's features, feet, hands and head. It was three clues that prompted most of the right answers.

One of the most interesting answers was that of Miss Dora Tyler, 14 years old, of Detroit. Looking through the advertisements in a trade paper, she came upon the "Can You Put Her Together?" insert and immediately guessed Wanda Hawley from the eyes.

She took her guess to Jacob Smith, editor of the Michigan Review, and together they called on Ralph B. Quive, Realart's Detroit manager. Mr. Quive refused to divulge any information. Thereupon Mr. Smith wrote the following letter, as a result, which was published: "In my paper this week I am running a little item about Miss Dora Tyler, 14 years old, who guesses Wanda Hawley as the star. She saw your ad in one of the trade papers and guessed it by the eyes. Great, how these kids can figure these things out! You've got to love how closely people follow the movies."

Ziehm Reports Contracts Closed.

Arthur Ziehm, manager of the foreign sales department of Goldwyn Distributing Corporation, last week closed several large contracts for the handling of the third year series of Goldwyn pictures—Spain, Portugal, Mexico, Central America and Japan. The arrangements for the distribution of the Goldwyn product in the last named country were made by Geoffrey Nye, who is now on a tour of the Far East.

The success of the first and second year Goldwyn pictures abroad has created a big demand for the new releases presenting stars who have already developed a considerable following in the foreign lands. Distributors in Europe, Mexico and Central America are planning to back the star series pictures with extensive exploitation.
Margaret Dale Makes Screen Debut.
Margaret Dale, well-known legitimate actress, is making her motion picture début in a new production, featuring Alma Rubens, now being made for Cosmopolitan Productions at International Studio, 127th street and 9th avenue, New York, under the direction of Robert G. Vignola. Considerable secrecy surrounds the character of the picture, but it is said to be particularly timely and one of the most desirable pictures Vignola has made.

Finish First Fox Production
with Vivian Rich in 18 Days

EIGHTEEN days of actual working time is the record set by Vivian Rich, the new Fox star, in completing her first production for William Fox at the Californian studios.

The previous record for completion of a production of this nature and length was established some time ago—also by a woman star—and totaled twenty-one working days. Miss Rich's progress in her first film for this producer, under the direction of Scotty Fitzsimmons, is a notable one.

The name of her first picture as a star is "Would You Forgive?" It is a drama of domestic life and furnished the actress a role that puts her ability to a much severer test than that which she met so successfully in appearance under the Fox banner—the melodrama, "The Last Straw," which introduced Buck Jones as a screen star, and in which she was his leading woman.

The story, written especially for Miss Rich, is from the pen of Julius G. Furthman, one of the four writers recently added to the Fox scenario staff on the west coast. There are but four principals in the story, and the entire picture was filmed within the walls of the studios in Hollywood without loss of time on location work.

Supporting Vivian Rich are Tom Chatterton, Ben Deely and Lilie Leslie.

Winter Weather Just Suited
"Law of the Yukon" Company

CHARLES MILLER and his company have arrived in New York City after ten months spent at Port Henry, N. Y., where camera work on "The Law of the Yukon," his first production for Mayflower Photoplay Corporation, was practically completed.

Director Miller voiced an emphatic paean of praise for the winter that is passing. The blizzards which had worked suffering and great financial losses in various trcks had been of incalculable value, Mr. Miller said, in obtaining the "frozen North" and Yukon atmosphere which he desired. He recounted numerous experiences through which the company had passed, suffering few hardships despite the rigorous weather and passing through a severe influenza epidemic in Port Henry without one case of sickness in the company.

Mr. Miller's company left New York City on December 17. About seventy actors and actresses made up the company. Port Henry's solitary hotel was taken over entirely. Work was held up for the first ten days by the failure of the lights to arrive from New York City. But a start was made on the Alaskan village that was erected and when the lights finally arrived work started with a rush.

Snow and plenty of it arrived at about the same time. "From the standpoint of weather," Mr. Miller said, "most of the members of the company were satisfied they were in the 'frozen North.' The village we had built was snowed under. We had to put runners on the front trucks of our automobiles and wear snowshoes."

Inter-Ocean Starts Big Advertising
Campaign in American Trade Papers

THE first important step in the development of Inter-Ocean Film Corporation's plans for educating the American motion picture producer in general and the independent producer in particular to the value of placing their productions in the hands of an export house specializing in the distribution of American films in foreign territories, got under way this week in the first of a series of advertisements which are to be carried in American trade journals throughout the coming year.

This is in line with its policy recently made public through the trade press of inaugrating an extensive and far-reaching advertising and publicity campaign in behalf of the American motion picture export company, and to emphasize the advantages to be derived from the producer's association with such an organization. It is wholly apart from Inter-Ocean Film Corporation's regular advertising and publicity campaign which is now being conducted in the various foreign trade mediums.

This is declared to be the first time in the history of the motion picture industry that a large American film exporting concern has attempted such a campaign in the American trade press. That it will be instrumental in producing the desired results both to the American producer and to the Inter-Ocean Film Corporation is a conclusion which Inter-Ocean officials have no hesitancy in affirming.

Time for Campaign.

"That the time is ripe for an educative campaign of this nature among American producers is commonly known in the industry," said an Inter-Ocean official, commenting on the company's new plans. "It has remained for the Inter-Ocean Film Corporation, however, to take the initiative and start the ball rolling.

"While the campaign will involve a large expenditure on the part of Inter-Ocean, we are appreciative of the reward it will bring in good will and increased business later on."

The campaign will be conducted by A. L. Feiman, who will also continue in charge of advertising and publicity in foreign trade mediums.

Fairbanks Keeps Secret Nature of His
Stunts in His Next "Big Four" Picture

FOR the first time since he entered upon a screen career Douglas Fairbanks has taken steps to prevent advance information from reaching the outside world as to the nature of his activities in his studios.

With his return from Arizona this week, together with the hundred members of his company who had been on location in the desert filming a number of the more important and thrilling scenes for "Mollycoddle," the next Fairbanks production for United Artists, the order was issued by the star to see that no lettering he permitted about the grounds of the plant and that every "scit," whether on the stage or otherwise, be hidden from the view of outsiders.

The productions are due to the fact that there are so many novelties being introduced in "Mollycoddle," which will cause even greater comment than the nightmare and flood episodes of "When the Clouds Roll By," and these two innovations to the screen have mystified the most hardened critics throughout the world.

Robert Fairbanks, manager of the productions of the organization, has followed his brother's instructions to the letter and things have been camouflaged to such perfection that even the eyes of the trained army aviators who continually fly over the film colony in Hollywood are deceived.

According to word which came to Hiram Abrams at the United Artists headquarters from John Fairbanks, general manager of activities on the Coast, it will be a miracle if Doug comes out alive before "Mollycoddle" is completed.
Winchell Smith Believes Screen Offers
greater Creative Field for Dramatist

Winchell Smith, who recently
joined Metro's staff of authors at
its studios in Hollywood, disclaims
any special genius for writing, in spite of
the notable list of successful stage plays to
his credit.

"No, I never had any newspaper ex¬
prience," he said. "Sometimes I feel that the
less a man knows about the mechanics of
literary production, the better equipped he
is for dramatic writing. A man who writes
phrases as people speak them and not as
the copybook, can probably outshine them is the man
who gets the best dialogue."

Mr. Smith is now personally supervising
the picturization for Metro of "The New
Hendrietta," the comedy he and Victor
M. Berger adapted from a novel by
Besson Howard. Mr. Smith was first an actor
and then a producer. He told how he could
write as well as act and direct for
the stage.

"The man who was to dramatize a story
which I was to produce backed out at the
last moment. I got another man in with
me and we wrote that play. It succeeded
and I became a playwright."

His Plays Most Successful.

The play was "The Gaucho's Millions." Other
plays credited in whole or in part
to Winchell Smith are "The Only Son," "The
Fortune Hunter," "The Boomerang," "The
New Hendrietta," "Turn to the Right," and "Ligh¬
teen." Very successful productions in which
he has had a hand, but which he has hitherto not been credited
with writing are "Back to You" and
"The New Hendrietta.""The Three Wise Fools."

"Mostly rewrote them," he smiled, re¬
ferring to his work as a playwright. "We did
our real writing during rehearsals."

"The picture method will be slightly dif¬
ferent for you," was suggested.

"Yes," he sighed, then laughed. "Do you
know, I used to rehearse Miss Mathis in
my stage productions. This morning I took
my preliminary script for the picture to her
and after she talked to me for a time about
scenario writing I came out of her office
feeling like a bloody schoolboy!"

"I'm going to like motion pictures im¬
mensely," he confided at the end of his
first day at the studio. "Henry Wise is a won¬
derful range for a man. On the stage
there are only two or three ways of doing
a thing while there are two or three thou¬
sand on the screen. The whole earth is
here on your stage."

National Association to Move Soon
To New Home in New York Theatre Building

The National Association of the Mo¬
tion Picture Industry will on March 31
remove its offices to a suite in the
New York Theatre Building, Forty-fourth
Street, from its present headquarters in the
Times Building, where it has had a home since
1916. The increased activity of the association in
all phases of the industry made it imperative
that larger offices be obtained.

The new offices are in the Forty-fourth
Street suite of the New York Theatre Build¬
ing and are admirably arranged for the
purpose of the association, which for a long
while has been handicapped in its work by
lack of room. Because of the present lim¬
ited space it has been necessary to hold
many of the important committee meet¬
ing away from the office.

The association is performing many func¬
tions which were not contemplated and
solving many problems which had not been
presented when it was organized. Its ac¬
tivity during the war days won the highest
commendation from Mr. Wilson and other
officials, and its peace time activities,
while perhaps not so conspicuous, are quite
as important to the industry.

Expansion of Activities the Cause.

As an illustration of the increased ac¬
tivities, the film exchange committee and
the committee on fire prevention regulation are co-operating in the work of finding
suitable and adequate quarters for the ex¬
changes in all the exchange centers.

Thomas H. Butler has been placed
in charge of this work and he and his
assistants in daily consultation with the
national association, and in that way there will be
closer co-operation.

The association is generally recognized
as a strong factor in the development of this
country, representing as it does 95 per
cent of the production and distribution of
motion pictures. William A. Brady has
been president of the association since its
organization, Walter W. Irwin has been
chairman of the executive committee and
Frederick H. Elliott has been its executive
secretary.
Edgar Lewis' special, "Other Men's Shoes," was responsible for the amazing amount of interest generated after record breaking run by Pathé Exchange, Inc., on its big specials, but none has been more noteworthy than the feature just added to its attractions list, "The Thirteenth Chair," by the Chicago branch. One month after release date, and following the showing of the production in the leading Chicago theatres, the Chicago City office on March 4 reported to the home office the booking of another 150 days in first and second run theatres in its territory. This exclusive run for the picture thus far by Chicago on the Lewis production is now 480.

Outside of Chicago proper "Other Men's Shoes" was booked during the drive conducted by Manager E. A. Eschman and which will continue throughout March, by the following theatres:

Hartley, East Chicago; Orpheum, Ottawa, Ill.; Empress, Pocahontas, Ind.; Lyceum, Columbia City, Ind.; Palace, Muscatine, Iowa; Grand Opera House, Dubuque, Iowa; Colonial, Delavan, Ill.; Waggoner, Genesee, Ill.; Lincoln, Lincoln, Ill.; Temple, Rockford, Ill.; Lincoln, Mattoon, Ill.; Lake Forest, Ill.; La Salle, South Bend, Ind.; Orpheum, Elkhart, Ind.; Garden, Michigan City, Ind.; Princess, Monticello, Ill.; Riviera, P. O. Ill.

Chicago Theatres Booked.

The local houses booking the picture included the Delphi, Clark, Bowen, Shakespeare, Kimbark, Lucille, Ben Hur, Victory, Stanley, Music Hall, Vernon, Prairie, New Home, Illington, Broadway Strand, Atlantic, Boulevard, Halfalfa, Archer and Eagle.

In all other territories, "Other Men's Shoes" is surpassing the records established by all previous Pathé specials, not excepting "The Thirteenth Chair" and "Common Clay." Among theatres booking the production during the past week are: the William Penn, Philadelphia; Grand, Pullman, Washington, D. C.; Paramount, Lewiston; Idaho; Empress, Spokane, Rialto, Loveland, Col.; Strand, Shelbyville, Indiana; Majestic, Baltimore, Maryland; Majestic, Florence, Ala.; Rex, Bismark, N. D.; Opera House, Wadsworth, Ohio; Valentine, Denver, Colo.; Rialto, Upper Sandusky; Playhouse, Dover, N. J.; Empire, Indianapolis, N. J.; Avenue, Elizabeth, N. J.; Delphi, Detroit; Miami, Wuerther, Ann Arbor, Crystal, Lakewood, Detroit; Majestic, Charlotte, Pa.; Family, St. Mary, Pa.; Franklin, Pa.; Palace, Hamilton, O.; Auditorium, Dayton, Rex, Middleton Ohio; Lincoln, Irish, Falls, N. Y.; Metropolitan, Ariz.; Forepaup's, Philadelphia; Poli's, Wilkesbarre, Pa., and the Opera House, South Bethlehem.

Already the minimum quota for "Other Men's Shoes" has been surpassed by virtually every exchange and the indications are that with a fortnight each branch will have passed the high mark set for it.

FOR probably the first time in the history of the industry a great organization in the business will release three patriotic productions in one month. The Pathé Exchange, Inc., will release, during April, productions by J. Stuart Blackton, Edwin Carewe and Leonce Perret, and all of these are of a patriotism in theme and virile American stories.

"Lifting Shadows," the Perret production featuring Evelyn Wahlen, will be released on April 4, the Blackton production, "The Blood Barrier," with Robert Gordon and Sylvia Breamer, will be released on April 11, and on April 25 the Edwin Carewe production of Augustus Thomas' famous story, "Rio Grande," will be released.

The first of the pictures to be released, "Lifting Shadows," deals with the intrigues of a band of Russian conspirators against the safety and peace of the United States. The second, the "Blood Barrier," deals with the efforts of enemies of the country to make an officer of the United States army betray the secrets of his government. "Rio Grande" is a picture of conditions on the Mexican border.

Emmy Wahlen Well Supported.

In "Lifting Shadows," as in all three of the productions, entertainment is the first consideration and it is said to be a picture of high dramatic value. The settings are said to be on a magnificent scale and the lighting effects to be superb. As a young Russian girl in love with a young American, Miss Wahlen is seen at her best. Stuart Holmes is the villain, the role in which he is so well known. The leading man is Wyndham Standing and Julia Swayne Gordon is also in the cast.

"The Blood Barrier" is from the pen of the late Cyrus Townsend Brady and was written in his most effective fashion. Sylvia Breamer and Robert Gordon are seen together in the picture and are supported by an able cast. Commodore Blackton has created a production of fine technique, the sets and mechanical effects showing some of the finest work of his career, it is said.

In "Rio Grande" a battle scene between Texas Rangers and cowboys on one hand and Mexican bandits on the other is shown. April also will be a notable Pathé month for short subjects and comedies. On April 11 the new "Bringing Up Father" comedy, "Jiggs in Society," will be released and wide newspaper publicity of the filming of the McManus' comic strip has already resulted in strong bookings. The second Mrs. Sidney Drew comedy, "The Stimulating Mrs. Barton," will be released on April 25.

Ray Completes Organization of Staff;
Appointing Well-Known Technical Men

With the addition of several well-known technical men to his staff this week Charles Ray has completed the organization of his studio personnel and has commenced to work on the introduction of his new Los Angeles studios.

Mr. Ray who is entering upon a new era in his screen career, having begun independent production under the direction of Arthur S. Kane for release through First National, has gathered to his organization a staff of high priced technical experts. He declares that he will spare no expense to make his independent films of the highest standard possible, not only to justify his position as an authority in his field, but to merit the faith which his sponsors have placed in him in their promises to the exhibitors of the country.

Have Unusual Qualifications.

In addition to Director Jerome Storm, Cameraman Chester Lyons, Studio Manager Wesley Gilmour and Isabel Johnston, continuity writer, Mr. Ray has appointed this week the MacCormacs, formerly with Famous Players, as chief of the electrical department, and Frank Ormston as head of the department.

Mr. MacCormac has been a year and a half with Famous Players-Lasky as chief of that corporation's electrical department and he brings with him a host of talent in devising novel and startling lighting effects. He has had entire supervision of the wiring of Mr. Ray's Fleming street studios. An experimental laboratory has been built adjoining the plant where he expects to try out several original departures from modern methods of lighting.

Experienced Staff Proposes Great Things.

Mr. Ormston comes from a family of painters, and in addition to his studio work he is, in private life, an artist of note. He was in charge of the scenic department at the First National Theatre, Caracas, Venezuela, and on his return to the United States gained his first picture experience in the Edison experimental studios in New York. Following a brief return to theatrical work he was appointed to the Edison laboratories Mr. Ormston became permanently associated with motion pictures, first with the Nicholas Power Company in New York and later with Universal, where he was in charge of the art and technical department. Mr. Ormston was recently with the Loa Weber Productions for three years and a short time ago with the Lew Cody company as art director.

Working with Mr. Ray as general manager is Albert E. Kidder, Jr., as business manager and with Arthur S. Kane in charge of all his eastern interests, Charles Ray has in hand a group of experienced and efficient staff of business associates, all of which presages for the star a high standard in all departments of his production company and promises big things for his forthcoming films.

Three Patriotic Films To Be Released
by Pathé Exchange in Month of April

Ray Wetzel Well Supported.

In "Lifting Shadows," as in all three of the productions, entertainment is the first consideration and it is said to be a picture of high dramatic value. The settings are said to be on a magnificent scale and the lighting effects to be superb. As a young Russian girl in love with a young American, Miss Wahlen is seen at her best. Stuart Holmes is the villain, the role in which he is so well known. The leading man is Wyndham Standing and Julia Swayne Gordon is also in the cast.

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Realart Takes Over Morosco Studios; Wanda Hawley to Make First Film There

**Realart Takes Over Morosco Studios; Wanda Hawley to Make First Film There**

THE Moroso studios in Hollywood, one of the largest and best equipped plants in the country, have been acquired by Realart Pictures Corporation. Realart will take immediate possession, and in addition will take over the present operating staff of the studio. The deal was concluded by Morris Kohn, president of Realart.

Wanda Hawley, the new star recently announced by Realart, will make her first production there and is scheduled to begin work shortly. The name Moroso is to be dropped. New signs have been made to mark the change. For the present no changes are said to be contemplated in the physical aspect of the plant.

Frank Garbutt, who constructed the studios about six years ago for the Bosworth Producing Company, will remain in charge under the Realart management. He has retained the staff of assistants which was previously employed there.

"Guarantees Excellence of Pictures."

"Exhibitors possibly will not immediately recognize the importance of this studio announcement," said J. S. Woody, general manager of Realart, "but it means a great deal both to them and to us. Now that we have our own plant exhibitors will know that our pictures are more truly than ever a Realart product all the way through. The change guarantees the future excellence of Realart pictures in keeping with the reputation of quality already established. Three productions at one time can be accommodated on the inside stage alone, and there is a large outdoor stage as well."

The studio buildings are located at 201 to 211 North Occidental Boulevard, and occupy ground on both sides of the street. The buildings are all of modern steel or concrete construction and present an attractive and most substantial appearance.

The building housing the covered stage is a steel structure, covers ground area of approximately 55 by 200 feet. The dressing rooms are located in this building and are in two tiers overlooking the stage.

**40,000 Feet of Film a Day.**

Near this building is a large carpenter shop with equipment in machinery from which material for building elaborate and large sets can be turned out.

A well-equipped laboratory, housed in a heavy concrete, fireproof building, is on the same side of the street. The laboratory is reputed to be one of the best on the Coast and has facilities and a working force capable of turning out 40,000 feet of film a day.

The open stage is located directly across the street and is about the same size as the closed stage. It is somewhat newer than the covered stage, however, having been built about three years ago. It is fitted in such a way that canvas can be stretched over the top to protect work in progress on it.

Frank Garbutt, the studio manager, has been responsible for developing the plant to its present state of efficiency. The principal members of Mr. Garbutt's staff are Will M. Ritchey, head of the production department; Mrs. Una Nixon Hopkins, art director; Jack Burrows, western traffic manager; Frank Bigg, superintendent of laboratory, and Walter Hansen, stage manager.

**Miss Traverse Has New Type of Vehicle in Next Fox Film**

A **ANNOUNCEMENT** is made from the executive offices of Fox Film Corporation that William Fox, president of the organization, has decided to equip his star, Madaline Traverse, with a type of role distinctly different from that in which she has been seen until now.

The first of the new parts selected for Miss Traverse will be found in the production which she has just started to work at the studios in Hollywood. The story is known by the working title, "The Spirit of Good," and offers the star the role of a music hall singer. Little will probably be changed before release, but, as it suggests, the story deals with the uplift of the fallen, and enables Miss Traverse to draw on her versatility of character design and make-up. Denison Clift will direct Miss Traverse.

The principals to support Miss Traverse in her new picture include Frederick Stanton, Clo King, Dick LaReno and L. Hahn. The remainder of the cast is not yet announced. The story of "The Spirit of Good" is adapted from the original of Clifford Howard and Burke Jenkins, and the scenario is the work of Mr. Clift.

**Dallas Sunday Closing Movement Dies**

**Natural Death; May Repeal Ancient Law**

THE Sunday closing movement in Dallas has died "aborning." The moving picture shows will remain open, since no overt action will be taken against their proprietors by Dallas pastors who have been seeking to make them observe the much disputed state Sunday closing law.

On Monday, March 8, after a full morning of discussion, the Dallas Pastors' Association issued a report which, while urging fuller observance of Sunday, had nothing to say about Sunday amusements. The pastors' association was divided in its opinion in regard to taking action with a view to closing Dallas theatres on Sunday. The majority was against Sunday closing here, while other cities, notably Fort Worth, permitted the theatres to remain open. Dallas public opinion is strong for Sunday shows.

The pastors in their report disclaimed all intention to force their beliefs in regard to Sunday observance upon other people. They denied emphatically that they wished the joining of church and state. They said that their legal advisors had told them that the Dallas ordinance permitting Sunday picture shows as voted by the people was not legal, since it conflicted with the state law, and contented themselves with saying that laws should be obeyed by all thinking people.

The theatres will not close.

The Fort Worth movie theatres were wide open Sunday, March 7, after being closed for the previous two Sundays. Business men of the city took a part in the discussion as to Sunday closing and urged that the theatres be allowed to remain open. The Fort Worth pastors receded from their stand in the matter and no persecuting laws will be enacted.

The repeal of the Sunday law is likely to be brought before the Texas legislature at its next session, either in January, 1921, or at any special previous meeting.
THE MOVING PICTURE WORLD

Fox Corporation Devises Plan to Guide Overhead Bank Lights by Radio System

THE slogan of William Fox, president of Fox Film Corporation, is efficiency. It is efficiency that has established his organization among the comparatively few motion picture producing companies occupying the front rank in the industry today.

With the removal of the executive offices and all departments of the firm from Forty-sixth street location to the new Fox building on West Fifty-fifth street, Mr. Fox has been enabled to maintain a closer contact between the managerial and technical branches of his organization. One of the first steps taken by him since the change was to lay out plans for the rapid manipulation of the hundreds of overhead bank lights used in the mammoth studios, it is announced.

The existing system entails the slow process of moving the lights from one track to another by straight rails, curves and switches through the use of long push poles or ropes. For some time Mr. Fox has been considering the possibility of eliminating the waste of time in rearranging lights for interior settings. The regular method is not only awkward and slow, but occasionally results in breakage of the Cooper-Hewitt tubes.

Hearing several new articles in newspapers and magazines on the advance made in directing aeroplanes, torpedoes and ships by means of wireless outfits, it occurred to Mr. Fox that here might be the solution to his problem. He summoned his chief electrician and outlined the plan. Together they evolved a system for rigging up a wireless outfit on each overhead lamp frame and directing the lamp to the desired spot by means of a wireless sender installed on a desk on the studio floor.

With this new system completed, one need only operate a key in order to move a lamp to any position in the studio and much valuable time will be saved.

It is expected that this system will be in readiness prior to the date of the formal opening of the big studios, at which time there will be a grand celebration; in fact, there are hints of a dance at which the stars and principals then engaged in the making of pictures will mingle with the invited guests.

Announce Episode Titles of “The Silent Avenger” Serial

VITAGRAPH announces the complete list of episode titles for its new William Duncan super-serial, “The Silent Avenger.” The statement punctuates the opening of the company’s booking campaign for the big chaptered melodrama.

The titles are given as follows: 1—“The Escape”; 2—“Fighting Back”; 3—“Within the Noose”; 4—“Tearing Through”; 5—“Blotted Out”; 6—“The Hidden Blow”; 7—“Dynamite Doom”; 8—“The Crusher”; 9—“Into the Jaws”; 10—“Blades of Horror”; 11—“Shot Into Space”; 12—“Facing Eternity”; 13—“A Human Pendulum”; 14—“The Lake of Fire”; 15—“The Final Trump.”

Vitagraph further announces that it has issued to the trade a complete campaign book of forty-eight pages and cover in colors, presenting an infinite variety of exploitation aids on this production. The book is replete with illustrations of the thrills that occur in every episode. It also presents an immense volume of news material and fact statement that may be employed in advertising and publicity.

Alaskan Exhibitors Seek First Rights to “Tiger’s Cub,” Starring Pearl White

THE exhibitors of Alaska at last feel they have a story of the territory in which they live that will be a true picture of Alaska. R. A. Thorne, veteran showman of the territory, heads the list of Alaskan exhibitors who have demanded the privilege of showing the Fox production, “Tiger’s Cub” in the far north.

Charles Giblyn, the director and his capable assistants have left no stone unturned to make this picture truly Alaskan in atmosphere. William Fox has spared no expense to obtain accurate details in costumes and settings. The result is that the Alaskan exhibitors who from the first announcement of the story voiced their interest in it, and who have usually tried to avoid the so-called Alaska features, are now so enthusiastic about “Tiger’s Cub” that they are already in the market for it.

The manager of the Empire Theatre in Juneau has requested that a print be rushed to him so he can show it while the legislature is in session in order that the senators and representatives may spread broadcast in a territory one-fifth of the size of the United States the good news that the real Alaska has reached the screen at last. Capt. A. E. Lathrop, who controls a string of theatres in Valdez, Cordova, Seward and Anchorage, is after the Pearl White feature, as is Get of Nome.

William Fox employed exclusively men who have mined in Alaska and who have lived among the natives, the gamblers and the bushmen, and in the snow drifts of the trail. These men, carried with the company while on location at Port Henry, N. Y., and returning with it to the new Fox studios in New York, have told themselves to Director Giblyn and the star, Miss White, every working minute of the day, observing without dress, makeup, costume and settings, thus assuring accuracy for the production in all particulars.

Simplex Distributors in New York.

Two of the distributing forces of the Simplex Company spent a busy week in New York looking over the many new developments at the factory and incidentally picking up a few valuable points on Simplex exploitation.

Bert Weddige, president of the Michigan Motion Picture Supply Company, Detroit, and Max Rubin, his assistant, are in the city in question. Mr. Weddige while at Simplex offices spoke very optimistically of the future Simplex business in his territory and announced his intention of going into larger quarters immediately and also arrange for the issuance of a monthly house organ with which to reach every exhibitor in his territory.

We Wonder Where Metro Got All the Nice Old Ladies.

All the elderly folks "chipped in" and presented Director John E. Ince with a silver cigarette case, with instructions that he must not use it while directing "Old Lady 31."
David P. Howells Says Exporters Who Quit Now Are "Deserting Under Fire"

TERMING his subject "the equivalent of desertion under fire," David P. Howells points out the grave future danger from what appears to be a concerted action by several film exporters to abandon their foreign affiliations and turn to other and less difficult phases of activity in the domestic film industry, as a result of the discouraging aspects on the export situation by the rates of exchange and rumors of increased production abroad.

Consternation and surprise now mark the thoughts of foreign renters and distributors as they watch the fast changing tenure of enthusiasm in American film export circles, according to letters and cables received by Mr. Howells within the last three weeks. Supplementing these direct evidences of concern over the recent change of front in this country, Mr. Howells has received advice from his own representatives abroad, who, as managers of his foreign offices in charge of European sales on First National Exhibitors' Circuit attractions, are in almost daily contact with the important exchange or distributing executives.

Situation Creates Perplexity Abroad.

"A summary of the questions and information I have had asked and given me," says Mr. Howells, "shows that the announced plans of several film exporters, wherein they are withdrawing from the export field and turning to other interests, have created genuine perplexity and wonder abroad. The European is quite different from the average American business man. To him a business or chosen field of commercial activity is a life work. Difficulties, problems and business reverses cannot, as a general thing, shake his confidence in the future. The American is different. He will readjust his entire business overnight, and he is less inclined than the European to pursue a profitless course for weeks or months, preferring to turn where money is to be made without years of time-marking.

"Present conditions may reduce our profits as an export house, and they may add greatly to the expense of operation, but we feel what should be a common responsibility among all American exporters who have solicited the confidence, good will and business of buyers abroad, that so long as the situation does not force us into bankruptcy, and so long as it enables us to continue without sacrificing everything we own or have, that we have a great duty and responsibility to discharge in aiding our foreign customers to fight the turbulence through to success.

Foreign Renters Continue to Buy.

"Wherever the facts have merited, we have readjusted our contracts with buyers in Europe so that they can continue as handlers of American pictures. We are trying in every way we can to lighten the pressure and to develop a more friendly and confident feeling, not toward ourselves especially but toward all American exporters. If the men who regularly send film abroad expect to get out of the export business the moment they find the going a little rough, and offering promise for the future instead of big profits on the instant, they are speedily the worse off, for it will be exceedingly difficult for the importers who stick and fight through to find anything like a normal market.

"European importers are pressed almost to the breaking point now. The absence of theatre development has kept down the consumption of American films, while production here has increased in volume. Still, the foreign renters have continued to buy, now in certain or as the business proposition and as the most important party to the success of the exporters in this country."

"The Proverbial Last Straw."

"Added to all the worries generating from these facts a complete rearrangement of the American export situation, and you have the proverbial last straw, which will decide the big foreign buyers to bend every energy to the encouragement of European-made pictures as a substitute, at far less cost and with far less worry and strain, for the American pictures they now import."

"All this is happening now, and it is going to have a dangerous retroactive effect on the American market. Exactly what the ultimate result in American film circles will be is impossible to predict, but it is certain, as a broad, national outcome, that American producers and American exhibitors will have to divide the cost between them."

"Now, if ever, is the time when every American exporter should stick tight to his guns, refusing to be frightened into desertion and exerting himself to the utmost to help his foreign customers to tide over the crisis and bring about an earlier remedy by giving the same consideration he expects."

Gibraltar and Hodkinson Heads Enthuse Over "Harvest Moon" with Doris Kenyon

PRODUCERS Theodore C. Deitzrich and Arthur F. Beck of the new Gibraltar picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon, for W. W. Hodkinson, have felt that the foreign picture distribution, are more confident than ever that their new production will take place among the big pictures of the year. This show of enthusiasm from producers, who are seldom given to praise of their product, is the result of the first private showing of "The Harvest Moon" held for executives of Gibraltar and the Hodkinson organization as well as a number of the East's most prominent first-run exhibitors, one of whom pronounced the Doris Kenyon picture: "The finest and best-done screen romance I have seen in years."

"The Harvest Moon," enacted amid new and novel settings, reflects the wide experience of its director, J. Searle Dawley, who, besides handling the megaphone, adapted the story for the screen.

Doris Kenyon's charm and winsomeness are given greater play in the new Deitzrich-Beck production.

George A. Lessey, coaxed back to the screen from his work as a director by Mr. Deitzrich, contributes a fine performance. Others who contribute worth while performances are Wilfred Lytell, Earl Schenck, Grace Barton, Daniel Pennell, Marie Shotwell, Mrs. E. M. Holland, widow of the famous actor, and Ellen Olesen, the Swedish stage celebrity.

Tears Flow More Easily After Laughter. (From the St. Louis Globe Democrat.)

While the movie producers are seeking comedy plots why not try a reel or two depicting the movie stars making out their income tax returns?

Review printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.
Seven Companies Making Metro Specials;
Six on West Coast and One in the East

SIX companies on the west coast and one in the east are getting under way on the big special production which will constitute the fourth round of Metro's "fewer and better" pictures series of photo-plays adapted from stage successes and best-selling novels.

The fourth round of the "fewer and better" series includes May Allison in Eugene Walter's drama of a woman's love of luxury, "Fine Feathers," Bert Lytell in a picture version of a colorful and gripping novel of India, by I. A. R. Wylie and entitled "The Temple of Dawn"; Viola Dana in the uproarious boudoir farce, "Parlor, Bedroom and Bath," from the stage hit by C. W. Bell and Mark Swan; Alice Lake in "An Outsider," a second Herne play, this one by the daughter of the author of "Shore Acres," Julie Herne; a third all-star cast melodrama from the Drury Lane Theatre in London; "Hearts Are Trumps," by Cecil Raleigh; Taylor Holmes in a picturization of one of the stage hits which contributed so much to William Collier's popularity, "Nothing But Lies," by Aaron Hoffman; and Mitchell Lewis, in the first of his cinema productions of four Jack London novels, this one being "Burning Daylight."

No Director Chosen for Walter Play.

No definite word has as yet been forthcoming from the Metro studios in Hollywood regarding the choice of director for the production of "Shore Acres," "Fine Feathers." This, it will be recalled, was produced several years ago in New York with a success as notable as the success the play enjoyed. H. Thompson Rich has prepared the script for this striking play of American life.

"The issue of such a play as this on the screen today," said a Metro official at the New York offices this week, "is particularly timely. It is a play which follows with unsurpassing logic the result of extravagance."

Bert Lytell's part in "The Temple of Dawn" will come as a marked contrast to his last two characters, that of the im- maculate and brilliant young Montreal lawyer, Charley Steele, in Sir Gilbert Parker's "The Right of Way," and of the title character of "Alias Jimmy Valentine," the reformed crook, Paul Armstrong's great melodrama made world-famous.

Has Role of English Army Officer.

In "The Temple of Dawn" Lytell will be seen as an English army officer, Leigh Der- ing, who, through unfortunate circum- stances becomes an outcast in India, and there later "finds himself." Arthur Zeller of the Metro scenario staff prepared this story for the screen, before leaving Holly- wood for New York to join Maxwell Karger.

"Parlor, Bedroom and Bath" will be something of a novelty, too, for Viola Dana, last seen in "The Willow Tree," by J. H. Ben- rino and Harrison Rhodes; and recently having completed "Dangerous to Men," from the drama by H. V. Esmond. Edward Dillon has been selected by the production staff at the Metro studios to stage the produc- tion. Chief in the support of Miss Dana in the cast of this boudoir farce by C. W. Bell and Mark Swan, is Eugene Pallette. A. P. Younger, of the Metro scenario staff, wrote the script from which Mr. Dillon will direct the piece.

In "An Outsider" by Julie Herne, daugh- ter of James A. Herne, who wrote "Shore Acres," Alice Lake at the head of an all- star cast will be given the part of a man- curist. Lois Zeller has done the adapta- tion and continuity for the picture, but the choice of director has not as yet been made public.

Third of Drury Lane Plays.

"Hearts Are Trumps" is the third of the Drury Lane melodramas of the five Metro purchased last year while Richard A. Row- land, president of Metro Pictures Corpora- tion, was in England. This third of the thrillers is the sole work of Cecil Raleigh, who collaborated with Henry Hamilton and Arthur Collins in the writing of several other big successes of the same sort. As the third in the one story deals with gambling, high social life in England, and intrigue, with a strong and appealing love interest skillfully woven through the story, Finis Fox wrote the scenario.

Aaron Hoffman wrote "Nothing But Lies" for William Collier after that stage star's hit in "Nothing But the Truth," which James Montgomery adapted for the stage from the novel by Frederic Isham; and the comedian repeated his triumph. Metro be- lieves that the same repetition of humorous hits will fall to the lot of Taylor Holmes, who recently bought and produced three stage comedy hits and produced them for distribution through Metro.

"Nothing But the Truth" and "The Very Idea," the latter by William Le Baron, have been finished; and "Nothing But Lies" will be in the course of production within the near future. This picture is being made by Taylor Holmes Productions, Inc., in the East.

Mitchell Lewis has Edward Soman as director for "Burning Daylight," the Jack London story of Alaska and New York which will be the first of the series showings. Lewis will appear in on the screen, for C. E. Shurtleff, Inc.

Hodkinson Reports Exhibitors Showing
"The Sagebrusher" with Big Success

WHETHER it is the action and fidelity of the picture to Emerson Hough's novel or whether it is the heart story of a blind girl's faith that is making Benjamin B. Hampton's "The Sage- brusher" such a big success with first run theatres everywhere even exhibitors are not able to determine. But the fact re- mains that the production is a record- making picture.

"Everybody responds to a great love story, the finest type of story that can be put in a theatre," says Charles H. Toy, a big Milwaukee exhibitor and he booked "The Sagebrusher" instantly for his Toy Theatre. Such theatres as the Liberty, San Jose; the Rialto and Lyric, Lincoln, Neb.; the Fuller, Kalamazoo, William Fox's Amer- ican, Paterson, N. J.; the Star, Elgin; the Heyburn, Evanston; the Majestic, Rock Island, Ill.; the Virginian, Charleston, West Va., are repeating the public success that "The Sagebrusher" has won in Washington, Chicago, Los Angeles, Seattle, Butte, Pitts- burg.

Although this Hampton production has been released but six or seven weeks there are not more than a dozen big cities in America at the present time that have not set play dates and announced the coming engagement of "The Sagebrusher."

C. E. Stillwell, the prominent Spokane showman who stirred the townspeople with a spectacular promotion campaign on Mr. Hampton's "Desert Gold" last Fall, duplic- ated that drive on "The Sagebrusher," the attraction at his Casino Theatre last week, resulting in an engagement that reached the high attendance mark set by the powerful Zane Grey picture.

She Might Be "Nobody's Girl" Now, But We'll Wager That Before Reel Five Is Over She's Somebody's "Prospect."

Plenty of sand in this National Pictures Theatres production with Billie Rhodes.
Kansas Picture Showmen Getting Ready for “Live Wire” Convention in Wichita

THE Kansas Exhibitors’ Association will enter its convention at Wichita, March 29, “under” as the leading citizens who welcome the visitors will say, “the most favorable auspices.” This has been by far the best year that organization ever had in Kansas.

The exhibitors have come nearer sticking together than ever before. The organization has maintained a membership of around 100; its committees have worked faithfully, and they have accomplished some real results.

At Wichita, it is hinted, there will be special interest in the subject; that is the election of officers. The program of work for the state association has been satisfactory; there will probably be no radical change in this respect. The officers have done well. No serious problem that is not already under process of action by the association, is arising in Kansas to require talk-fest at the convention.

Looking for “Speed Demons.”

Consequently the exhibitors are centering their interest, for this convention, on the choosing of officers who will put the maximum amount of punch and pep into the association for next year. That’s the keynote of all their talk now: “Who can be elected that will keep us going as high in the air as this year?” There is, it must be understood, no criticism of present officers in this attitude; there are only compliments, on all sides, for them, and the whole roster may be re-elected.

Kansas exhibitors in convention will have one bone to pick—that has to do with percentages. Perhaps not all the exhibitors are opposed to the percentage plan; many of them like it once in awhile—especially when the picture isn’t sure fire.

Will Tackle “Percentage.”

But mighty few of them like the percentage plan when the exhibitor has to guarantee a fair amount of rental, and then give the distributor part of the excess profits! The dissatisfaction with this extracted minimum in percentage contracts is queering the whole percentage game, it is said.

“Percentage playing kills initiative, especially when the exhibitor has to guarantee a minimum,” said one exhibitor. “What’s the use of trying hard to put it over, when the real money one makes by doing the job well has to be divided? For my part, I am willing to take the risks of paying rental, so that I will have the fruits of victory when I win big.”

How One Man Operated.

The story is related of one exhibitor who took a percentage picture on which a minimum rental was required; he had reasons for showing the picture—his clientele expected it of him. But he wasn’t enthusiastic.

He spent the minimum in exploitation, and did not turn his hand over to make the show a real success. He told friends that he hoped he would not take in much above the required minimum, because he hated so to divide those earnings with anybody. And he felt within himself that the more he lost on the picture, the heartier he would be in fighting against the percentage-with-minimum plan.

“Prince of Pines” Company Returns.

The members of the cast composing the company producing the special Selznick picture, “The Prince of Pines,” has returned from New Hampshire, where they had been making the logging camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.

Included in the members who returned from location were Burton George, director; Anna Lehr, Thurston Hall, Arline Pretty, Jack Costello, Bobby Agnew, William Davidson and the dog, Jeanne.

Los Angeles Critics Praise
“Mystery of Yellow Room”

THE critics of Los Angeles newspapers have given unanimous approval to “The Mystery of the Yellow Room,” an E. W. Chauard production presented by Mayflower Photoplay Corporation, adding their praise to one of the most popular and successful showings in the city for many months.

The feature was shown at Tally’s Broadway Theatre for a week and Mr. Tally was so pleased with the result that he wired J. S. Woody, general manager of Realart Pictures Corporation, that he was out to book the “Realart product whenever opportunity offered.”

Writing in the Los Angeles Times under the heading “Tally Mystery Film Hits Bull’s Eye” Grace Kingsley, a well-known critic, said: “Not since ‘The Thirteenth Chair’ have we seen such an absorbing, hair-raising, spine-tickling, detective play as ‘The Mystery of the Yellow Room.’”

“A decided novelty among photoplays” is the manner in which May Markson, writing in the Los Angeles Record characterized the picture.

Vitagraph Reports Big Demand for “The Sporting Duchess”

FOLLOWING its feature run at the Broadway Theatre in New York, the Vitagraph super-feature, “The Sporting Duchess,” of which Alice Joyce is the star, is reported to be making big headway from a booking standpoint.

Its pre-release run at the Broadway was meant to avoid critical acclaim from reviewers. This advance notice apparently has found its way to the farthest corners of the country, and the exchanges report that the feature is in heavy demand.

In many localities the production has been booked to succeed Vitagraph’s other current feature, “The Fortune Hunter,” of which William Crothers is the director.

A notable fact relating to the picture is that an unusually large number of chain theatres have booked it. Some of the more important in the east and central west were among the first to get this subject on their schedule.

Names Mildred Harris Chaplin’s Third.

It has definitely been decided by Louis B. Mayer that the third Mildred Harris Chaplin picture to be released through the First National will be “Old Dad,” founded on the story of the same name by Eleanor Hallowell Abbott.

The story of “Old Dad” had its first publication, nearly in its present form, in the Woman’s Home Companion. It has not yet been decided when “Old Dad” will be released.

Deitrich to Produce “Oh, Henry!”

Theodore C. Deitrich, well known producer of motion pictures, starring Doris Kenyon, is to enter the field of spoken drama. His first production, already in rehearsal, is to be a farce-comedy, “Oh, Henry!” by Bide Dudley, co-author with Otto Harbach. Mr. Deitrich announces that his stage activities will not interfere with his motion picture production.
Neely Edwards Signs Three-Year Contract to Appear Under Management of the Cohns

Jack Cohn has issued a deniel of a rumor to the effect that he and Harry Comedies, have lost the services of Neely Edwards. Mr. Cohn explains that upon the dissolution of the Flanagan and Edwards combination, he was engaged for the featured role in the series.

"Neely Edwards' personality and winning smile are indispensable," says Mr. Cohn, and it was because of this characteristic that we decided to retain him as the featured player. Flanagan is no longer with our company, but Edwards is under a three-years' contract with us. Hugh Fay, who has had long training in pantomime comedy, will supply Edwards, appearing as Fergie Hall Room.

Harry Cohn announces that the first of the new releases, "Oh, Baby!", is now complete, and the second, "This Way Out," is well under way, and will be sent East within a short time.

Neely Edwards is said to have scored a big popular success in his characterization of Percy Hall Room, in the releases which have been heavily booked in various territories.

State Rights Rapidly Sold on "A Dream of Fair Women"

A "Dream of Fair Women" is in great demand because it is something new and different," says Murray W. Colburn, president of Foundation Film Corporation, in announcing the sale of several large blocks of territory for this special feature, which is being distributed through state right exchanges.

Several states were already sold, including the following: the Gardiner Syndicate bought for all of New York City, Albany and Buffalo; Royal Pictures, Inc., bought for eastern Pennsylvania and southern New Jersey; M. A. Lightman, of the Criterion Film Service, bought for North and South Carolina, Georgia, Florida, Alabama, Tennessee and Kentucky, and David F. Howells for the rest of the territory as well as considerable other foreign territory.

"A Dream of Fair Women" is heralded as "something different, something new and novel." It represents the attempt of the producer to get away from the conventional, stereotyped motion picture. It presents four of the most beautiful girls in America, selected as the result of a contest held in three popular magazines.

Rolfe Preparing to Begin on Second Olive Tell Film

Having completed "Love Without Question," the first of the series of six Olive Tell features for Jans Pictures, Inc., Rolfe is now preparing to start work on "A Woman's Business," adapted from "Nothing About a Year," a novel by Charles Belmont Davis.

Mr. Rolfe, who was with the scenario, is ready, sets and locations selected and a cast to support Miss Tell is being chosen. The star is cast as a modern society girl, and she will be supported by a number of well-known players. The locale and nature of the story call for elaborate interior sets and costumes will wear a number of stunning gowns.

"A Woman's Business" is said to be a modern dramatic story with genuine appeal, with a pretty love story woven around an interesting drama.

Marion Kohn Plans Effective Exploitation for His Films

State rights buyers handling short features produced by the Marion H. Kohn Productions will receive help in selling, distributing and exploiting these subjects.

"I propose to go to the limit with the state rights buyer with these productions," declares Mr. Kohn. "I'm a state rights man myself and I know that the short subject release needs just as much care in production and exploitation as the biggest features. I want to give the state rights buyer my friends by co-operating with him fully in all his many problems. Then we will go after the exhibitor. With every conceivable means before the state rights buyer the best press notices, the finest of papers, exploitation hints that are new and novel and consistent advertising in the trade papers, aimed directly at the exhibitors."

The Marion H. Kohn Productions have already disposed of considerable territory, states Mr. Kohn.

Popular Players Featured in Newest Gayety Comedies

Fortcoming Gayety Comedies, which are released one a week through independent exchanges, feature two popular teams of comedians. "Two Bedlam," written by Jack Jevne; "Dry and Thrifty," showing what happened to a young man who flirted with a bootlegger's wife; and "In the Park," written by Billy Bletcher, all feature Billy Bletcher and Vera Reynolds.

In "Why Can't Go Cuckoo," by Keene Thompson, George Ovey and Lillian Biron are featured. George Ovey appears as a chef whose main occupation consists in keeping on friendly terms with a trained oyster. Mr. Ovey and Miss Biron are also featured in "Good Morning, Nurse."

Completion of "Democracy" in Ten Reels Is Announced

Democracy, or "The Vision Restored," described as a powerful ten-reel screen drama with a punch and a purpose, has been completed, under the direction of William Nigh, at the Thomas A. Edison Studio in New York City, according to the announcement of Louis Francis Lybarger, president of the Democracy Photo-Play Company.

"Democracy," according to Mr. Lybarger, who retired as president of the International Lyceum and Chautauqua Association of America to produce this drama, "is a production whose theme is democracy, and a protest against our own civilization of today. It is announced as a dramatization of humanity's fight for justice, right and freedom."

Nina Neely, well-known as a brilliant author, collaborated on the scenario, and William Nigh, who directed Ambassador Gerhard's "My Four Years in Germany," screened the production.

Bobby Vernon Is Featured in Latest Christie Special

The Family Theatre, Buffalo, N. Y., had one of its biggest 1919-1920 weeks with Robert McLaughlin's picture, "The House Without Children," February 29 to March 6. An extensive advertising campaign was waged in all of the daily and Sunday papers and the capacity of the theatre was taxed night after night.

Messrs. Cohen & Pearl, the distributors for up-state New York had a force of salesmen in the surrounding territory and booked all of their prints sold for five weeks.

Nathan Hirsh reports heavy bookings on ten prints in Greater New York and Northern New Jersey.

Lesser Buys "The Spoilers."

Robert W. Priest, president of The Film Market, Inc., reports that Sol Lesser has purchased from him the reissue state rights to William N. Selig's production of "The Spoilers" for the Inter-Mountain States, including, Colorado, Wyoming, Utah and New Mexico. This purchase gives Mr. Lesser several times more territory on "The Spoilers" than any other distributor, and incidentally registers next to the last territory throughout the world to be sold. Louisiana and Mississippi comprise the only remaining unit to be disposed of.

Fidelity Sells Four States

M. J. Silver, of Denver, Colo., has purchased the Colorado, Wyoming, Utah and New Mexico rights on the Fidelity Pictures release, "The Married Virgin," and expects to put same over as a road show.
THE CHRISTIE PANACEA
stellar dress
advertising lithographs, have
1905, the great
announced
Chicago, coster
will be
on
Tillie's
made.
dios
Film
Lucille
Scar
manager
his
Film
X
"Skinner's
10,
comprehensive
Cut-out
to
National
headquarters,
in
the
part
which
Film
Kremer
Chatkin
is
the
success
in
the
array
of
features,
are
the
immortal
costumes
of
her
leading
Men,
Kohn
promised
a
review
of
film
as
it
is
now
being
prepared
for
stage
presentation
in
his
company's
theater
in
New
York.
John
Kohn
Kohn
has
asked
for
the
right
to
present
"Skinner's
Dress
Suit,"
the
successful
stage
hit,
and
the
rights
will
be
secured
in
time
for
the
opening
of
his
theater
in
Washington.
"Skinner's
Dress
Suit"
will
be
led
by
a
new
leading
man
in
the
shape
of
C Torrent,
who
is
coming
from
the
Broadway
in
New
York,
where
he
is
now
engaged.
Mr.
Torrent
is
a
famous
leading
man
in
the
New
York
theater,
and
his
appearance
in
"Skinner's
Dress
Suit"
will
be
a
great
attraction.

The
photodrama,"Democracy—The Vision Restored," is announced
as
the
fulfillment
of
an
idea
born
in
the
mind
of
Lee
Francis
Lybarger,
during
his
college
days
and
it
found
its
first
public
expression
in
1905,
when
he
lectured
on
"Democracy
and
the
Future" at
the
Miami
Valley
Chautauqua,
in
Ohio.
"Democracy
has
been
the
underlying
thought
and
keynote
of
every
lecture
I
have
delivered
in
the
course
of
my
fifteen
years
as
a
Chautauqua
speaker," stated
Mr.
Lybarger.
"I
have
made
it
my
life's
work
to
bring
to
the
minds
of
the
American
people
a
realization
of
the
true
meaning
of
Democ-

racy.
By
personal
contact
with
millions
of
people
in
forty-six
states
and
territories
I
believe
I
have
gained
the
vision
and
understanding
of
the
fundamental
principles
which
are
embodied
in
that
all-powerful
theme
Democracy,
which
typifies
Americanism.
"Every
perplexing
phase
of
our
civiliza-
tion
has
a
democratic
solution.
I
have
devoted
my
life
to
teach
this
interpretation
of
Democracy
as
a
panacea
to
cure
the
ills
which
cause
discontent
in
our
great
nation.
"With
my
theme
built
on
the
rock-

bottom
of
true
facts
gained
by
first
hand
personal
contact
with
the
masses
and
devel-
opled
it.
In
my
ten-reel
cinema
epic
'Democracy—the Vision Restored,'
I
have
embodied
this
theme.
Backed
by
three
thousand
people,
I
founded
the
Democ-

racy
Photoplay
Company,
in
Mifflinburg,
Pennsylvania,
in
December,
1918,
to
produce
a
visual
presentation
of
this
tough
thought.
I
engaged
William
Nigh,
the
director
of
Ambassador
Gerard's
'My
Four
Years
in
Germany'
and
now
am
engaged
with
him
in
producing
this
 pioneer
work
in
cinema
art.
I
have
hired
the
best
artists
and
technicians
I
could
hire,
and
the
result
will
be
a
work
that
will
be
recognized
as
one
of
the
greatest
memories
of
American
film
art.
"I
am
fully
convinced
that
this
film
will
be
a
great
success
in
the
public
market,
and
I
am
looking
for
the
result
with
great
interest.
I
know
that
the
public
will
be
happy
to
know
that
this
work
is
being
produced.

Lee F. Lybarger Describes Evolution of "Democracy—the Vision Restored"

THE UNITED STATES PHOTOLAY CORPORATION has engaged Coster Dan and
Coster Nelan to bring three other costers with them from England to appear
in the Whitechapel scenes in "Determination." For the information of the American
trade, it is announced that a coster is a
rough-and-ready
person
who
corresponds
to
the
American
cart-pushing
peddler.
Buck
the
Penny
Farthing
is
the
American
character.
A
coster
is
announced
as
reformed
Whitechapel
characters,
are
also
under
contract
to
help
lend
the
Whitechapel
atmosphere
to
"Determination,
which
they
will
be
engaged
in
London.

The
company
is
now
seeking
ten
acres
of
land
on
the
Palisades
in
New
Jersey
for
a
studio.
It
is
intended
that
four
companies
working
on
four
pictures
at
the
same
time.
The
company
will
take
over
the
E. K. Lincoln
studio
for
two
years
on
June
1, and
will
begin
production
work
fifteen
days
later.

Harry
McRae
Webster
will
direct
"De-

determination.
"Others
who
will
assist
Cap-

tain
F. E. Stoll
in
this
work
will
be
John
L.
McCutcheon,
co-director,
and
Herbert
L.
Messmore,
tech
director.

Captain
Stoll
says
that
real
Whitechapel
characters
will
be
correctly
re-created
for
the
first
time
in
"Determination."

Harry
Edwards
Promoted.

Harry
Edwards
has
been
named
produc-
corporate
of
the
Christie
Film
Com-
pany
by
Al
Christie,
his
president

and

supervising
director.

Edwards
has
served
the
company
as
assistant
to
Al
Christie,
hav-
ingserved
the
Christie
for
three
years,
and
has
lost
one
year
of
studio
work
in
the
army.
He
formerly
appeared
in
Christie
Comedy.
Captain
Stoll
chur-
correctly
were
attacked
by
Calls
Herbert
in
all
er
Kohn
pictures.

Third
Cunard
Film
Titled.

Grace
Cunard's
third
Marion
H.
Kohn
release,
"A
Daughter
of
the
Law," is
a
two-
reel
feature
which
will
be
produced
by
the
Cunard
Film
Company.
This
picture,
which
was
made
in
the
Na-
tional
film
Corporation
of
America's
stud-
ios,
was
written
by
Miss
Cunard.
She
also
directed.
Miss
Cunard
was
supported
by
Miss
Ralph
in
all
her
Kohn
pictures.

New
Title
for
Polly
Moran
Film.

The
title
of
the
second
Polly
Moran
one-
reel
slapstick
comedy,
produced
by
the
National
Film
Corporation
of
America,
has
been
changed
from
"Dollars
and
Scents"
to
"A
Scrambled
Romance,"
according
to
Joe
Brandt,
National's
eastern
representa-
tive.

Chicago
Rialto
Books
Hank
Mann.

The
new
Rialto
Theatre,
in
Chicago,
is
the
latest
first-run
house
to
book
the
Hank
Mann
Comedies,
distributed
by
the
Arrow
Film
Corporation.
Dr.
W. E.
Shallenber-
gen,
president
of
Arrow,
announced
that
he
has
secured
the
"moonshiner"
series
into
the
Rialto
following
the
showing
of
"The
Black
smith"
with
the
Capitol,
New
York,
and
five
solid
weeks
in
first-run
downtown
houses
in
Boston.

"Unscrubbling
Egbert"—A
New
Comedy.

Roger
W.
Fowler,
of
Fowler
Films,
and
his
staff
have
gone
to
Pennsylvania,
Va.,
to
came
to
a
heretofore
unrecorded
"unscrubbling,"
to
stage
a
rural
screen
comedy,
"Unscrub-
bling
Egbert."
Murray
Leinster,
short
story
writer
known
to
magazine
readers,
is
the
writer.

With
the
desire
to
produce
an
innovation
in
screen
comics,
Mr.
Leinster,
who
was
born
in
the
Virginia
village,
has
drawn
his
country
characters
from
real
life,
as
he
has
known
them,
and
has
woven
his
plot
around
these
people.
Buffalo Bulletins

Churches Feature Pictures.

It is beginning to look like Buffalo exhibitors are going to have the churches to reckon with as competition on Sunday evenings. Last Sabbath the Rev. Frederick Cortland Wagner, of the East Presbyterian Church, and the Rev. Charles C. Manwaring, of the First Church of Christ, spoke to the members of their churches on "Man Thinks" to accompany his sermon from the pulpit, and now comes along the Calvary Church, Rev. L. W. Pickford in "Teckoma of Sunnybrook Farm," which was shown Sunday evening, March 14. Buffalo exhibitors had wake up!

Garden Changes Name.
The Garden Theatre, so far as the name is concerned at least, seems to exist. It opened as a picture motion house Sunday, March 14, under the name of the Empire, with William and Foreman theatres, have installed as the feature. Prices are 20 cents in the afternoon and 30 cents at night. The Empire is proving a most popular picture feature with one seat being on one floor. The house has played burlesque for several years.

Loco Theatres, Inc., has filed plans for the erection of a warehouse at 510 Washington street. Upon completion the building will be occupied by the Household Outfitting Company. This company now occupies a building on Elm street. A building standing on one of the parcels of property purchased by the Loco interests upon which the new structure will be built is also part of the deal.

In order to secure the consent of the furniture company to a termination of its lease on the building the theatre has installed a plan to acquire an adjoining piece of property and erect a warehouse on which the controversy might be settled. The filling of the plans for the new building is the result. Work on the structure will begin at any moment. The new Loco theatre will be one of the largest and elaborate in the chain.

Attractive Elmwood Program.

"When your spirit wanes and even the baby won't go off to sleep, come to the Elmwood for the treatment that revives and makes you look upon life with a more cheerful aspect," says Manager Bruce Fowler in the March 14 issue of the Elmwood program. The Elmwood will issue a pocket edition bulletin of the week's attractions which through a large mailing list is put into thousands of homes in all parts of Buffalo.

Shen Metropolitan Going Ahead.

With the return of P. B. McNaughton, president of the Shen Amusement Company, from Palm Beach plans for the new Shen Metropolitan Theatre are expected to go ahead with vigor. This mammoth picture institution will start May 1, said Harold B. Franklin.

American Legion Benefits.

With the proceeds of the week going to the American Legion, business was excellent last week at the Princes, the attraction was "Dangerous Hours." The lobby of the playhouse was elaborately decorated for the occasion.

Norton Talmadge Asked to "Frat." Members of the Sigma Delta Chi, of the University of Colorado, have invited Norma Talmadge to act as a member of one of her stories at Camp Nesho, Evergreen, Colo. This site has been reserved for the shooting of the most beautiful spots in the West. Miss Talmadge is a great favorite with the frat members, thus the request.

Patron Sues Theatre for Spilt.

Because she spilled her ankle while leaving the theatre, a little girl from New York, that house was in darkness, Mrs. Nellie Johnson has brought suit against the Moore and Graves Amusement Company, lessees, Denver, for damages of $1,200. She claims her foot caught in a hole in a tile carpet.
Pittsburgh Paragraphs

Showman Prints His Own Paper.

H. E. KEITER, of the Cameraphone Theatre, East Liberty, has made press agents, house managers and the movie fans of East Liberty sit up and take notice March 6, when he submitted a four-page newspaper, announcing Eugene O'Brien, the popular Selznick star, in his latest feature, "His Wife's Money," for a week's showing, beginning March 8.

An edition of 5,000 copies was published, with the entire page and headline set by J. Howard Lichtenstein, exploitation representative of the Select-Selznick Enterprises.

In addition to the current attraction Mr. Lichtenstein played up the Goldwyn picture, "The Street Called Wall," which comes to Cameraphone the week of March 16, and also the picture for the week of March 22, when Oliver Thomas appears in "Out Yonder." The issue was also complete with interesting data of moving picture stars, with the result of drawing capacity business to the Cameraphone Theatre during the past few days.

The paper was distributed by boys dressed in white coats, with the name "Cameraphone" painted down the front of the coat, while on the back the heading "Cameraphone," Week of March 8; Eugene O'Brien in "His Wife's Money," a Selzni

This alone was an exploitation stunt that attracted attention, while the full sheet brought the needed percentage of business.

Beautiful House in Oil City.

With the new seats arriving for the (McCartney's) new motion picture palace, Oil City, and most of the elaborate changes required in transforming the building proposed purpose completed, there is good reason for the expectation that the formal opening will take place within the next six weeks at the latest.

When the public is admitted for the first time it will see one of the most complete and up-to-date motion picture houses outside of the largest cities of the country, a house that possesses notable devices for the safety of the patrons. These include foundations that are capable of sustaining many times more weight than could possibly be placed on the floors, elaborate system of fireproofing, many more exits than is required, the most elaborate writing and heating appliances of the latest and most approved character for places of amusement, besides comfort, convenience and elegance for patrons.

The screen is 32 feet and at either side the cathedral organ is installed in chambers, a grill work of ornamental mesh permitting unobstructed view of the moving films.

The seats are of crimson walnut, with iron standards. There are 614 on the first floor and 902 up in the balcony.

The Penn Amusement Company are the owners. In this company are such men as W. M. McCann, manager of the Liberty Theatre, and R. B. Taft, of Cattaraugus, N. Y.

Fairbanks Opens Tarentum Palace.

The new Palace Theatre, which cost $120, 000, erected by the Palace Amusement Company at Tarentum, Pa., was opened February 21, with Douglas Fairbanks in "His Majesty the American" as the attraction. The house is beautiful, with 866 seats, and a red carpet leading to the box office, a red carpet leading to the opening night, and are continuing to do so.

A five-piece orchestra furnishes the music. The company are John Mcginley, C. K. Nichols and W. L. Brown.

Rowland and Clark Shake Up Staff.

The acquisition of a majority of the stock of Erie, Pa., to the chain of the Rowland & Clark theatres has resulted in quite a shake-up among the men.

William H. Reilly, formerly of the Savoy, Pittsburgh, whose long connection with the R. & C. Enterprises is not a disputed position, drew the Erie assignment.

Ferguson's name must be "Ferg," for that is all he is known by, even by his associates, is keeping the box office working smoothly at the Plaza. Harry Thomas, young in years but old in experience, has been elevated to the post of assistant to James C. Currer, manager of the Liberty Theatre.

Charles Smith, best known impersonator in the local territory, has the managerial reins at the Savoy. John A. Reilly, whose "Fighting Irish" has made the Belmar Theatre one of the most successful H. & C. chain, will occupy the post of manager of the Strand hereafter.

Reilly's new assignment is a more popular man in the R. & C. establishment.

Duquesne to Have New House.

A. H. BAKER, manager of the Cameraphone Theatre, Duquesne, Pa., is erecting a large new house there, to be called the Liberty, which will be opened later in the month. Equipment will be installed in the projection room.

Old Showman in Titusville.

Mr. Schweitzer has taken over the Orpheum and the Liberty, Titusville, from Robert Fulton. Mr. Schweitzer is an old showman, having formerly operated amusements in the area.

Two West Virginia Items.

Mr. Cool, of the Court Theatre, Kingwood, West Va., has remodeled his theatre, has put a new marquee in front of his house, and also added a confectionery store to his lobby.

The Dixie Theatre at Morgantown, West Va., has been closed, and is being converted into a bank.

Lombards of DuBois Sell Out.

The Lombards (and sisters), owners of the Empire Theatre, Du Boise, have sold the house to Homer Alsworth, of Clarksdale, Miss., for $35,000. Mr. Alsworth is an old exhibitor, having conducted houses in Latrobe, Oil City, Butler, and other places.

Mr. Lombard, who was in the city recently, states she will contract for a picture house, the house to have a capacity of 1,000 to 1,500. No more small theatres for her, she says.

Eddie Johns Goes to Wilmington.

Edgar Johns, manager of the Wonderland Theatre, fifth avenue, has been transferred by his employers to another one of the firm, Mr. O'Brien. Mr. E. H. Harkins is now looking after both the Lyric and the Wonderland.

Wilmeling Exhibitor Dies.

H. C. Estep, formerly manager of the Grand Theatre at Wilmeling, died recently at home in his 27th year.

Pneumonia was the cause of his death.

News Briefs and Personal.

A. J. Simon, of the Strand Theatre, of the Strand Theatre, Oakland, is now in charge of the William Penn Theatre, North Side.

Charles Miller, well-known Pittsburgh film salesman, is now on the road for the Hodkinson exchange.

The editor, of the Virginia Theatre, Wheeling, W. Va., will have an all Robertson-Cole week, beginning April 6.

The admirers of George Stratti, is part owner of the Regent Theatre, Etna, has sold his Winkinburg residence and holdings and expects to leave in a month for Greece.

Cincinnati Cullings

Photoplays In Old Standard.

CINCINNATI's newest first-run photoplay house, the Boulevard, Boulevard and Vine street, is scheduled to open the Strand Theatre, opened March 14 with "The Beloved Cheater," in addition to presenting for the first time "Lost City of the African Jungles." The largest pipe organ in any theatre in Cincinnati and the only gold-fibre screen for reality projection of the play so far, is featured by the theatre. Manager Fisher has announced that none but the highest types of pictures will be shown.

Another Theatre for Avondale.

The Emzer Apartment building at 346 Reading Road has been purchased by Charles Schaeaom, moving picture magnate, for the purpose of opening another motion picture theatre in Avondale. The building occupies a lot of ground immediately adjoining the Avondale School, with a frontage of about 50 feet on Reading Road and extends approximately 300 feet to the rear. Mr. Schaeaom said plans for the new theatre will be announced later.

Five Feet of Film Offers.

Mary Millburn, starlet in "Angle Face," Variety's current play, at the Grand Theatre last week, received two offers before leaving this city for Indianapolis from two other companies. Movies produced by Miss Millburn is considered the smallest woman appearing on the legitimate stage to-day.

Thornton Brothers Make Debut.

Mat Thornton, booker at the Cincinnati branch of the Goldwyn Corporation, was one of the happiest exchange men in the city last week. He is a member of the family of his brother, Bernard Thornton, comedian with the "Angle Face" company. This was the first time he appeared for five years.

Going Back to Grease Paint?

Eugene Sheridan, superintendent at the Family Theatre for the past three years, has resigned that position. Mr. Sheridan was formerly a vaudeville actor, and his many friends believe he contemplates returning...
to the stage. Mr. Sheridan refused to make public his future plans.

600 Square Feet of Fine Art.

The Fine Arts Film Exchange, whose offices are in the Strand building, has leased floor space of 600 square feet in the Film Building, located at Pioneer street and Broadway, for a yearly rental of $750.

Lower Row—On Crutches.

Oscar Bower, Cincinnati resident manager of the Goldwyn Corporation, who has been suffering from a broken leg since the last month, made his appearance at the office last week while in a crutch. It is expected he will be able to do without the props.

Films Fighting Bolshevism.

W. J. Rowland, president of the Film Board of Trade, Chamber of Commerce, said the company is not taking any chances. The Bolshevism would be started March 31 in all the leading motion picture houses in Cincinnati. 29 new films would be used in an effort to "Win America For Americans," he said.

Lisbon Gets Associated Franchise.

The management of the Walnut, Strand and Fiddians concluded negotiations for the Southern Ohio franchise of Associated Exhibitors, Inc. This means that they will handle every picture released by this organization.

In alling himself with this association Manager Libson of the three theaters becomes one of the most influential factors in the industry.

"Shakespeare" Gets Into Pictures.

A motion picture theatre, to be known as the Shakespeare, will be built on the east side of State avenue, near Eighth street, by the Shakespeare Amusement Company, organized recently. The company was organized by Mr. Thomas E. Bower, who earlier interested in operating the Waldorf Amusement Company, which ran the National Theatre, this city.

San Francisco Sayings

THE Exhibitors' Protective League has been formed by theatre owners in Northern and Central California with a membership of about 100. The league is held weekly at No. 240 Golden Gate avenue, San Francisco.

The officers are D. S. Markowitz, president; H. Gobish, vice-president; N. K. Herzig, secretary; W. E. Morris, assistant secretary; Robert Fiala, treasurer; Neil, financial secretary; Sam Gordon, treasurer, and A. S. McGraw, secretary.

Committees have been appointed with these chairmen: Executive, L. Fredericks; publicity, J. F. Clavel; drama, L. G. Smith; membership, R. M. Ford, and by-laws, Frank R. McCauley. The charter will be held open for membership.

Producers Invasa San Francisco.

Several moving picture companies arrived in San Francisco during the second week of March to secure local settings. Some plan to remain for a considerable period. Bosie Barriscale, formerly of the Alcazar stock company of the city, is here with a company of ten who are headed by Mr. and Mrs. Jack O'Shea and W. C. Calhoun.

Anita Stewart is paying this city her first visit, arriving recently with a party of ten and a film "Bosie Love and Company" in which she is the star of the company's operation.

The production is being directed by Ida May Daugherty, and other members of the company are Jack Donovan and Truman Van Dyke. R. A. Flynn has arrived here with a company of fifteen to make pictures for the Fox Film Company and William Russell and Eileen Percy are expected this week.

Several companies are working in the mountains east of here, the recent snowfall having made the taking of winter scenes almost impossible. The companies have a company headed by Pauline Stark working at Truckee, and Thomas Ince has a company headed by Hobart Bosworth.


Southwest Showmanship

Another House for Sumter, S. C.

A CHARTER has been granted to the Hilla Rex Theatre, of Sumter, S. C. The company's incorporators are Roland G. Hill, president; W. B. Hill, vice-president; J. C. Hedgpath, secretary and treasurer. A new house will probably be constructed at Sumter by this company.

Carolina Producing Corporation.

The Carolina Producing Corporation, which recently secured 300 acres of land in North Augusta, S. C., has been granted a commission by the Secretary of the State. The corporation is being organized by J. C. Shelton Hamilton, of North Augusta, and Lillian R. Gordon and Thomas R. Gordon, of Augusta. The coming picture business is set forth as to "make and manufacture motion pictures, to buy and sell motion pictures and to operate motion picture exchanges."

To Educate with Films.

The Chattanooga High School Parent-Teachers' Association is raising funds for the purchase of a machine to be installed in the new school at Chattanooga. Plays especially suitable to be seen by children will be shown when the machine is ready for operation.

Two More Lynch Houses.

The S. A. Lynch Enterprises will construct the "Southwest" theatre at Gadsden, Ala., and Griffin, Ga. Sparklin & Gordon, Inc., of Washington, D. C., have drawn plans for theatres to be operated throughout the South. The Lynch motion picture houses are planned for the South by the Lynch people this year, some of the names being Abbeville, Laurel and Shreveport.

Daylight Saving Plan Up Again.

The Board of Supervisors of San Francisco are preparing to take action at an early date on the proposition of adopting a daylight saving plan along the line of the following nationally during the war. In addition to there being some public demand for such a measure, the city council is cited as being a factor in favor of the plan.

Brief Trade Notes.

J. C. Cohen, head of the Consolidated Amusement Company of T. H., has returned to his San Francisco headquarters from a brief trip to the Islands.

F. Alberti, who transacts a supply business at No. 94 Golden Gate avenue, San Francisco, is now doing business under the name of Albert Film and Supply Company.

Bernat Jaulus, one of the leading musicians of San Francisco, has been engaged as director of the Bohemian Hotel Tesla.

The Majestic Theatre, Sacramento, Cal., has been remodeled and transformed into a modern moving picture house.

The New Liberty Theatre, Healdsburg, to be owned by T. Tucker.

T. Casey, at one time manager of the Tiffany Theatre, San Francisco, has been made manager of the San Francisco, succeeding Abe Markowitz, who has resigned to devote attention to his Crescent Theatre Company interests.

Morning Motive for Night Workers.

The management of the Westwood Theatre, Westwood, Cal., a lumber town in the northern part of the state, has instituted the plan of putting on a silent eight o'clock in the morning for the benefit of the men who work at the lumber mill. The theatre is run by Albert Bosworth.

Theatre Company Incorporated.

The Napa Theatre and Realty Co., has been incorporated at San Francisco, Cal., with a capital stock of $5,000, and conducted by Charles A. Webb, manager of the Napa Theatre. The directors are Vincent Aaron, G. Kane, L. Reyes, C. T. Patterson and A. I. Newburn.
Among Busy Exchanges

Universal's Branch Located by Vote of Picture Showmen

WICHITA, Kan., a great town, center of the oil industry, center of a fine agricultural territory, a town that moving picture exhibitors and exchange men like to visit, is to have a real exchange. The Universal will open a branch there about April 1. Wichita has been an important moving picture point for many years, but somehow has never been hit upon for distribution of pictures on the scale that the Universal will give it.

The Wichita office will be a branch of the Kansas City office, but in effect it will be a direct distributing office. Exhibitors will deal directly with the Wichita office, which will have in its own rooms the films with which to fill orders.

It will have the same stock as Kansas City, though possibly not so many copies.

H. Buntley, now office manager at Kansas City, formerly at Omaha with the Universal, will be manager of the Wichita exchange.

Location Chosen by Vote.

The exhibitors of western Kansas chose Wichita as the location for the Universal exchange which will serve western Kansas business. The Universal had carefully studied the field, and had decided that an exchange for western and central Kansas should be established either at Salina or at Wichita.

Salina is a very important distribution point for many lines of merchandise; it is near the center of the state, and is well served by railroads. Wichita is about the same location east and west as Salina, but farther south. The railroad service of Wichita is, perhaps, more extensive than that of Salina.

The advantages were about balanced between the two cities, the more central location of Salina offsetting some favorable features of Wichita. The fact that Wichita was much the larger city was not an important consideration in the company's judging of merits—the chief consideration being service to the extent of filling orders.

In order that the decision might not only be satisfactory but pleasing to a majority of the exhibitors who would be served, the Universal offered an election to all the exhibitors in the territory to be allotted to the Wichita office. The large majority of the replies favored Wichita. With letters received urging that Wichita be chosen, and promising to come in there as often as possible to trade with the proposed exchange, the Universal was sure that Wichita was the destined site for an exchange.

K. C. Universal the First In.

The Universal was the first exchange to establish itself in the new film exchange building in Kansas City. It has the entire second floor, and also is using space in the basement floor for store room. The building is not completed, and therefore the exhibitors have to find their way through a maze of scaffolding—but the coast is clear as far as hazards are concerned.

The exchange has been able to effect an especially convenient arrangement. Executive offices, four of them, are on the west side of the building, with windows on the side street. Three fine rooms with large windows on the Main street side.

J. C. Calvert, formerly in charge of the Universal at Omaha, reached Kansas City in time to move the exchange, and to put his ideas as to arrangement into effect. Manager Calvert took a few live ones with him from the Omaha office—H. Huntley as office manager, W. Hoover and S. Epley as salesmen. Mr. Hoover used to operate the Twelfth Street Theatre in Kansas City, so finds many old friends to welcome him.

Goodman Becomes Assistant Manager.

From the Republic branch office in Philadelphia comes the news that C. S. Goodman has been appointed assistant manager. The office also reports a number of bookings of the Williamson subsea picture, "Girl of the Sea."

The exploitation ideas have been planned for this release in the Philadelphia territory.

Dresner, Being "From Missouri."

Abe Dresner, of the Exhibitors' Film Exchange, never believes anything he does not see and, when a bunch of New Yorkers at the Washington Elks Club started in to tell of the height of the snow piles in New York, Abe's hair stood up on end and he said:

"Boys, yuh gotta show me."

He told his wife Harry Crandall wanted him to pick out some new features for exhibition at the Metropolitan, and he went to New York. He saw the snow, according to Joe Morgan, of the Metropolitan, and he describes it in his own inimitable way while the bunch sat in the draft of electric fans.

Whitaker Loops Country's Loop.

Vivian P. Whitaker jumped into Washington the other day after a visit to all of the Selznick exchange circuits, with the single exception of Boston. He went across the continent from New York and back home via New Orleans and the Southern centers. He was accompanied by Mrs. Whitaker.

Buffalo "Game Hunters" in Utica.

The Utica convention is on the tongues of every Buffalo film man. Buffalo was honored by having one of its exhibitors, H. R. Mosher, manager of the Palace Theatre, re-elected to a vice-presidency of the state board. A general exchange meeting, however, brought out one very prominent fact, and that is "that a great time was had by all," some to their sorrow and some to their glee.

By reading between the lines it seems that the "links" were overcrowded with participants in the "African Golf" tournament and that Bill Hart missed an opportunity to shoot some very realistic "Red Dog" scenes. However, all declare that the convention was the most successful in the history of the state league.

P. P.-L. Renews Exchange Lease.

Allan S. Moritz, manager of the Buffalo Famous Players-Lasky branch, reports that the lease on the present offices in Franklin street has been renewed for another year, as a protection, in case the new exchange building is ready for occupancy at the expected time. When the office is moved into the new structure the present offices will be sublet.

Exchange Screens "Turning Point."

P. H. Smith, First National manager, screened Katherine MacDonald in "The Turning Point" in Shea's Hippodrome, Buffalo, Friday evening, March 12. The showing was attended by several local exhibitors and newspaper men.

Bert Adler Visits Buffalo.

Bert Adler, Realart exploitation man, was the guest of Henry E. Wilkinson, Buffalo manager, for the week end, March 12. While in Buffalo Mr. Adler discussed plans for exploiting "Soldiers of Fortune," which it is expected will soon be shown here. Mr. Adler reports exhibitors throughout the country strong for real exploitation.

Plans Elaborate Screen Showing.

Frank S. Hopkins, Buffalo manager of the Universal office, is planning an elaborate screening of Priscilla Dean in "The Virgin of Stamboul" on March 20. It is probable that the Arab patrols of Ismailia Temple and Zuleika Grotto will be invited to attend in full regalia to give the proper atmosphere. Mr. Hopkins is planning an elaborate publicity campaign to put the feature over in this territory.

Eddie Hayes in Gotham.


Al Becker Visits His Mother.

Al Becker, of the Becker Theatre Supply Company, Buffalo, was in New York the other day to visit his mother, who is confined to her bed on account of illness. While in New York Mr. Becker conferred with Simplex officials and visited the projection departments of the leading Broadway houses.

Harry H. Buxbaum.

Recently made New York exchange manager for Famous Players-Lasky.
in Big Distributing Centers

Showman Boosts Dempsey Serial.

"I want to tell you that I have never used a serial but one day, but this one, 'Daredevil Jack,' with Jack Dempsey, I have signed for three days, and only because of the quality. Anyone who wants an O. K. on this serial, refer them to me." So wrote Fred C. Bitter, manager of the Havens Theatre, Olean, N. Y., to Manager C. A. Taylor of the Buffalo Pathé office, following his showing of the Pathé serial in Olean. Mr. Bitter reports the serial went over like a shell from a Big Bertha. Mr. Taylor has engaged Byron Interbitzen, formerly with Independent Films Company, and John Fredari, formerly with Famous Players in Salt Lake City, as new members of his sales staff.

Hayes Establishes Record.

Three first runs one week and two the next is the record made by Eddie Hayes, Buffalo Robertson-Cole manager. Mr. Hayes was visited by F. G. Sliter, eastern supervisor, during the week of March 1. During his stay here Mr. Sliter and Mr. Hayes called on the leading exhibitors in Buffalo and also journeyed to Rochester for a day.

Aurora Mardiganian Coming.

P. H. Smith, manager of the First National exchange, announces the coming of Aurora Mardiganian, herself, to Buffalo territory for an engagement of eight weeks with the presentation in the various towns, and possibly in Buffalo, of "Auction of Souls." Accompanying Miss Mardiganian will be the First National publicity marvel, Lieut. Jim Anderson, who had all Utica believing that Anita Stewart was really on her way to the state convention and that a big snowstorm at Detroit was the only thing that inhibited her from arriving on time. Such a man should be able to convince "the sticks" that daylight saving is a good thing.

Flood Catches "Buck" Taylor.

The annual spring flood in the South Buffalo district this year was so extensive that it took in the home of C. A. Taylor, Pathé manager, with the result that "Buck" played the role of skipper in going to and from his domicile. Donned in hip boots, "Buck" worked all one night in an effort to keep the waters from moving his "dumus" into another section of the city.

Gardiner, Inc., Film Activities.

T. R. Gardiner, president of Gardiner Pictures, Inc., of Buffalo and Albany, has bought the Magnet Film Exchange, 729 Seventh avenue, New York, where Mr. Gardiner will assume active management at once. This company has bought the state rights on Murray Garson's "The Blindness of Youth," "Tillie's Punctured Romance" and "A Dream of Fair Women." With less than one-third of the state covered, Gardiner Pictures, Inc., has secured the U. S. rights on "The Lost Battalion." This feature film and a band of Overseas Jazzophiends has proven a popular attraction. Twelve more companies will be organized at once.

Send Us the News of YOUR EXCHANGE
Keep the Boys Posted

New Haven Exchanges Will Have This Film Building.

Famous Players-Lasky have leased the first two stories. To be built by J. P. Kalfat of granite and Indiana limestone. It will comply with all requirements of the Underwriters and the N. A. M. P. I. It will cost over $500,000, and will house all New Haven exchanges.

West Coast Hustlers Making Records in Their Exchanges

C. C. Thompson, formerly with Robertson-Cole, is now manager of the San Francisco Hallmark branch, succeeding Sol Davis, who has been "on the gravel" at Dallas, Tex., of Special Pictures Corporation.

George Chamberlain, of the Independent Film Exchange, has secured the world rights to "The Pageant of San Francisco," a five-part production made by the Pageant Film Company.

Coming East With Big Feature.

Frank A. McDonald, of the Sun Film, Inc., will visit Los Angeles and soon go on to New York with "The Heart of the Cattlelands," for which the world rights have been purchased. He expects to remain East for two or three months disposing of State and foreign rights to this production and purchasing other rights for his Pacific Coast film exchanges. William Hussey, of Los Angeles, will look after his San Francisco interests during his absence.

H. S. Meyer, for several years connected with the San Francisco office of the World Film Company, and its successor, the Republic Distributing Corp., as assistant manager, has left for Seattle, Wash., to become manager of the office of the latter concern. He has been succeeded at San Francisco by Harry Schmidt.

Floyd St. John "On His Own."

Floyd St. John, who recently left the Republic Distributing Corp. to start a cooperative film exchange, has opened headquarters at 105 Golden Gate avenue.

Harry Carney, formerly with Pathe, is now with the All Star Features Distributors as salesman. This concern is now distributing Al. St. John comedies and is about to release Vivian Martin's first state right production, "Husbands and Wives." It has taken over twenty-four features from Hallmark and is also handling the Roanoke series.

Friedman Visits Old Haunts.

Henry E. Friedman, formerly connected with the Washington office of the World Film Corporation, visited a number of his old friends in Washington last week. Mr. Friedman left Washington June 1, 1916, for Chicago as assistant manager of the Pathe office there.

Later he became branch manager and returned to the East to become connected with one of the film exchanges in New York City. He left the business about a month ago, and his new activities brought him to Washington on a visit. Friedman was one of the best known film salesmen in this territory, earning the nickname "Tarheel" because of his connection with the North Carolina Exhibitors' Exchange.

Philadelphia Touches Live Wires.

The Electric Theatre Supply Co., one of the oldest independent exchanges in Philadelphia, has removed to new quarters at No. 1309 Vine street, where they will occupy the entire building. The Electric was organized about 1898 by Harry Schwalbe, the present treasurer of the newly organ-
THE MOVING PICTURE WORLD
March 27, 1920

J. H. Young, Vitagraph's salesman in Detroit, won first honors in the recent competition which ended February 21, covering a period of four weeks. This was for the entire country and it makes Mr. Young, whose territory includes the best Vitagraph salesman for new business.

J. M. Duncan, Vitagraph manager in Detroit, reports that he has secured first-run booking at the Washington Theatre, Detroit, for Alice Joyce in "The Sporting Duchess," and Earl Williams in "The Fortune Hunter," one week on each. Both will play there in April.

The Detroit office of the Republic Distributing Corporation will shortly move from the sixth floor of the film building to the fifth, where it will occupy space with the Select exchange. The Republic selling and office staff will remain intact, the Select merely doing the physical distribution. Dave Mundustk, Strand Features, Detroit, operating independently, left for New York March 14 to look over the state right field.

Harry M. White Is Honored.
Harry M. White, chairman of the Motion Picture Group of the Philadelphia Chamber of Commerce, and manager of the Goldwyn, was presented with a handsome silver and copper hammered cigarette case at a luncheon given at the Arcadia Cafe on February 26, in appreciation of his untiring efforts in the interests of the organization. Both W. Harry Duken, president, and the planning of the affair, while John Clark was elected to make the presentation speech.

Exchange Doings Around Detroit.
Harry A. Ross, for the past three years Detroit manager for Famous Players-Lasky, has been promoted to assistant general sales manager at the home office. He has already assumed his new duties.

The employees of the Detroit exchange presented him with an English kit bag upon his departure. Mr. Ross did splendid work in Detroit, bringing up the efficiency of the office to where it enjoyed the reputation of the best conducted exchange in the entire Paramount circuit.

Charles W. Purdy, assistant to Mr. Ross, succeeds him as manager. He was formerly with Pathe in Detroit and Boston, and in the early days was an exhibitor in New England.

Frank Stuart succeeds William A. Kent as assistant manager of the Select exchange in Detroit. Stuart has heretofore done the bookkeeping and was formerly manager of the local general exchange. J. O. Kent continues as Detroit manager for Select.

J. O. Brooks with Pathe.
J. O. Brooks has been appointed feature sales manager of the Pathe office in Detroit. Mr. Brooks has been feature sales manager with the local exchange where he was discharged from the government service, being for over eighteen months in charge of the Liberty Theatre, Camp Custer, Mich.

Ralph Quive, Realarl manager in Detroit, is back after spending a week at the home office, conferring with Mr. Kohn, Jack Woody, Jack Ragland and Jay Govier. Quive now has 100 per cent. more enthusiasm than he ever had.

W. N. Skerboll, Detroit Metro manager, says he has taken more 100 per cent. Metro contracts in the past thirty days than he took in the first three months of the season.

J. O. Brooks with Pathe.

Picked Up Around Pittsburgh.
John McAfee, formerly of Pittsburgh, where he was manager of the Universal exchange, is back from New York. He will have charge of a branch of the Circle Film Corporation, which handles a number of feature productions.

A. V. Birkholme, representative of the Nicholas Power Co., New York, spent several days recently with Manager France of the Pittsburgh U. T. E.

Mr. Bernstein is the new manager at the Pittsburgh Fox office. He was formerly assistant manager at the Fox Philadelphia branch.

F. C. Summer, of the controller's office of the United Picture Exchange, New York, spent several days at the Pittsburgh branch recently.

Signs Up "The S. R. O. 12."
W. A. McCartney will open his beautiful new theatre in Oil City in about two weeks, and it is said the debut of the latest addition to Oil City's life will occur under the most auspicious auspices. Michaelson, of Pittsburgh Universal, had the honor of having Mr. McCartney sign the first contract for pictures for the new theatre—the "S. R. O. 12."

St. Louis Exchange Notes.
Charles M. Winston, exploitation director for Famous Players-Lasky Corporation at St. Louis, has left for New York to assume a position as assistant exploitation manager. Charles Raymond has succeeded Mr. Winston in the St. Louis office of F. P. L.

Charles Deshberger, former local manager for Realarl Pictures, has succeeded Fred. Keller as St. Louis manager of Robertson-Cole Distributing Corporation.

Charles W. Purdy, district manager for Pathe Exchanges stationed at St. Louis, has left for New York.

Baltimore Exchange Notes.
"Big Ben" Abrams, a well-known film salesman in this territory, has now become associated with Republic. He has been in charge of the agency's serials for this company, his territory including Washington, Atlanta, New Orleans and Dallas, Texas.

H. M. Williams, Universal salesman, took a trip over the Pennsylvania territory during March, and got many names "on the dotted line."

Myer Woolfert, formerly with the Universal, and now with Pathé, has succeeded at the Baltimore Universal office by Samuel G. Smith, who formerly managed the Liberty Theatre, Salisbury, Md.

During the week of March 8, Simon Feldstein and Myer Woolfert, of Pathe; L. D. Lyon, of Realarl, and George Lyon, of Vitagraph, made a trip over the Eastern Shore of Maryland territory.

Owen D. "Nick" Weems, is now making a trip over the Cumberland and vicinity territory for Goldwyn.

Denverite Doing Dry White Way.
David L. Townsend, general sales manager for the Art-O-Graf Film Company, Inc., Denver, accompanied by his wife, is doing Broadway, New York, and, according to letters received by Denver friends, is making many new friends in the movie world. Townsend attended the convention of the independent producers and then went to New York for recreation.

Another Cleveland Exchange.
A new exchange has opened in Cleveland. It is the Essel Productions De Luxe Co., Inc., and a woman is the president. She is Mrs. Lena F. D. Ingstad. The exchange is located at 607 Belmont Building, and handling Essesay reissues with Richard Travers, Haylor Holmes, Jack Gardner, Bryant Washburn and Henry B. Walthall.
Louise Glaum's Human Document Story
Is Interrupted by the Nameless One

By EDWARD WEITZEL

I

N many ways a publicity promoter is an asset to a moving picture star, but he isn't a bit of use to an interviewer when one of the set's interrogation points is after simple facts rather than seeking to record the spectacular flight of a soaring, not to say daring, fancy. I found this out when I tried to interview Miss Glaum the other day. Her enterprising press agent made the preliminary arrangements and offered to be present when the interview took place. Said I to myself: "All right, young man; but this affair is for the sole purpose of picking up a few little anecdotes about Miss Glaum that Miss Glaum will present the public, and you're not going to ring in a lot of publicity about her latest picture." It took quick work to head him off.

Twenty-four Important Items.

I'm not going to give him the satisfaction of using his name in this article, but the moment setting up the interview tree and we were seated in Miss Glaum's suite in the Claridge, he started to get in his best professional touches, and directed my attention to a number of photographs on the table.

"Here are some of Miss Glaum's pictures in the costumes she uses in 'Sex.' Isn't this stunning, child, and we have a photograph of the actress that would make any woman a leaning toward Paris gowns, stop, look and wish for one like it."

I pretended to give the photograph a careless glance and tossed it back on the pile. Turning to Miss Glaum with my most reassuring smile, I spoke to one who had no interest in such matters:

"Tell me something about yourself that will make a good story," I began.

"Tell her about your twenty-four gowns for the new picture!" put in eagerly the one who shall be nameless. "Here is the latest thing in dancing frocks. Miss Glaum wears this when..."

Circumventing a Space Grabber.

I merely waved the picture aside.

"We may as well come to an understanding at once, young man," said I. "This is to be an interview and not an excuse for grabbing space. I advise you to consider the wardrobe of your star. The contents of a press sheet is very important matter when printed in the proper place, but I want short, human, documents about Miss Glaum that smacked not of the publicity stunt."

Once more I turned my back on the nameless one. "Have you a straight picture, Miss Glaum?" I asked.

"Only this one with my dog," replied the impersonator of the "Lone Wolf's Daughter," picking up an "at home" picture of herself sitting on a bench under a tree and holding an alert looking Boston bull in her arms.

"Fine dog...where is he now, out in California?"

"Yes. Poor little fellow, he broke his leg and I had to leave him behind.

"Tell Mr. Weitzel about the part he was going to play in 'Sex.' It came promptly from the Los Angeles word-juggler, who was turning over the leaves of a scrap-book and giving out signs when a fevered desire to read about one or two dozen articles of his own composition touching upon the merits of the Glaum releases."

The Rebellious Rompers.

For the third time I turned to Miss Glaum. "Will you kindly ask this publicity person of yours to leave the room or henceforth hold his peace?" I almost implored.

"A press agent who holds his peace can't hold his job," interjected the irrepressible one, before Miss Glaum could reply to my request. "And it's straight goods about the dog's part in 'Sex,'" he added.

Once more I endeavored to pursue my interview with Miss Glaum:

"If anything of an amusing nature really did take place, while you were at work upon the picture, I know that your many admirers would be delighted to learn the particulars," I remarked, in an attempt to imitate the choice speech of your carefully schooled society reporter.

"Several funny things happened," replied Miss Glaum; "but the most amusing thing was a human document I recall was a five-year-old child we used in another picture. The little girl was as bright as a new pin and a born actress, but her mother instinct completely ruined quite a number of feet of film when she came on in one scene, leading a three year old boy. The little fellow was wearing a pair of rompers, and looked so cute and cunning. His sister was supposed to be very proud of him, and she did this so naturally that we were all charmed with her. But when the cameraman started to take the scene, the little tot put in a piece of business that broke all of us up and made a retake necessary. Just as she got well on with her brother she discovered that one side of his rompers had become unfastened and she immediately dropped on her knees and proceeded to make him shipshape. The scene itself was a serious one, and when we grew up couldn't restrain our laughter there was nothing to do but retake the scene."

"She didn't get scolded for it, of course!"

"Not the first time; but that pair of rompers was cursed with buttonholes that were too large for the buttons, and one side or the other would manage to come unfastened before the scene was completed. The little girl was so very eager to help to take no notice of the expose but modestly always triumphed over art, and down she would go on her knees and repair the damage."

Miss Glaum laughed heartily as she recollected the incident, and so did I. But the nameless one looked pained.

"Oh, I say, Miss Glaum," he protested with near-tears in his voice, "he can't use that story: It's about an old picture. Please tell Mr. Weitzel about your Boston bull and why he didn't appear in 'Sex.'"

A Sad Home-Coming.

The owner of the dog looked pensively, and again picked up the "at home" picture.

"We were all terribly disappointed," she said. "The poor little fellow knows so many clever tricks that we concluded to use him in the photoplay, and Mr. Sullivan, the scenario writer, wrote in a part for him. The day before we were to start rehearsals, his scenes he ran away, a thing he had never done before. He was gone two weeks and when he did return his leg was broken. We couldn't wait for it to mend, and so his part in the picture had to be cut out.

"But that didn't hurt the picture any!" spoke up the faithful dispenser of important information. "And Miss Glaum's two dozen gowns that she wears in 'Sex' are the finest examples of the Paris dress-maker's art ever brought to this country.

"Determined to shut off this stream of eloquence by the only possible means, I brought the interview to an abrupt close and bade Miss Glaum good afternoon. As I stated in the opening paragraph, no publicity promoter can put it over on me when I'm after a human interest story. It may be his duty to get the name of his star and her latest picture into print as many times as possible, but he must get along without any help from me.

A Shady View of Miss Glaum and Her Pet Boston Bull Pup.

A special part was written for him in 'Sex,' but his debut was halted when he broke his leg.
Robert Warwick and Dorothy Gish in Famous Players Pictures for March 14

Many theatres, an estimated 50,000, are showing "Mary Ellen Comes to Town" which was released by Paramount during this week. 

As adapted by Olga Printzlau, the central figure of "Jack Straw" is an itinerant who falls in love with one of his customers, the pretty daughter of a hard working clerk and a mother with social ambitions. There is nothing especially deep or significant in such a story, but through the excellent character delineation of Robert Warwick something most delightful in the realm of screen comedy is said to have been achieved. The production has the added advantage of having been directed by William De Mille, who is now engaged in making special productions for Paramount Artcraft, bearing his own name.

As Mr. Warwick's leading woman, Carroll McComas, erstwhile stage favorite, was chosen, this being her first appearance in pictures in several years. The cast also includes J. Monte Dumont, Charles Ogle, Sylvia Sullivan, Frances Parks, Lucien Littlefield and Robert Brower.

In the case of all the preceding pictures which Dorothy Gish has starred in, Elmer Clifton directed "Mary Ellen Comes to Town." Wells Hastings, author of "Tearing the Tables," wrote the scenario. The old story of the country maiden hall bed- room, longing for the bright lights, journeys to a New York York hall bedroom in a spangled buckskin, is tempted without falling and then returns, disillusioned, to a little village, is said to be given a brand new and uproariously funny twist—several of them, in fact—by the vivacious EDMONE.

The Warn of Maryland Censor Rules

Warning has been sent out by the Washington Exchange Managers' Association to its members to observe carefully the rules of the Maryland board of censorship, which require the Maryland censor's seal to be affixed to all reels going into the state. Failure on the part of the shipping and inspection departments of exchanges to comply with this regulation, it is pointed out, is apt to result in annoyance to exhibitors in Maryland, and, possibly, legal entanglements with the board of censors.

Annual Film Rentals Paid by Showmen in Southeast Total Over $12,000,000

The tremendous growth of the moving picture industry in the seven southeastern states is clearly indicated by estimates given out at the southeastern district publicity offices of Universal Film Exchanges, Inc., at Charlotte, N. C., which place the annual film rental paid by exhibitors, representing the income of the distributors, at more than $12,000,000.

These estimates are based on the film rental of an average picture, and do not include the rentals paid by the exhibitors to the distributors for the "added attractions," which item would amount to several millions more. Neither is the cost of advertising matter included in the estimates.

In the seven southeastern states there are 982 theatres which exhibit motion pictures. North Carolina has 128; Georgia, 176; Virginia, 153; Florida, 131; South Carolina, 128; Alabama, 109, and Tennessee has 107.

According to the population of the towns, there are 495 theatres in towns of 2,000 population or less, 133 theatres in towns of 2,000 to 4,000, 114 theatres in towns of 4,000 to 10,000, ninety-four theatres in towns from 10,000 to 25,000, sixty-eight theatres in cities from 25,000 to 50,000, thirty-two theatres in cities from 50,000 to 100,000, and forty-six theatres in cities from 100,000 to 165,000.

These estimates indicate that the daily rental charges by theatres in the southeast to exchanges is $35,000, or $250,000 a week, for average productions. A compilation of figures including the feature attractions would show a much larger amount than this.

For the presentation of these pictures, many millions of dollars is invested in theatres, varying from the converted store room in the small town to the palatial theatres of the larger cities. Thousands of persons are given employment by these institutions and a tremendous sum is received at the box offices each day in admission charges. While no estimate could possibly be made that would show the exact attendance figures, perhaps 2,000,000 would come pretty close, including only the motion picture houses in the southeast.

The important film distributing cities of this section are Atlanta, Jacksonville and Charlotte. There are thirty exchanges in Atlanta, fourteen of which do business on an enormous scale, while Charlotte has six and there are several in Jacksonville.
RUBBERNECKING IN FILMLAND

Who Will Donate Portrait of His Nibs Ananias for the Studio Publicists?

By GIEBLER

A new plant, and one of the fastest steppers in the industry when it comes to hustling, was going faster than I've ever seen him go. Dick is "work brittle," as we used to say back in Missouri when describing someone who was troubled with industry. I'd like to see anybody try to tell him that Rome wasn't erected in a day—they'd have a job making him believe it.

A Rapid-Fire Inspection.

Dick took me all over the place, though and showed me the improvements that have been made and the new ones that are going on. I didn't get more than half of it, however; he would point out a new dressing room or a new laboratory, and by the time I had poked the Neck around the corner to get a little inside look, he'd be way over yonder somewhere, explaining about the new battery of eighty studio lamps, or the shower bath system, or the new glass stage that is 70 feet wide and 120 feet long, with a 20 by 20 pool in the center or something like that.

I got enough, however, to convince me that the place is modern and up to date in every respect, and that every facility will be on hand to produce the kind of big stuff that is planned.

$1,000 a Minute.

Charlie's first release, which is now being made, will be George M. Cohan's great success, "Forty-five Minutes from Broadway," and the Charles Ray Corporation paid more than $1,000 for each minute of the forty-five for the privilege of putting it on the screen.

I do not get to see either Charlie or his director, Jerry Storm, since they, like most of the colony, had taken advantage of the fine weather to go traipsing around on location. But I met Albert A. Kiefer, jr., the business manager of the company, and looked at his and Dick Willis' new offices, and met Chester Lyons, the electrical and lighting expert, and Wesley Gilmour, the studio manager, all of whom seem to be well matched with Dick Willis in his love of work attitude.

In Search of Perfect Peace.

Personally, I do not understand how anybody can have such low tastes, but if work makes people happy, far be it from me to do anything but put them on the back and say "Go to it, boys!"

After leaving the work-agitated atmosphere of the Ray studios, I went out to Lasky's and hunted up Art Reeves of the publicity department.

"Art," I said, "is anybody out here making any of them slow pictures, where the people just kinda creep along, or is somebody maybe shooting a close-up of the hero looking long and lingering in the eyes of the heroine? I want to look at something restful."

"No," said Art, "but I can show you a scene that is very interesting, and it will be restful because it is dead—there are no actors in it."

Hit the Bulls-Eye of Memory.

Art used to be the star sport writer on one of our leading journals before he went into the movies, and knows all about newspaper offices; and I knew what he meant by saying the scene was interesting the moment we reached it.

The set was made to represent the city room of a daily paper and it was perfect.
"What do you think of it?" asked Art, after I had looked it over.

"They've done it at last," I said.

The set was the realest thing I ever saw. There was the curved desk of the city editor; the clothes horse file for copies of "our leading contemporaries"; the tall brass cuspidor that is regarded as more of an ornament than a receptacle in the average "City" room; the copy table, the mustard jar paste pots, the green eye-shade of some poor devil of a rewrite man who had stepped over to Mike's Place for a little something to make the night seem less long and the stuff that came to his hand seemed less stale.

"As Sweet as Violets."

The set is being used for a Wallace Reid film called "What's Your Hurry?" a Byron Morgan automobile story. Sam Wood, who is directing the play, had just finished with the action and was working up his players elsewhere.

There were no actors in the set until Art Reeves and I got there, and then I'm afraid we both acted up a little. It was like a couple of old fire horses smoking smoke.

We stirred up the paste pots—the stuff was sour, but was sweet as violets to us. I put the eye-shade on and showed some proof, and Art sat down at the city editor's desk and looked tired, like all city editors look.

"I'm sorry you couldn't see the actors at work," he said.

"I'm glad I couldn't," I said, "actors would spoil it all.

Don't Salute the City Editor.

"Not these actors," said Art, "Sam Wood is directing the stuff and Sam's got gumption. The city editor part is done by William H. Brown. He's a good city editor type. The reporters are all real; they do not rush here and there and throw papers around like confetti, or march up to the city editor's desk and salute, as they do in most movies."

And then Art turned himself into an actor for a few minutes, and showed me just how Sam Wood worked it all out. He played Sam and the city editor and all of the reporters, and even went so far as to take Wallie Reid's part when Wallie comes into the office trying to put one over on the city editor in the way of a story about an auto truck, and said just what Wallie said, and just what the city editor said when he gave him the gate, and it all made me wonder if perhaps Art and I haven't both missed our calling, and that I ought to be back in a newspaper office, and Art drawing down salary as an actor.

Progress of Kenneth McGaffey Marked by Much News Concerning Mary Pickford

On March 12 Kenneth McGaffey, personal representative of "Our Mary" Pickford, arrived in New York. His progress from the coast had been duly reported in The Moving Picture World in Denver, Pittsburgh, Baltimore and other "high spots" between here and the east.

Mr. McGaffey made stops among other cities in Salt Lake, Denver, Kansas City, St. Louis, Fort Worth, Dallas, Houston, New Orleans, Atlanta, Cincinnati, Pittsburgh, in Washington and all the places visited the Pickford representative declares he found exhibiting conditions of the best. In Texas he found the houses hard to obtain accommodations for the forenoon and continuing until midnight. New theatres are going up "all over." As to conditions in Los Angeles, Mr. McGaffey said the last winter had been a busy one for everybody. With a straight face he insisted there was not to be secured in any of the stores of the State a single article of theatrical equipment as a pair of puttees or a megaphone.

It is Mr. McGaffey's first visit East in five years. He admits he is a confirmed Californian. In fact, four days after his arrival he was anxious to be starting on the return journey to the coast to-by way of the northern route. Boston will be the first stop on leaving New York.

The records show Mr. McGaffey "missed" nothing that has happened on the continent, and it is safe wagering local newspapers have printed evidences of his activities in the cities he has visited. He is in possession of the latest news, and can give a charge for Miss Pickford, who goes to Europe, probably in June, to produce three pictures.

And this is to the exhibitors and learn first hand what they desire most in the way of Pickford productions.

Dover Hails Its "Native Son."

Denver Correspondence.—Kenneth McGaffey, business manager for Mary Pickford, was a visitor in Denver, while en route from Hollywood to New York City. "Mac," as he is known in Denver, where he worked on local newspapers for a number of years, was surprised with the advance the industry is making in Denver. He had never dreamed when all the exchange offices were used to be second-floor establishments and was surprised to see the long line of up-to-date office on Wayne Street.

And then Art turned himself into an actor for a few minutes, and showed me just how Sam Wood worked it all out. He played Sam and the city editor and all of the reporters, and even went so far as to take Wallie Reid's part when Wallie comes into the office trying to put one over on the city editor in the way of a story about an auto truck, and said just what Wallie said, and just what the city editor said when he gave him the gate, and it all made me wonder if perhaps Art and I haven't both missed our calling, and that I ought to be back in a newspaper office, and Art drawing down salary as an actor.

Suppose the Gong Rang?

At St. John's, when the heads' star for Paramount comedies, and Benny Leonard, swap lies on old times.

Auburn Theatre Drops Prices to Ten Cents for Experiment

The high cost of exhibiting motion pictures has effected a decided change in prices at the Morgan Theatre, Auburn, N. Y., and strange to say this change was not due to the fact that the Morgan is a large house and that the increasing cost of film has warranted an upward trend in admission prices, there has been an increasing number of smaller seats. Competition is by no means lacking in Auburn, Manager McAvoy doped it out that he had either to buy cheaper films or increase his receipts.

To cut the quality of his show always hurts a good showman, so he decided to make an effort to get more money first. It seems that the prices charged were over the heads of Auburn people, who apparently preferred the cheaper houses with Mr. Van den Broeck. The Gevaert Company, is one of the leading European manufacturers of raw stock, having been in business for over 60 years, and its company, which supplies all of the European countries, is known for its solidity and conservatism. It makes a specialty of colored stock. M. Suto, who is stopping at the Hotel Astor and whose Paris address is, Place de la Bourse, expects to be in New York several weeks.

Leopold Sutto in New York.

Leopold Sutto, special representative of the Gevaert Company, Belgium, arrived in New York on March 14 on the steamship La France. M. Sutto was accompanied by the Gevaert Company, expert, M. Van den Broeck. The Gevaert Company is one of the leading European manufacturers of raw stock, having been in business for over 60 years, and its company, which supplies all of the European countries, is known for its solidity and conservatism. It makes a specialty of colored stock. M. Sutto, who is stopping at the Hotel Astor and whose Paris address is, Place de la Bourse, expects to be in New York several weeks.
Pathé Names First Run Theatres Which Book Harold Lloyd’s $100,000 Comedies

With the release of “Haunted Spooks,” fifth of Harold Lloyd’s $100,000 two-reel comedies, set for March 31, and with the sixth and last of the initial series about completed, Pathé is now prepared for the first time to name the principal first run theatres booking the comedies.

In a partial list of first-run accounts on the Lloyds will be found the following theatres and circuits:

Crescent and Signal companies, Nashville; Colonial, Birmingham; Republic, Jacksonville; Capitol, Macon; Signal, Knoxville; Old Mill, Dallas; Mission, Amarillo; Empire, San Antonio; Prince, Houston; Palace, Fort Worth; Lone Star, Ranger; Majestic, Wichita Falls, Texas; Lubliner & Trinix Circuit and Riviera, Chicago; Palm, Rockford, Ill.; Colonial, Fort Wayne; Auditorium, South Bend; Rose, Chicago; Empeor, Peoria; Lincoln Square, Decatur; Auditorium, Indiana Harbor, Ind.; Princess, Dubuque; Family, Davenport; American, Moline; Princess, Aberdeen, S. D.; Orpheum, Minot, S. D.; Jewel, Sioux Falls, S. D.

In the New York territory the big theatres playing Lloyd’s include the Strand, Rialto, and with the sixth and last of Fifth Avenue, of New York City; Strand and Keith’s Prospect, Brooklyn; Hamilton, Yonkers; Palace, Richmond; Garden, Waterbury; Olympia, New Haven; Plaza, Bridgeport.

In the New England territory, the first big-run accounts are: Modern, Beacon and Washington, Boston; Orpheum, Malden; Strand, Providence; Wallford, Lynn; Owl and Royal, Lowell; Capitol, Springfield; Empire, Fall River, Casino, New Bedford; Rialto, Lawrence; Strand, Portland; Waldorf, Waltham; Poli’s, Worcester.

Throughout the remainder of the country, Lloyd is being featured by these theatres: California, Los Angeles; Hoyt’s Long Beach, Cal.; Strand, Pasadena; Gayety, Springfield, Ill.; West End Lyric, St. Louis; Portola, Mission and Fillmore, San Francisco; Strand, Fresno; Liberty, San Jose; Majestic, Reno; Leland, Albany, N. Y.; Palace, Schenectady; Proctor’s, Troy; Top, Syracuse; Union Square, Pittsfield, Mass.; Blackstone, Pittsburgh; Cam-
Optimism, Not Pessimism, Should Rule in Discussions of Foreign Conditions

ARTHUR ZIEHM
Manager of Goldwyn’s Foreign Department

It appears to me that recently there has been a tendency to paint the foreign market, as it concerns American producers, in unnecessarily dark colors. A number of film men, whose word carries weight in the trade, have subscribed to views that are likely to have a depressing effect on our producers and exporters, whereas a careful consideration of the situation should lead to more optimistic conclusions.

Take the matter of unstable foreign exchange, as it is one of the causes most frequently advanced for the fear of a long period of difficult financial relations with European countries. Granting that foreign exchange has been and still is in a chaotic state, there is no reason to suppose that the condition will be a factor for any considerable period.

Are American Producers Timid?

As near as I can figure, well informed business men in other lines quite as dependent upon European trade as the motion picture producers and distributors, believe that there is nothing at all extraordinary about the money markets of the European countries in the first stages of recovery from the demoralizing effects of a devastating war. Even at the present time the exchange in all foreign countries is showing unmistakable signs of improvement, and it can be only a question of time before it returns to a healthy state. Why magnify a temporary situation into a permanent menace?

Then there is the question of American pictures competing with those of European make in their home territory. Well, what of it? Have American producers suddenly become so timid that they fear competition instead of welcoming it as a spur to renewed effort?

Competition Steadily Increases.

Of course there will be competition. Italy and Germany even now are making high-class films, and as the industries regain their balance we may look for more and better pictures than ever came from the European studios, even in their palmy days before the war. Most assuredly, however, this does not mean that there will be no room for films of American make, providing they are good.

It does mean, though, that our producers will be obliged to abandon their dream of continuing what has come close to a monopoly of the foreign market. Rather too frequently for the good of the trade, foreign buyers, forced to purchase American products, were treated with a “take it or leave it” attitude, and if they are a trifle resentful it is not surprising.

Need Very High-Class Salesman.

The customary way to meet competition, and the way characteristic of American industry, is to beat the other fellow at his own game. Instead of counting upon our goods to sell themselves because there are no others to buy, we will be obliged to send high-class salesmen into the field, men who are really familiar with the countries they are covering. They must speak the language and know the customs, tastes and business methods of the people with whom they are dealing. Salesmen of this stamp will overcome whatever prejudices may have arisen against American producers.

Then, of course, the quality of American films must be maintained at a high level and permitted to grow with the times. Instead of merely watching each other, the men who set the standards in film production will have to recognize that they are in competition with the guiding geniuses of the great European studios, who will not be content with merely following our lead in devising artistic improvements.

But, after all, is not a situation such as this entirely healthy and inspiring, rather than a cause for gloom? Speaking as a representative of the Goldwyn corporation, I may say that our own relations with foreign countries are on a basis of friendly understanding that causes no fears for the future. Any company that cannot face competition is not likely to live long under any circumstances.

Mooney Plans European Trip; to Investigate Conditions

PAUL C. MOONEY, general sales manager of the Anita Stewart, Mildred Harris Chaplin and Louis B. Mayer Productions, will start for Europe shortly in the interest of the companies and others who have not been directly handled. He plans on remaining abroad for at least three months, during which time he will visit England, France, Italy, the Central Powers and the Scandinavian countries.

The primary object of Mr. Mooney is to open foreign markets for the Anita Stewart productions, Mildred Harris Chaplin productions and other productions he is to handle. He will also pave the way for the big exploitation campaign which has been planned in connection with “In Old Kentucky” in England and on the Continent.

“The unsettled condition of the foreign market at the present time makes it almost imperative to secure first-hand information regarding conditions as they really are over there,” said Mr. Mooney. “Every one returning from abroad brings a different story of these conditions, but all seem to agree that American producers must act promptly and energetically if the conditions are to be changed materially for the better.”

New York to See “Virgin of Stamboul.”

The new Universal-Fiveul production, “The Virgin of Stamboul,” starring John G. Lake and Priscilla Dean, will have its initial public showing at the B. S. Moss Broadway Theatre, New York City, Sunday night, March 21. The picture is booked in that theatre for an indefinite run. Advance exploitation stunts of unusual magnitude and success already have made the picture known to metropolitan film fans.

The presentation of the picture will be accompanied by an elaborate stage and musical setting, as well as by national schemes by which the interior of the theatre will acquire an Oriental atmosphere.

Florence E. Turner in Radin Pictures.

Florence E. Turner, popularly referred to as “The Vitagraph Girl,” will be seen in a one-reel comedy entitled “Stenographers First,” to be sold to show-ree otherwise by Radin Pictures. Miss Turner, in point of service, is one of the oldest favorites in pictures today.
Committee Opens New York Office.

The Americanization Committee of the Motion Picture Industry, of which Francis K. Lane, formerly Secretary Lane for a long time, has been appointed executive secretary of the committee and will be in charge of the New York headquarters. The activities of the committee has necessitated the opening of the New York office.

Heavy Advance Bookings on "Bringing Up Father"

ACKED by a newspaper campaign of national scope and by the long standing popularity of the "Bringing Up Father" which appeared in more than 400 newspapers in the United States, the new International comedies based on the comedy of McManus are destined for immediate success, according to early reports to the Pathe Exchange. Many important bookings have been recorded for the first comedy which will be released on April 4.

"Jiggs in Society" is the title of the first comedy to be released, and it is a fast moving story of the adventures of the long suffering Jiggs at the hands of his wife, Maggie, and her friends in high society. The comedies are being made at the Christale Studios under the personal supervision of Al Christie.

A live story created from several of the cartoons of McManus is the basis of the first comedy, and in it Johnny Ray, in the character role, and Margaret Fitzroy as Maggie have an excellent opportunity to show what a part of their work in future offerings will be.

Exploitation and advertising will back the comedies to the limit, for the efficient organization of the International co-operation with the newspapers running the comic are in a special campaign to popularize the screen appearance of Jiggs.

Capitol Theatre Signs Up Booth Tarkington Comedies

CLOSELY following the enthusiastic reception given the first of Booth Tarkington's "Edgar" comedies which had its initial showing in Los Angeles, comes the announcement that Goldwyn Pictures Corporation has booked the series to the Capitol Theatre, New York. "Edgar and Teacher's Pet," as the opening episode is called, will run for the first time from March 21, when it will be made an important part of the bill.

That the "Edgar" Comedies should be selected for playing in the Capitol program is a convincing testimonial to the quality of the screen stories being written by America's foremost interpreter of boy life and directed by E. Mason Hopper at the Culver City studios.

The second and third episodes have been completed and will be ready for distribution soon, but it is not announced at what intervals they will be shown at the Capitol. It is certain, however, that not many weeks will elapse between the presentation of the instalments.

Mayer Adds to Scenario Staff.

Ethel Gillette, one of the best known writers of scenarios and continuity for the screen, has been added to the staff of the Louis B. Mayer Corporation, and is now engaged in writing continuity for Anita Stewart and Mildred Harris Chaplin.

Miss Gillette is the daughter of former Governor James N. Gillette, of California, and is a graduate of the Leland Stanford Junior University.

Picture Showmen Pay Association Dues by Using Advertising Slides on Screen

Kansas has about 100 members in the state association, all of their dues being paid on the dot. The association expects to increase the membership to include the number of exhibitors in the state in the next year or so. And all their dues will be paid on the dot, too.

Fifty-two dollars a year, each. No collection letters sent out by the secretary, no receipts. The treasurer always has the money on the first of the month.

The members pay their dues by running a slide at every performance, advertising a Kansas City breakfast food. The breakfast food manufacturer pays the association the dues of each member monthly. That's the answer. And it works like a charm. Fifty-two dollars a year is a dollar a week—a small price, for most exhibitors, for running an advertising slide. But the price is not unreasonably low, after all. For the exhibitor is saved numerous small expenses that possibly would total the difference this dollar and is usually three or four or seven dollars.

For instance, he doesn't have to do any bookkeeping on these slides.

For instance, he doesn't have to do any bookkeeping on these slides; no collection from advertiser. The details of handling the slides are wonderfully simplified—every two or three weeks a new slide comes in, with it a postage stamp which he affixes to the mailing box, putting the slide just run into this box, and sending it to the post office. That's all.

And that process not only gives him the dollar a week credit, but also acts to pay his dues, too. For the advertiser takes care of the detail of paying the dues. It sends a list each month of the members who have used and properly returned the advertising slides, the list corresponding to the amount of money transmitted.

There are some theatres in Kansas which have run advertising slides. These are running the "membership dues slides," however, and here's the reason for that:

The slides are not filled completely with advertising of the breakfast food. One third of every slide exploits the Kansas State Association of Exhibitors, and only two thirds mention the breakfast food. Thus, the exhibitor gets slides at no cost to themselves, and the association, fresh slides every two or three weeks, which promote the interests of the state association.

We wouldn't run the slides, nor make such an arrangement, if the slides bore nothing but advertising," said a member.

It is hinted that perhaps a better contract than $52 a year per picture house running the slides, can be made with an advertiser for next year. A mighty fine contract it would be for the advertiser, at a pretty long price—automatically getting his slides into the theatres of all members of the state association, with a minimum of bookkeeping, and a maximum of good will.

It is also suggested that similar contracts might be made with advertisers in widely different lines, to produce revenue for the association, or as a means whereby the association might produce direct revenue with little trouble for the members.

Business in South Now Normal.

The influenza epidemic which swept the South recently and played havoc with some exhibitors has subsided to a marked degree and business is rapidly assuming normal conditions, according to reports from the Selznick southern branch offices.

Many of the theatres in the Carolinas and in Georgia which were closed have again opened. Towards the close of the epidemic it became apparent that the going had little or nothing to do with the spreading of the disease. In fact, very few of the Atlanta houses were closed because health authorities did not favor closing.

Word has been received that the Owen Moore production, "Sooner or Later," has made a decided hit in Birmingham. This is the report of the manager of the Alcazar Theatre there.

Read the Live News Pages! Keep Your Eye on the Industry.
Use Care in Booming "Screaming Flame"

This Schomer-Ross Production Must Be Treated With Care to Most Fully Realize on a Story Which Differs from Average Plays

By EPES W. SARGENT.

But back your displays with press work, for this is a story you can sell best through appeal to the intelligence. The title will win the non-readers, but you have such ample material for appeal to the more intelligent that you will lose out if you do not get your appeal over. If you do not advertise and so cannot command the use of the reading columns, put your presswork on throwaways. Work the "meanest man" angle, with or without a stunt. For a stunt offer a short season pass to the first man who will confess that he is the meanest man and who will consent to be introduced to your patrons as such. Make this introduction a few days before the first showing, and make it the basis of a brief talk on the play. You might use this same angle for a newspaper contest.

Where the local laws prohibit teachers from marrying, you can play this angle strong, pointing out that if the heroine had not been forced to hold back her whole career might have been changed. You might put it to a vote of the audience to decide whether or not she was unfortunate in not being able to marry Lionel, offering a prize for the best argument in support of the decision or a prize each for a decision for and against. In this case tell the story well in your own way and let the discussion that will ensue help to advertise the play.

Here's a Lobby Idea.

If you are ingenious work a lobby stunt. Build a hollow pedestal with a top higher than the heads of your patrons. Inside place lights to illuminate ragged strips of salmon colored chiffon, tacked around the opening, to suggest flame. Use an electric fan to give motion to the flames, but cut in a flashing device to alternately throw on and off the current, so that the flames rise and sink. Then letter a card to the effect that "The Sacred Flame Never Dies," which will give the keynote to your story. Put the lamps inside of the pedestal, with reflectors and use four or five red lights. You can get a really striking effect as the flames rise and fall.

The plan book letter stunt, for which you can get an electro, is a good one if worked right. Use a good quality of letter paper and print as nearly as possible in imitation of handwriting. Violet paper and purple ink will be better than white and black. Perhaps your printer can help you to pick up a job lot from the supply house or your local stationer may have some dead stock he may be willing to sell cheap.

Don't Be Undignified.

Avoid the flashy, sensational stunts as not in keeping with the play. Flash will keep from your house the class of patrons whose business will mean most to you at the time and later on. Make your appeal prominent, but not cheap. You want chiefly to reach the men and women who think, and you cannot attract these with chalked sidewalks and similar stunts.

Your chief selling points are the distinction of the cast, the dignified and virial angles of the play, and Emily Stevens. Keep this always in mind. The human interest side will reach the unthinking, and they will be pleased, but you want chiefly to direct your appeal to the better class among your patrons and possible patrons. To do this you must keep in character and not dismisse them with ballyhoo stuff. You have plenty of chances for this with other productions. Make this work the right way. Make it add to the reputation of your house.

Get after them with such lines as "A story of the moment by the author of Today!" or "A story of the conditions we find on every hand." Bear down hard upon the fact that the story is out of the usual run; that it is written by a man who dissects life as the surgeon gains facts from the human cadaver.

Use Lobby Pictures.

Use a profusion of lobby pictures both in the lobby and in windows. Use heralds generously, being careful to see that they get into the right hands. Use a mailing list as if you do not usually employ such a medium, and add to your steady patrons any church or school list you can obtain. Give a special after-school performance for teachers and print their opinions even if you can do no better than to let them on a lobby sheet.

Get the exchange to copy for you some of the best subtitles for use on lobby cards and in your advertising. Show the sheet to the school principals and ministers. These titles will help to convince them that this is a story out of the ordinary. Then tell them that the production is simple and direct, with a close adherence to real life and living conditions. Get these people in a receptive frame of mind and they will pass the word along where it will do you the most good.

Advertisement.

Shuffle the Cards to Suit Yourself.

A novel three-section teaser display for the Schomer-Ross "The Sacred Flame," to be used singly or all in one issue. The idea is both new and clever.
Marion Davies Preparing for Next Play.

Having completed her work in "The Restless Sex," at International Studio, 127th street and Second avenue, New York, Marion Davies is preparing for her next Cosmopolitan Productions' starring vehicle. The story is "Buried Treasure," by F. Britten Austin and appeared in Hearst's Magazine for January. It is a romantic adventure tale of the Spanish Main brought up to date, and it has an unusual psychic twist to it. Norman Kerry, it is announced, will play the leading male role opposite Marion Davies.

Brown Leaves Clark-Cornelius to Go with David P. Howells

COLVIN W. BROWN has resigned his position as assistant treasurer of the Clark-Cornelius Corporation, and on Monday, March 22, will become associated with David P. Howells, Inc. Mr. Brown entered the motion picture business as manager of the Chicago office of Exhibitors' Trade Review, and later became assistant manager of advertising for the Mutual Film Corporation. He succeeded Terry Ramsaye as chief of the advertising department when the latter resigned to organize Kinograms.

Mr. Brown continued in charge of all Mutual advertising and publicity during the time that concern functioned under its merged title of Exhibitors' Mutual Film Corporation. When the heads of the Clark-Cornelius Corporation withdrew from Exhibitors' Mutual and organized their present company Mr. Brown was made assistant manager.

Quimby's Presence Required in New York; Cuts Stay on Coast

F. C. QUIMBY, general manager of Associated Exhibitors, Inc., has cut short his stay in Los Angeles and now is on his way to New York. Mr. Quimby was here for only a few days. He stated that he had intended to remain for some few weeks, but that his presence was required in New York at once in connection with the company's marketing arrangements of vital importance to Associated Exhibitors, Inc., and of deep interest to the industry at large.

During his stay here Mr. Quimby explained to many prominent picture folks the plans and purposes of Associated Exhibitors, Inc. It is said that several of the biggest stars and producers have heard of a much deeper than passing interest in the organization represented by Mr. Quimby, and that news of the affiliation of several of these with the association may be forthcoming soon.

Universal Has Fans for the Fans.

Universal has arranged a fruitful tie-up with a large advertising company whereby 1,000,000 postcard fans have been printed bearing pictures of various Universal stars, in all shades and colors. The cards are distributed in 50,000, 100,000 and 100,000 lots to the various Universal exchanges. Any time an exhibitor runs a complete Universal program, he will receive these cards to give away to his patrons on that day.

Masi Directs Kaufman Subject.

Philip W. Masi has been added to the staff of directors now engaged in filming the Herbert Kaufman comic book subjects, it was announced by Myron Selznick, head of production of Selznick Pictures. The Kaufman series is under way at the Fort Lee studios of Selznick.

Pathe's February Business Established

New Sales Record, Says E. R. Pearson

THAT February, the shortest month of the year, has established a new high record for the business of Pathe Exchange is taken as an emphatic indication that the policy of "selling the salesman" is the strong productive principle of scientific business getting. Paul Brunet, vice-president and general manager, points to February as the promise of what may be expected during the rest of the year with a perfectly functioning system of sales and the strong personal element of achievement fostered by Elmer R. Pearson, director of exchanges. Mr. Pearson points out that though February consisted of only twenty-two banking days, yet the total cash business exceeded any previous month, with the exception of November and January, and it "rubbed" those two months' records very close.

Seven or eight of our branches had the biggest month's business in February, exceeding their highest previous month by very goodly margins," says Mr. Pearson. "Quite a number of theatres throughout the United States were closed during February on account of the flu." Our reports indicate that very few theatres now remain closed on that account.

Feature and Serial Business Increase.

"The feature business continued to increase in the most gratifying manner. Other Men's Shoes," released on February, is establishing a wonderful record, bookings thereon to date exceeding any previous Pathe feature release by over 100 per cent.

"Serials also are showing splendid business increases, particularly Daredevil Jack," which has a volume of bookings to date far exceeding any previous serial. And most gratifying of all is the fact that not one single disappointment has been called to our attention, whereas we have been in receipt of hundreds of telegrams and letters from all over the United States which are one in the statement that box office receipts on this serial are far above that of any previous serial. In a great number of cases box office records are being established in excess of similar engagements on any kind of film.

The Harold Lloyd two-reel comedies are still giving great satisfaction at the box office and continue to secure many new contracts each week.

March Is "Brunet Month."

"March is one of the best months in the business and for Pathe it is likewise 'Brunet Month.' This year we are offering over $6,000 in prizes to our managers and sales men of the four winning branches, and all indicating to date point to a month's business that will exceed any previous record by anywhere from 20 per cent to 50 per cent. We therefore have every proof that exhibitors are not unmindful of the tremendous efforts we are making to release nothing but the very best film of its kind that money and genius can produce.

"It is also our opinion that our customers appreciate our attitude of co-operation—our open booking policy—and are refraining entirely from competing with them in their province. It distinctly is our opinion that the producer has his sphere, the distributor another and the exhibitor yet another, and that the best interest of all are conserved by each sticking to his own knitting. And, by all means, if our industry is to develop properly, and increased box office receipts be maintained, the exhibitor should remain independent and competitive. All our efforts will be concentrated on making the exhibitor's independent position stronger."

"Pity the Poor" Gets Under Way.

Work on the producing of the screen version of the editorial of Herbert Kaufman is progressing smoothly according to Myron Selznick. The latest "Kaufman Weekly" to be started is "Pity the Poor," and Wray Physick is handling the directorial megaphone on this one. No expense is being spared in producing these pictures, Mr. Selznick states.
Do You Know the World's White Roof Tree? Do You Know That Windy Rift?

Pearl White starts on the trail from Arctic City, X. Y., to Keene, N. Y., where she staged a benefit performance to aid "flu" sufferers while working on her next Fox, "The Tiger's Cub."

Robert Louis Stevenson's Stepson Tells Origin of "Treasure Island"

As a guest of the Famous Players-Lasky Corporation at a private showing of Maurice Tourneur's production, "Treasure Island," which will be released on April 4, as a Paramount Artcraft Special, Lloyd Osborne, stepson of Robert Louis Stevenson, lingered long in the projection room after the final scene had faded from the screen and he told many reminiscences of the great author as he knew him.

"The picture has preserved completely the spirit in which Stevenson wrote "Treasure Island,"" Mr. Osborne said. "Mr. Tourneur has done a splendid piece of work. The battle between the pirates and Dr. Livesey and his supporters gave me as great a thrill as it did when my step-father first read me the story from his manuscript. I confess I came with fear and trepidation for I had heard that a girl was to play Jim Hawkins, but Miss Shirley Mason gives a performance which I do not believe could be excelled."

He Claimed 750 Readers.

Asked how "Treasure Island" came to be written, Mr. Osborne said: "Years ago when I was a little boy of 12, I was spending my holidays in Scotland with my mother and my step-father. He was an unknown and unsuccessful author named Robert Louis Stevenson, who wrote books that never passed beyond one small edition, and whose gay acquiescence in failure cost me many a childish pang. I knew his books were very poor, for being a great reader I had toiled through every one of them.

"Indeed, they were so uninteresting that I even wondered he had as many as the 750 readers he claimed. Feeling that he ought to do better, I often timidly remonstrated with him, pointing out that, while he wrote beautifully, his fault seemed to be in the choice of subjects. But his only answer was to burst out laughing and then to tell me with humorous impressiveness that there was certainly one thing he would never be—and that was a popular author.

How the Idea Originated.

"The thing that puzzled me was that he was as fond as I of Hayne Reid, Fenimore Cooper, Jules Verne and Marryat; it was not as though he didn't appreciate good books, and certainly none of the 750 readers of 'An Inland Voyage' could possibly have recognized in him the Indian, or frontiersman, or explorer, or naval officer (with accompanying midshipman) landing with secret despatches on a hostile coast which served to give such delight to our walks together and always brought me home in such a glow of romance. That idolized step-father of mine was the most inspiring playfellow in the world, which made it seem all the sadder that he was unable to write a book worthy reading.

"We lived in a small house that was known the neighborhood by the somewhat depressing name of 'the late Miss McGregor's cottage'; and here one rainy morning it, and, with his affectionate interest to be taping the map of an island I had drawn. Stevenson came in as I was finishing it, and, with his affectionate attention in everything I was doing, leaned over my shoulder and was soon elaborating the map and naming it.

"Oh, for a Story About It."

"I shall never forget the thrill of Skeleton Island, Spig Glass Hill, nor the heart stirring climax of the three red crosses! And the greatest climax still when he wrote down the words 'Treasure Island' at the top right-hand corner. And he seemed to know so much about it, too—the pirates, the buried treasure and the man who had been marooned on the island. Oh, for a story about it," I exclaimed in a heaven of enchantment, and somehow conscious of his own enthusiasm in the idea.

"Then after writing in more names he put the map in his pocket, and I can recall the little feeling of disappointment I had at losing it. After all, it was my map and had already become very precious owing to its association with pirates, and having been found in an old sea-chest that had been lost and forgotten for years and years.

Read First Chapter in Bed.

"But my step-father took it away, and the next day at noon I was called up mysteriously to his bedroom (he always spent the mornings writing in bed), and the first thing I saw was a beloved map lying on the coverlet. Still wondering why I had been summoned so specially, and not a little expectant, I was told to sit down while my step-father took up some sheets of manuscript and began to read aloud the first chapter of 'Treasure Island.'

"Thus one of the greatest, the most universal of all romances came to be written, and that I should have had a share in its inception has always been to me a source of inexpressible pleasure. Of course, in any case Stevenson was destined to become famous; sooner or later his genius was certain to receive worldwide recognition; yet I should not have been found among the propelry box of paints, and possibly my insistence on his writing something 'interesting,' there would have been no such book as 'Treasure Island.'"

"Thirtieth Piece of Silver" Ready for Distribution Soon

A NEW American photovovel, "The Thirtieth Piece of Silver," is in the final stages of production. A triumph of art work on the titles adds the last touch of perfection to a special which gives the producers a great sense of satisfaction in anticipating its future release.

The plot in itself is unusual, a product of the study and genius of a well-known author, Albert Payson Terhune. The thirtieth piece of silver which forms the base of the story, is the only exisment of those infamous talents for which the Master was betrayed by Judas, and which he afterward remorsefully turned back to the high priests. This historical relic, locked away in his cabinet by the young man who had a penchant for such curios, was found in a pre-emptory order of a Bluebeard to his bride forbing her to touch it, brings much trouble into an otherwise idle home. Around this incident is built an unique and captivating plot. The action is quick and convincing. The heroine is carried unscathed through compromising predicaments which hold the spectators under tense excitement. Resort to a crystal gazer brings mystery and humor to the fore in generous proportions.

A strong cast which includes Margarita Fisher, King Baggot, Lilian Leighton and Forrest Stanley, directed by George L. Cox, has made a superior picture from Mr. Terhune's novel. The American announces that it will be ready for distribution in a few weeks.

William Dunn Again a Villain.

William Dunn, who played the villainous cousin in "Respectable by Proxy," also is cast as the emotional heavy role in "The Blood Barrier," J. Stuart Blackton's coming release, which was made during the summer. It was the last screen story written by Dr. Cyrus Townsend Brady before his death.
Effect of Export Situation on Trade
Is Now Being "Grossly Exaggerated"

By GUS SCHLESINGER
Manager of the Department of Foreign Film Sales, Inter-Ocean Film Corporation

Of the many important and perplexing problems with which the motion picture industry has had to contend since the cessation of hostilities, undoubtedly the most pressing and acute is the present outlook in foreign film circles. While everywhere the cry is being made for the stabilization of foreign trade between the United States and other countries, the present economic upheaval has caused a radical depreciation of foreign exchange and according to some exporters is threatening to strangle the very life of commercial enterprise. In fact, the exchange has reached such an astounding low rate that a feeling of grave uncertainty is held by many in financial circles.

While speculation is rife as to the outcome of the problems that at present beset the foreign market, it is obviously apparent that the situation is only temporary, and that in due course of time conditions will return to normal. While the export situation is in a critical stage, its effect on the trade has been grossly exaggerated. I arrive at this conclusion after a thorough study of the foreign market and on the counsel of merchants who are financially involved in other commercial pursuits and who have experienced the same difficulties in exports.

Our Films Will Always Predominate.

Foreign exchange, according to its financial definition, is the bridge over which payments for trade between different countries is effected. The bridge to my mind has had to bear a larger burden than it could safely carry and consequently has bent beneath the strain. As soon as the bridge is rebuilt things will assume a different aspect. We are at present going through the reconstruction period and must continue to do business as if the bridge were strengthened.

American motion pictures will never be supplanted by native product entirely. There is no need of worry on this point. While no one questions the reports that have been received from foreign territories regarding increased production in these countries, the fact remains that American pictures will always predominate and be greatest in demand. The American producer is better equipped technically, artistically and financially to make finer productions than his European and South American confreres.

The reason for this is obviously apparent; during the war the American producer continued producing while his European friend was forced to shut up shop. This placed America four years ahead of any other country. The facilities for production in America are also greater, and accessible to all producers. In other countries, however, production is still in its experimental stages.

Should Continue Exporting.

I personally believe that we should continue to export motion pictures, and the fact that Inter-Ocean Film Corporation is doing as large an export business now as ever in its history, confirms my belief in this respect. I do not believe that the foreign outlook is as terrible as it has been painted and I repeat that, while I am cognizant of the fact that we are passing through a critical period, I am positively certain that it will soon be over with and that exports will resume their natural course.

Partly counterbalancing this abnormal situation are the statements from American producers that they will make fewer and bigger productions during the year of 1920. This necessarily means that the motion picture supply will be materially reduced. Better pictures will undoubtedly insure a permanent market for the American product.

Faith Is Needed.

If it is true that the export market is suffering from a relapse in foreign exchange, then the thing to do is to extend a helping hand now. Nothing could better demonstrate the unshakable faith of America in its hope for the expansion of foreign trade, and the only tangible method of emphasizing this faith is by continuing to export motion picture films in larger quantities than ever before.

Engaged Players for National Film.

Walter Miller and Grace Darmond, two well-known film players, have been engaged for parts in "The Invisible Divorce," according to Harry Kapf, West coast production manager for the Selznick interests. These two players have been engaged to support Walter McGrail and Leatrice Joy, the two leading players in this third National Picture Theatres production. All of the principals of the cast for this production have been selected, although there are a number of minor parts yet to be filled. Tom Mills is directing the picture.

Selznick and Republic Make
Changes in Office Locations

In order to establish a closer relationship between Select and Republic executives and to insure a greater efficiency in various departments, several important department transfers were made last week in the home offices in New York of the two organizations by Lewis J. Selznick,

The Republic executives moved their offices to the Select home office building, 729 Seventh avenue, and a number of the departments which were formerly in the home offices are now occupying the offices given up by the Republic officials, which are at 130 West Forty-sixth street. The transfer of these departments is the result of a plan which General Manager Sam E. Morris has contemplated for some time.

Britton N. Busch, president of Republic, and George Meeker, Republic sales manager, now have offices at 729 Seventh avenue. The Select auditing department, under Comptroller M. C. Howard and the purchasing department, under C. C. Ryan, have been moved to the Forty-sixth street building.

The suite of rooms formerly occupied by the legal department, Konta, Kirchwey, France & Michael, will be used for executive offices and the law staff has been assigned the suite of rooms on the sixth floor of the Seventh avenue building. The advertising, art and still departments have been moved to Forty-sixth street.

Cutting Hammerstein Picture.

George Archainbad, Selznick director, is supervising the cutting and titling of the latest Elaine Hammerstein production, made by Myron Selznick. This production was finished a few days ago and is titled "The Shadow of Rosalie Byrnes."
American Buys Rights to Famous Tales of Romance, Ambition, Peril and Humor

Among the recent purchases effected by the American Film Company are the picture rights to "Their Mutual Child," by Pelham Grenville Wodehouse, "The Blue Moon" by David Anderson, "The Thirtieth Piece of Silver" by Albert Payson Terhune, "The Week End" by Cosmo Hamilton, "Payment Guaranteed" and "The Gamesters" by Lois Zellner. A few of these stories have already been filmed and have been marked up on the "Flying A" calendar for release to follow Samuel Merwin's novel, "The Honey Bee," which was chosen as the medium for Mme. Marguerite Sylva's initial appearance on the American screen.

"The Thirtieth Piece of Silver," which will soon be ready for distribution by Pathé, is said to be one of the "nestest, most compact and unique plots ever screened." The story centers on an old coin in the hands of an up-to-date society man whose penchant for coin collecting supersede everything else in his life, even his love for his hard-earned young bride.

Romance, Thrills and Humor.

"The House of Toys" was written by Henry Russell Miller. The book is at this writing in scenario form in the hands of George L. Cox, a director of the American at the Santa Barbara studio. It is a strong drama of love and ambition, a picture of empty, superficial existence, a fragile structure, under which the author builds a foundation of worth-while living.

"The Blue Moon" obtains its name from a gorgeous pearl, and the setting is among the pearl hunters on the Wabash flats of Indiana, who furnish the author with a new type and fresh inspiration. Paramount interest lies in the pearl hunters, a reckless, dangerous breed of river-men, their mode of life and their strong occupation, from which develop a romance crowded with action, mystery and heroism.

Through Their Mutual Child," a 1919 novel, the American's silversheet will poke fun at eugenics and the attempt to bringing up children according to mathematical rules.

In Cosmo Hamilton's "The Week End" the American will present a fast-moving love drama which attempts only to be mightily entertaining and amusing. What a pretty witch of a girl can't do at a weekend party, especially if she is being harassed by an unwelcome suitor, backed by her very proper parents burdened with constant memory of Mayflower antecedents, is not worth telling. And Cosmo Hamilton's heroine isn't slow.

Hillegass and Snyder Open Aurora Theatre at Pennsburg

THE New Aurora Theatre, Pennsburg, Pa., is being advertised as the largest playhouse in the Perkiomen Valley. The New Aurora is a new building erected just in time for the winter season. The playhouse is jointly owned and operated by William I. Snyder and Foster C. Hillegass. Mr. Snyder has been in the picture business for upward of ten years. After the erection of this new theatre Mr. Hillegass, a newspaperman, bought a half interest.

The theatre has been inspected by city managers, who are unanimous in their expression of opinion that "The New Aurora is truly a modern 'city' theater." And especially are these managers surprised to learn that the theatre is located in a town of 1,200 population.

The New Aurora has a seating capacity of 455, modern stage equipment, in fact the building is complete in detail. Added to all this Snyder and Hillegass have just contracted for the installation of a cooling system that will add another big feature to the comfort of the patrons next summer.

Exploit New Jersey in Pictures.

Under the auspices of the State Board of Institutions and Agencies, motion pictures in the interest of the 10,000 wards of the State of New Jersey are now being shown in many of the theatres throughout the State. The official series, hitherto unpublished, covers seven separate reels (one for each State institution), depicting the interesting shop, industrial and recreational activities and scientific medical and research treatment in the seven largest institutions in New Jersey.

Big Simplex Sales Is Report of Exhibitors' Supply Co.

FROM the Exhibitors' Supply Company, with offices in Chicago, Milwaukee Indianapolis, comes a report of Simplex installations that have recently taken place in the territory of this theatre equipment house in the Middle West. A close perusal of the report indicates that not only are the theatres throughout the Exhibitor's selling zone demanding Simplex but many of the groups included in the non-theatrical field as well.

De Mille's Latest Special Is Breaking Los Angeles Records

ACCORDING to word received from Harold G. Ballance, Los Angeles branch manager of the Famous Players-Lasky Corporation, "Why Change Your Wife?" Cecil B. De Mille's newest special production, which recently started an engagement at Grauman's Rialto in Los Angeles, will eclipse the records of all its Paramount Artcraft predecessors at that theatre.

Mr. Ballance's telegram, which was addressed to All Lights Co., the general manager of distribution, was as follows:

"Why Change Your Wife?" at Grauman's Rialto, off to a flying start and will absolutely break all records in this territory. At close of first week's business 'Why Change Your Wife?' grossed eleven hundred more than 'Male and Female.' Will undoubtedly run seven or eight weeks. Press unanimous in praise of this production. The line-up at the ticket window the past week has not broken since last Sunday, and every box office never before has had not hundreds of people waiting to buy tickets."

Among those who saw the De Mille production at a recent private showing at the Lasky studio in Hollywood was Jack Partington, of the California, Imperial and Portola theatres in San Francisco. "One hundred percent," was Mr. Partington's laconic declaration, and then added, "it's the last word in picture drama."

"Why Change Your Wife?" will probably be released generally in May.

Changes Title of Polly Moran Comedy.

The title of the second Polly Moran one-reel slapstick comedy, which is produced by the National Film Corporation and distributed by the Marion H. Kohn Productions, has been changed to "A Scrambled Romance." The film was previously titled "Dollars and Scents." It is one of a series of fast action comedy reels being produced by this company. The first of the group, "The Ragged Road to Romance," has been completed and is now ready for release.

American Cinema Starts New Play.

Walter Niebuhr, president of the American Cinema Corporation, has just signed a contract with James Vincent, to direct its next production, which will be put under way next week. Mr. Vincent will take his company to Florida to film the exteriors which will be an all-star cast feature, based on an original story recently purchased from H. Thompson Rich.

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 no issues. That will give you $4.80 for War Savings Stamps investment.
Associated to Handle Curwood Film.

Contracts were executed recently at the offices of the Associated First National Pictures, 6 West Forty-eighth Street, New York, whereby James Oliver Curwood's next feature production entitled, "Nights of the North," will be exploited by that company.

David M. Hartford, who so successfully directed Frank to God's Country will also direct this picture and Ernest Shipman will continue as New York manager of the Curwood productions.

Sawyer Off to South America to Close Circuit Film Deals

CHESTER E. SAUER, of David P. Howells, Inc., sailed on March 17 for South American film centers to conclude negotiations for the rights to screen the First National Exhibitors' Circuit attractions.

Mr. Sauer will visit Rio de Janeiro, Buenos Aires, Santiago, Chile, Lima and Peru to renew acquaintance with buyers and renters met on previous trips. He took with him prints of "Back to God's Country," "The Greatest Question," "The River's End" and other of the First National releases, to all of which, with the exception of the Chaplin productions, Mr. Howells controls the foreign rights.

Before joining David P. Howells, Inc., Mr. Sauer organized the Carribean Film Company, which operates theatres and distributes pictures in Cuba and the West Indies.

His trip will require six months to complete.

Marshall Neilan Stages Big Thriller on Railway Coach Top

A SPECTACULAR thrill that probably outdoes anything for nerve and daring in recent pictures is Marshall Neilan Production which the director is now producing in California. A man diving from an aeroplane, on the top and a swiftly moving train and then climbing back to the airship is the episode of the picture which will cause any audience to gasp.

The filming of the feat, which required two days, was done on a branch road of the Santa Fe Railroad near Riverside. A special train was hired from the railroad company.

A top of one of the coaches, a platform was erected on which three cameramen set up their cameras and Neilan and his assistant took their places.

An aeroplane from a nearby army aviation field ascended with Daredevil Campbell as a passenger. The train got under; the airship kept pace and suddenly flying low glided to a position directly above the coach on which the cameras started grinding.

When Neilan gave the word, the daredevil climbed out of the cockpit, descended down a rope ladder, hesitated but slightly and then dropped a distance of five feet, landing upright on the round shaped bed of the coach. This feat accomplished, Campbell then took his place back before the camera to perform a most hair raising stunt.

Cronjager Has Camera Invention.

Henry Cronjager, cameraman of Marshall Neilan Productions, has invented an appliance which promises to revolutionize the present method of making still pictures. It is an attachment whereby a still camera can be secured to the moving picture camera and permit taking a limited number of stills showing all the action of a scene without the delay of rearranging the lights or the special posing of the actors.

Pennies of Rochester Folks Provide "Hospital Happiness" for Their Sick

THAT those who daily enjoy the pleasures of the screen may share those same pleasures with their more unfortunate fellow humans, a plan has been worked out by Rochester motion picture men which is said to be unique as well as original. "Hospital Happiness," it is called, and the plan contemplates that all Rochester picture fans are potential backers of the move to inject a ray of hope and pleasure into the lives of the crippled, the bedridden—in fact, all those unfortunate who by reason of physical incapacity are unable to go to the theatres.

When Rochester fans go to a show they now see on the screen a slide which reads like this: "If you have enjoyed the show, drop a penny in box in the lobby, so that a little of the same enjoyment may be given to the sick in the hospitals or at home," or "A penny from you will pay for moving pictures for those who will never see them except from a bed of pain," or again, "Moving pictures in the hospital wards will turn cries of anguish into smiles of joy—if it's worth a penny drop one in the box."

In Rochester, like in the average prosperous city, the appeal for pennies is not in vain.

Mclnerney a Prime Mover.

The plan, while yet in its infancy, is meeting with great success. The details have been under discussion by the Exhibitors League for some time and have been recently worked out by a committee.

John J. McLernery, general counsel for the New York State Motion Picture Exhibitors League, is one of the prime movers in the organization of "Hospital Happiness," as well as being the originator of the idea. Erwin J. W. Huber, managing editor of the Picture Trade Journals, is chairman of the committee. Other members are Mr. McLernery; Dr. John R. Williams, of the Hahnenman Hospital; Florence K. Penny, manager of the St. Paul Theatre, and William A. Callihan, manager of the Regent Theatre.

The committee has engaged an operator and purchased a portable motion picture projection outfit. Films are secured from the regular exchanges—not for nothing, although the committee is glad enough to get them at the lowest reasonable price. These films are shown by the operator in various wards of the local hospitals, the operator being engaged for the work at a salary and for his full time. The exhibits in the different wards are limited in length to a time set by the medical men. The number of patients in a ward has nothing to do with the exhibitions. Those who need the pictures most get them first.

People Approve Idea.

There are about 35,000 people attending the picture houses in Rochester daily. One cent from each of these patrons daily would mean $335 daily and $2,450 weekly. The committee, however, does not ask for or expect such receipts, as it can carry on the work for one-tenth of that sum weekly. Many people contribute more than the cent asked for, too. Certain exhibitors were so pleased with the plan that they offered to make up any deficiencies, but it is not believed that there will be any.

The fans have caught on to the idea and the exhibitors say that particular advantages of the plan, aside from the human element, are that film is handled only by a capable, licensed operator and that the work needs very little supervision otherwise. The fans as they sit in their comfortable theatre seats, seem to sense a new interest in others who enjoy the screen and greet the slides with great applause. The response, in the form of pennies, and other coins, too, proves that many hearts beat in sympathy with "Hospital Happiness."

Irina Harrison Back from Georgia

Irina Harrison, who was last seen as leading woman for Gareth Hughes in "The Red Viper" and opposite Johnny Dooley in the first of the series of Dooley comedies, has returned from Georgia, where she finished the exterior scenes for the starring role of the Buffalo Film Company's third independent production, "The Daughter of Devil Dog," a story of the moonshine country. Miss Harrison is supported by Kempton Green in the leading role.

This Is "Dangerous Days"—Dangerous Because Then the Steins Weren't Used as Decorations.

Dangerous, also, because of plots against Washington—in this Mary Roberts Rinehart Goldwyn special.
Mayflower Launches Great Exploitation for Features Released Through Realart

An invaluable method of motion-picture exploitation has recently been established by the Mayflower Photoplay Corporation for the promotion of pictures presented by Mayflower in the theaters of the Realart Pictures Corporation. Under the direction of John W. McKay, general manager, of distribution, Mayflower has launched an extensive exploitation campaign as a result of which exhibitors showing the Mayflower product will be afforded the personal services of a corps of exploitation experts.

Manager McKay is now getting his staff of exploitation men into the field and it is reported that within a few days Mayflower will have at least twelve publicity representatives co-operating with exhibitors in all parts of the country. Realart will lend every possible co-operation in carrying out this plan, in order to stimulate box office activity all along the line.

Mr. McKay's men will work in conjunction with Realart exchange managers, covering all key cities and contiguous territory with elaborate exploitation drives. Each exhibitor will post its message in individual attention and campaigns especially suited to his particular requirements will be outlined and put into effect through co-operative work of the exploitation man working that particular territory.

At present, Manager McKay's forces will concentrate on Allan Dwan's "Luck of the Irish" being handled through Realart and Emile Chautard's "Mystery of the Yellow Room," also under the Realart banner.

Edward Holland left New York early this week to exploit a showing in Cleveland of "The Mystery of the Yellow Room." After this he will cover several other first runs on "The Luck of the Irish." Ace Berry has been sent to Columbus to pave the way for a "Luck of the Irish" showing. Daily reports will be turned in on Mr. McKay by the exploitation men, thus enabling the Mayflower sales manager to keep very close tabs on the productions.

Cranes to Play Original Stage Role in "The New Henrietta"

William H. Crane, for two generations one of the most distinguished stars on the American stage, will play his original stage role of Nicholas Van Alstyne in "The New Henrietta," the forthcoming All-Star Metro production of that popular drama of business life. The continuity of the play, which was revised by Victor Mapes and Winchell Smith from "The Henrietta," by Bronson Howard, is now being completed by June Mathis. Winchell Smith, who recently joined the Metro forces at the company's studios in Hollywood, will personally supervise the picturization of "The New Henrietta.

The production of "The New Henrietta," which was given at the Knickerbocker, December 22, 1913, was an enormous success. It was something more than a revival—it was a new play, and the splendid cast that interpreted the roles lent an unusual distinction to the performance.

After the stage production, Mr. Crane retired from the boards, having played for more than fifty years before the footlights. He has been in California for some time, and already has a host of friends and admirers in the motion picture colony.

Vitagraph Blankets Country with Thousands of Posters

VITAGRAPh has blanket the United States and Canada with appealing twenty-four-sheet posters on "The Courage of Marge O'Done," James Oliver Curwood's well-known story. Thousands of billboards from the upper reaches of the continent to the gulf as a result today present the spectacular of two enormous bears tearing each other to death. Vitagraph claims that this is the first time any film company has ever exhibited so extensively in behalf of one single production.

The posters have been placed on numberless high roads, railroad arteries and turnpikes in the land. The greatest portion of the sheets are seen in the suburban towns lying at the door of the great cities and in the heart of these cities.

The enormous task of placing the sheets was completed by March 15 under rental contracts to remain in place from one to two months. The locations along Broadway, in New York City, at points where literally millions of eyes may see them, will be retained for the maximum period.

"The Isle of Destiny" to Be First Character Production

The first of the new series of Character pictures will be "The Isle of Destiny," from the work of Mack Arthur, Paul Gilmore, well-known stage star, who was recently signed by Character Pictures, will be featured in the production and will be his first vehicle for the company.

"The Isle of Destiny" is a story different in type from the average run and considered a masterpiece in its delineation of characters. The story for the most part concerns several individuals who are cast upon a tropical island, but the plot departs radically from the usual type of island story and contains a new twist. Besides thrilling and dramatic situations, the story has a deep underlined theme which promises to be the big punch of the production.

"The Isle of Destiny" will be produced on Oriental Island, where Character Pictures Corporation recently purchased several acres of land. Many parts of the island are so dense and tropical as to resemble a jungle, and it is expected that this will provide opportunity for making beautiful photographic shots and effects.

The supporting cast is being selected and production of the picture will start shortly.

Rotchford Returns from Trip

John J. Rotchford, assistant general manager of the Select Pictures Corporation, has returned to the home office after a visit to Kansas City, where he spent several days arranging for the new quarters of the Republic and Select branches in that city.

While there Mr. Rotchford studied the sales records of the Kansas City territory and upon his return stated that a large amount of new business is being done.

TO THE BANK

in the Metro Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of Fewer and Better Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

THE RIGHT OF WAY

by Sir Gilbert Parker

BERT LYTELL

starring

THE WALK-OFFS

by Frederic and Fanny Hatton

MAY ALLISON

starring

SHORE ACRES

by James A. Herne

ALICE LAKE

starring

OLD LADY 31

by Rachel Crothers

EMMA DUNN

starring

THE VERY IDEA

by William LeBaron

TAYLOR HOLMES

and start off on high along Box-Office Record Boulevard.

MAYFLOWER Pictures

An Extraordinary Picture that will assure you

Breaks Out in a Storm!

THE COLONIAL THEATRE at Milledgeville, Ga., Mr. Flemister declares in a letter to Vitagraph, that Larry Semon's latest comedy, "The Grocery Clerk" was the best laugh he's had for some time. "Larry is on top to stay," adds the exhibitor. "It's only necessary just to whisper he's coming on such and such a date, and you will pack your house. Please allow me to congratulate you on this excellent picture."

Larry Semon Packs 'Em In.

It is only necessary to whisper the name of Larry Semon in order to pack a theatre, according to M. M. Flemister, manager of the Colonial Theatre at Milledgeville, Ga.
“Adams-Owned” Houses Are Being Built in Iowa Towns at Rate of Two Monthly

The great advertising stunt was put on by the Adams Theatre Company of Des Moines, Iowa, last week. The company secured a full page in the rotogravure section of the Des Moines Register and “sold” the idea of the Adams company. The page included pictures of the three fronts and exteriors and interiors of eleven of the twenty-two houses now Adams-owned.

The Adams company has no house in Des Moines, but the Register with its 85,000 circulation reaches the great mass of people in the towns of southern and central Iowa, where the circuit has its houses. The company is only two months old, but is now one of the strongest in the country. It is growing at the rate of two theatres a month.

J. L. Adams, managing director, came to Iowa from Salt Lake City, where he has been connected with exchanges for a number of years. J. W. Adams’ secretary and treasurer, is Mr. D. C. Jameson, president, is democratic national committeeman and one of the stage’s “big” men. Adams chose the Iowa field for its circuit because it is a relatively new territory, and the most development of any in the United States.

Now Plays 109 Films a Week.

The circuit began with the Lincoln during July, 1918. As soon as he got that on its feet—it was propaganda—he secured others in the immediate vicinity. By July, 1919, he had ten houses. Then he opened headquarters in Des Moines, where he still is, at 600 Locust Street. The circuit now includes twenty-two houses in fourteen county seat towns. There are five employees. The circuit plays 109 pictures a week, all films being booked around the circuit, but playing two or three days, depending on the size of the town. The company expects to add to fifty houses during 1920. The company is interested primarily in the small towns, and while one man devotes his entire time to looking after good “hick” towns, no town with more than 50,000 population are considered.

All but one of the houses bought were "monsters," and not paying propositions and Adams secured them at a loss figure. But every one is now paying its own way and making real money for the circuit. Adams believes in having the best playing for and that reason confines all his efforts to that field.

Build Up Rundown Theatres.

"We feel that there are no ‘hick’ towns," he explained, "and that accounts for our success. In small towns we want picture palaces, and the same presentation, the same pictures, the same projection and the same good music that they do in Des Moines. On every farm there areot signing in the defense, no town is willing to pay for it, so we give them the best and—only the best. Adams theatres have become civic centers in the communities. In many instances they are the only theatres in the towns.

"Our policy is to build up rundown propositions and build them up. We know we can make them successful; the only thing we are interested in when considering a town is its size. We are not afraid of the town’s ‘spirit’ or its religious preferences or any thing else. We have not to please civic bodies, and we don’t need any.”

Adams buys all his theatres outright and they are operated entirely by the company. The company, by the way, has but three stockholders—the three officers.

"We intend to make our company cooperative some day and take in all our employees, from manager down," Adams explained. "That is still in the future, however."

Foster Community Spirit.

The company owns a $25,000 printing plant at Clarion which prints the weekly program, that is uniform for all the houses on the circuit. The program has a circulation of 60,000 weekly. One man devotes his entire time to making records from local merchants for the program and the venture more than pays its own way.

Every house has its own manager and the managers are all trained by Adams. Each manager does all in his power to co-operate with the people of the community in making the house more than a mere place of amusement. No worthy charity conducting a campaign in an "Adams town" ever fails to secure a 100 per cent benefit performance at the theatres.

Ten thousand children were made happy at Christmas by the theatres. Every house had a Christmas tree and a special performance to attract the children. In addition, the theatres co-operated with charity organizations and "good fellow" clubs in providing useful and educational programs for the children in the community. Those in the "Adams town" were asked to write to "Santa Claus" at the theatre. The letters were turned over to a civic committee and all worthy recipients.

Prices Remain Uniform.

There are no "small time" theatres on the Adams circuit. Every one plays the biggest films that the company can secure. Every house has a full orchestra or a pipe organ. Many have both. There is no difference in the way a film is presented at the Garden, Waterloo, which has a population of 10,000, and the circuit. The lowest is 25 cents (tax extra, 10 cents for children). Big features bring 15 and 25 and 35 cents.

Eastern film men who have visited Iowa recently and have seen the remarkable growth of the circuit and its great popularity have called it "the most efficient theatre circuit in America."

The houses included in the Adams chain are the Lincoln and Iris, Clarion; Willard, Creston; Olympic, Star and Grand, Knoxville; New and Idle Hour, Leon; Orpheum and Victory, Fairfield; Auditorium and Palace, Shenandoah; Grand, Marion; Garden, Waterloo.

Marshall Neilan Plans Novel Stunts for Exploitation of Next Three Films

New and novel exhibitor stunts, the result of a hurried study far in advance of release date, as usual exploitation for the next three Marshall Neilan special attractions, to be obtained by the owners of every theatre in every territory with a complete synopsis and story theme months before they play the pictures, will be made by Mr. James R. Grainger, general representative for Marshall Neilan, in a tour of all First National Exhibitors’ Circuit exchanges. He will leave New York next week.

Mr. Grainger’s plan is to establish facts which will demonstrate the relative importance of carefully considered advertising and publicity and their benefits at the box office, in contrast to the mistakes of small time producers in failing to prepare material to fit peculiar local conditions, the need for haste, instant conclusions and impractical exhibitions by providing exhibitors alert to showmanship possibilities with necessary information months before the productions are released.

Wants Maximum of Exploitation.

"This,” he declares, "is a practical business move to obtain the maximum of exploitation value from every Marshall Neilan production. Tentative release he makes through First National Exhibitors’ Circuit to have specific exploitation advantages which can be traded on for publicity designed to attract patrons to their theatres.

"An attraction may have unusual artistic merit, but if it lacks story twists and situations and appeals which can be turned to good account in advertising, both in text and illustration, it is less than 50 per cent efficient at the box office. Every really big screen success in motion picture history has had unusual exploitation angles. There have been many releases with superior artistic advantages, but they have not been the box-office triumphs they deserve and distributors have been using exploitations which could be used by exhibitors to strike a responsive cord in theatre-goers.”

To Make Personal Calls.

The negotiations for the next three Marshall Neilan productions have been completed, and, from these, detailed synopses have been prepared which Mr. Grainger will take with him into every territory, where he intends to call personally on various exhibitors who hold contracts for Neilan releases.

Beauty Chorus in “Dinner Hour.”

A big “dream of fair women” chorus and orchestra composed of California beauties are an added feature of “The Dinner Hour,” released by Pathe March 28. The picture, “Snub” Pollard, the “pint-sized” comedian, is Grant in the production. Marie Mosquini, Eddie Boland and “Sunshine Sabo” lend their efforts to make the film one of the fast and furious variety. One of the most elaborate sets ever seen in a two-reel comedy, showing a big cabaret in full swing, was built for the principal scene.
Miniature Masterpieces Much in Demand,
Says Mack Sennett, Relating His Plans

MACK SENNETT'S first-of-the-year announcement that he proposed, during 1920, to produce several multiple reel photoplays of the type and importance of "Down on the Farm," and "Mickey," coupled with recent arguments carried on amongst "the fans" as to the future of the two-reel comedy, gives time-finesse to Mr. Sennett's recent utterances on the value of the short comedy or farce from an entertainment point of view.

"It would be a grave error for exhibitors and producers to conclude, because there have been exceptional demands for effective five and seven-reel productions, that there is any diminution of demand for effective two-reel comedies," he said. "The fact is that the public's demand for the latter will always be keener than its demand for long productions, for the very excellent and obvious reason that a miniature masterpiece is scarcer than a triumph in large forms.

Length Does Not Indicate Quality.

"No critic would be fool enough to measure the value of a book by its length. Bulk and quality have nothing necessarily in common. A gem of a short story is just as difficult to create as a masterpiece in novel form. There will always be short film plays just as there will always be seven-reel productions. The only thing the producer to decide is whether his plot will require two or five or seven reels for its proper, concise and effective unfoldment."

That the public is in favor of the two-reel comedy needs no argumentative prophets to expound, says Mr. Sennett. Exhibitors know best that the "two-reeler" which they insert as "spice" is frequently the bulk of the fare provided, and that featuring the short comedy productions of Sennett has independently developed a house clientele that is faithful to the bill no matter what the longer production may be.

Avoids "Padding" Meagre Plot.

Mr. Sennett's devotion to the two-reel comedy on which his first fame was securely founded remains complete. He, like a many, is more addicted to it than ever, which is evident, he points out, by his first-of-the-year promise to produce them in fewer and better when weately.

His devotion to the five-reel "super-production," of which "Down on the Farm" is declared to be typical, is itself, perhaps, an outgrowth of his two-comedy development.

"I permit my story," says Mr. Sennett, "to determine the length of my production. At our studios we seek to avoid the common mistake of 'padding out' a meager plot in order to sustain five reels. If the story naturally goes to five reels we permit it. If it spins itself into a maze of complications and then out again in two reels, so much the better. On the stage the 'play's the thing,' not the cast. On the screen the 'story's the thing; not the number of feet nor the number of principals nor the brilliance of the star.

Know When to Stop.

"Let your story tell itself concisely, naturally and with sufficient, not labored episodes. When you are finished, stop. The science of stopping in time is of enormous importance in making good pictures. The producer must know when—not too soon nor too late—he has come to a full stop. If he has found a good story and has told it properly it will determine its own length."

Included in this year's output thus far the Sennett studios in Los Angeles have put forth "Down on the Farm," a five-reel super-production soon to be released; "Gee Whiz," "The Gingham Girl," and two other two-reel comedies yet to be named, in one of which Charlie Murray will be starred, and a five-reel super-production of a quality to match "Mickey" and "Down on the Farm."

Cissy Fitz-Gerald in New York.

Cissy Fitz-Gerald, of the Cissy Fitz-Gerald Picture Corporation, has just arrived in New York from Los Angeles on a flying visit, and is negotiating with Lawrence Sterner for the picture rights of his successful farcical comedy, "The Club Baby," which played for over a year in England.

Fox Buys Ridgwell Cullum Novel.

Negotiations have been closed with those handling the literary works of Ridgwell Cullum, whereby William Fox secures the world rights to the author's first two western novels, entitled "The Twins of Suffering Creek."

This is not the first of Mr. Cullum's works to be converted to moving pictures, but it is regarded as one of his best efforts and is certainly well adapted to the silent development.

William Russell, increasingly popular, has been selected as the star. Work has already been begun on the adaptation of the story at the Fox scenario department in New York.

Arthur Zellner En Route to New York to Write New Script.

ARTHUR ZELLNER, of the Metro scenario staff, is en route from California to New York, where it is planned that he will write the continuity for the first of the "Cross' Custody" series, to be made at Metro's Sixty-first street studios under the personal supervision of Maxwell Karger. According to present arrangement, Zellner will stay on the "script" in New York, and then return to the Pacific coast.

W. C. Fields' first production will be has not yet been announced by Metro officials. "The Four Horsemen of the Apocalypse" and "Polly with a Past" have been mentioned among the early possibilities. It has been definitely settled, however, that June Mathis (who is still at the western studios) is to picture Blasco Ibanez's novel. She has completed the first draft of the scenario. Mr. Zellner may make the scenario for Ina Claire's starring vehicle, although this is not settled.

Mrs. Tom Moore's Mother Dies.

Racing to reach the bedside of her dying mother, Mrs. Tom Moore, wife of the head of the chain of theatres bearing his name, arrived at home in Washington, D. C., only a few minutes too late. News of the serious illness of Mrs. Alice Martin reached Mr. and Mrs. Moore while they were in New York. Every effort was made to return to Washington before she died, but, despite the best speed that could be made by trains and automobiles, they were twelve minutes too late.

Mrs. Martin, who was 74 years old, resided at 1120 Euclid street northwest, and had been a resident of Washington for many years. Death was due to an attack of heart trouble.

Loew Books "Dangerous Talent."

That the patrons of first class theatres give a "velvet" reception to "Jim the Penman" type of drama is evident, and the Loew circuit of New York leads the chain theatres in booking this American super-feature, "The Dangerous Talent." Only in this film version the role of Jim is taken by an unsophisticated young girl, which acts greatly to the appeal of the story.

Other big bookings are scattered all over the country, in first class houses. The Strand of Denver, the Hippodrome of Seattle, the Orpheum of Akron, Ohio, the Rex Theatre of Dallas, the American of Salt Lake, the 20th Century of Chicago, the Amphon of Brooklyn and the Casino of Cester, Pa., are recent contracts for extended runs.
Mrs. J. R. Bray Back from Europe with Vivid Impression of Film Conditions

RS. J. R. BRAY, wife of John R. Bray, inventor of the Bray Pictograph, who recently returned to this country after an extended tour of Europe, France and Germany on an investigation of educational film conditions abroad, reports that American feature photoplays and educational films are in greater demand now than at any former period in the history of the motion picture.

"We have shown the world what America can do with the photoplay," said Mrs. Bray, "and Europe realizes the technical proficiency we have attained."

Mrs. Bray was the first woman to leave occupied German territory for the interior unaccompanied. She traveled to Berlin alone, and from there to Vienna; but the sight of the stricken, starving people there caused her to return at once to Berlin.

Women Starve in Vienna.

"In Vienna I walked two blocks from my hotel and picked up three fainting women who could not stand because they were half starved. I could not think of talking pictures to the Viennese, so I came back. But the train service is so inadequate that the next train to Germany left four days after my arrival in Vienna."

The impressions Mrs. Bray received in each of the countries visited may best be told in chronological order. Her first visit abroad was to London, where she met A. George Smith, Goldwyn's European representative, who is in charge of the distribution of Goldwyn feature pictures and the Goldwyn-Bray pictograph in England and on the Continent. While in London Mrs. Bray made her headquarters at the Goldwyn offices and renewed her old acquaintance with Charles Lapworth and Ralph Block, who are at present organizing the advertising and publicity departments of Goldwyn's European distributing organization.

Many Film Fans in England.

"The English people are wildly enthusiastic about photoplays these days," said Mrs. Bray. "They have been starved for entertainment, and now you will find crowds block long in front of almost every moving picture theatre evening. There are not nearly enough theatres in England to supply the demand for motion picture entertainment. There are perhaps 4,000 theatres in England; and builders are trying their best to obtain materials to erect more. In the meantime shows are being held in converted stores, in halls and in any place available. The movement there resembles New York's experience some years ago when grocery and other stores were converted overnight into motion picture theatres. But as soon as they can obtain the necessary material new photoplay theatres will spring up in England by the hundreds."

Artistic Presentation in England.

"On the whole English theatre managers devote more care to the artistic appearance of their theatres than do the small theatre managers in America. Of course, England has nothing to compare with our Strand, Capitol, Rivoli, or Rialto; but all the smaller theatres show care in the appearance of the lobbies, interiors and in the method of showing the pictures. For example, the English know how to decorate a theatre with plants and so lend an artistic and intimate atmosphere to the interior of the house. More care seems to be taken with such important details as ventilation; and there is a general desire to see their audiences comfortably entertained. This is, of course, a fine trait of the English. The courtesy of the house attendants is unfailing; and a theatre patron is a guest rather than a customer."

Our Projection Machines Best.

In the matter of showing the films, Mrs. Bray thinks that England has not quite solved the projection question.

"America seems to be ahead of England on the mechanical side of the industry. I believe the projection machines are not quite as good as we use over here. But this will soon be remedied as the manufacturers are experimenting with various new types of machines."

You have no idea how enthusiastic they are in England over the Bray pictures. I gave a private showing to the London board of education and the members wanted to use our pictures in their schools immediately. The animated technical drawings fascinated them. They had never seen entire courses of instruction so clearly and entertainingly presented, they told me. The schools in England are anxiously waiting for us to complete our library before they use our entire output.

Of course, there has been a great improvement in the English motion picture since the war. They are using American feature pictures as models, and the development is going on at a tremendous rate. The development of an English film is the propaganda subject in the interests of reconstruction. Various facts concerning the national life are pictorialized and flashed across the screen.

A little personal investigation among the smaller theatres convinced Mrs. Bray of the popularity of the educational film.

"I stood outside a motion picture theatre in London and observed the people coming in. And would you believe it, several patrons asked to know what educational picture was being exhibited. They came, it seems, for the educational film and accepted the feature picture as a side issue."

French Film Conditions Disorganized.

From England Mrs. Bray went to France; and after visiting some of the smaller cities near the French-German border. There she found that only the larger distributors had a keen sense of fair dealing with their exhibitors.

"It seems that the rights of distributors are not sufficiently protected, and the authorities make few and futile attempts to guard stolen pictures from being sold to irresponsible if not unscrupulous exhibitors. During my stay in Paris I traced a stolen Mary Pickford picture, but the authorities did nothing to establish the rights of the real owners of the picture.

"The larger distributors are now organizing closely for their own protection."

Paris Lacks Theatres.

"The motion picture theatres in Paris are not nearly so well kept as those in England, or in any other country as far as general presentation is concerned. France needs more motion picture theatres than can any country in Europe, with the possible exception of Russia. The lack of them is seen in the social life of the people. For in every country where a large proportion of the people attend the picture shows I have found the public more enlightened on general matters than are the people who do not have the opportunity to attend them."

"And in France the propaganda value of the motion picture has scarcely been appreciated. Where in England and in America we get news events colorfully told in pictures and use the screen as a pictorial magazine, besidesET entertainment, it is still an entertainment medium only and not a particularly good one. Exhibits from film magazines are shown occasionally; but a screen magazine as a form of photoplay is practically non-existent. Even in England the propaganda value of the screen magazine has not been appreciated as fully as it is in America."

Germans Want Our Features.

"Everywhere in Germany educational films—American educational films—are in great demand. I gave a private showing of some of the Bray educational films to several of the professors of the University of Berlin, and they immediately wanted to take our entire product for the local schools and for the university. They offered to cooperate with the Goldwyn-Bray production.
Some Things Worth Knowing

That No. 59 of the Universal New Screen Magazine shows William G. McGee, a violin maker of the Cumberland mountains, at work on one of these instruments. McGee's violins, made entirely by hand, are well known throughout the country.

That the Universal safety first film "Careless America" has been recently in Baltimore before an audience of 3,000 school children. The exhibition took place in the Garden Theatre, under the auspices of the Safety First Society. At the close of the entertainment, which was arranged by Louis A. DeHoff, manager of the Garden Theatre, the question, "Will you think of safety first?" was flashed from the screen. Three thousand lusty voices answered back, "You bet!"

That one of the recent and interesting subjects treated photographically by Burton Holmes is "The Boys' Pig Club." In this picture freckle-faced youngsters are seen borrowing from the bank on notes signed by themselves, and then purchasing baby pigs, which they later rear into fine looking porkers. The combined lesson of thrift, industry and productivity furnishes a valuable contribution to pictures of American life.

That the Kinograms for March 16 shows a three thousand acre celery farm which is cultivated by a company of Hindus in California, scenes in a doll hospital in New Orleans, the biggest herd of bison on the Pacific Coast in a preserve in San Francisco, and other interesting events.

That in the Fox News No. 46 Barnard College girls give an interesting exhibition of the right and the wrong way to dress. This number also contains moments with the Atlantic fleet at Panama, pictures of the bally bands on the lawn at the White House, and a premature explosion of 500 pounds of dynamite at Chicago.

That the DeVry portable moving picture projector is found useful in the home as well as in the school room. More than one new picture magnate now views films in the parlor of his own home, thanks to the portable machine.

Educational Engages Pritchard.

R. E. Pritchard, who for seven months has been director of advertising and publicity for the chain of some fifty theatres of the Allen Enterprises in Canada, has returned to New York to take a similar post with the Educational Films Corporation. He will direct the special exploitation determined upon by E. V. Hammons, vice-president and general manager as the result of the vastly enlarged scope of operations of the company.

Films Used to Inspire Men to Punctuality in Industry

In discussing the educational film situation with a representative of the Moving Picture World recently, Charles Urband, of the Kineto Company of America, said:

"One of the new uses for Educational Films is a practice that has come into vogue with industrial concerns, namely, giving the workers worth-while entertainment to make them come to work on time. It is commonly acknowledged that the reason for present-day high prices is, among other things, the lack of adequate production. Workers are being paid 100 per cent. to 400 per cent. more than before the war, and the average workman turns out less than 75 per cent. of what he formerly produced. Part of this decreased production is due to lack of punctuality, nor can the employer be too severe about this tardiness, lest the workmen might take exception to it.

"Into this breach the more progressive American producers, including the United States Rubber Co., have injected or are planning to inject the motion picture, in order that the workers may be drawn to the plant thirty minutes to an hour before the blowing of the whistle. They are meanwhile shown some worth-while films, and, best of all a good attendance is assured, it having been proved in actual practice that the old saying, 'You can draw more flies with molasses than with vinegar,' is equally good in this instance, and that more workers show up by reason of the entertainment than they do under threats.

"Nor is this all that the worth-while educational picture or entertainment feature has to do for the workman. Every student of the subject realizes that each bit of information that is added to the workman's store of knowledge is making that workman more worth while. The more he knows the better is his work, be it in a factory or an office. Therefore, the better the films that are shown to the workman in these commercial audiences, the more certain the prestige of the commercial house, hence improvement in the product, increase in production and gradual lowering of the high cost of laboring.

"This might seem to be a far cry as a result of using the worth-while motion picture, but any earnest student of the situation will agree with me that there is more in this idea than appears on the surface."
Charles Burr Describes Exploitation
That is Popularizing Torchy Comedies

We will have our own exploitation department to assist exhibitors in putting these comedies across and advertising them to the public," said Charles Burr, producer of the Torchy comedies. "As no expense is being spared in making these comedies clean and high class in every respect, likewise we will spare no expense to have them properly exploited after they have been sold to the distributor.

As soon as distribution details are completed a photoplay edition of the first book will be off the press. This book will be profusely illustrated with scenes from the film. As rapidly as each of the pictures is completed another of the Torchy books will be issued with the photoplay illustrations.

Already there are seven volumes of these stories in print, and the stories themselves have been appearing for eleven years in the best known newspapers throughout the country. At the present time the current stories are appearing alternate weeks in twenty-three newspapers in the United States and Canada. The news syndicate handling Sewell Ford's stories will increase the number to 100 or more newspapers to coincide with the release date of the comedies.

Booked by Both Strands.

Master Films, Inc., will have its own exploitation department and already this branch is being organized. The publicity and co-operation work will be handled in such a way that these comedies will be real drawing cards, wherever they are shown.

Johnny Hines as Torchy made such a big hit at the New York Strand that it was booked for a week at the Brooklyn Strand and at both places it went over with big success.

Other theatres not only in New York but throughout the country have heard what the Torchy series is doing and they have written and wired Mr. Burr for information as to play dates. Among these are Picker's New Rio in New York City and The Auditorium in Minneapolis. These requests were turned down for the time being in justice to the company which will handle the distribution.

Stewart Begins Executive Work.

Now that L. I. Stewart, of Southern Enterprises, Inc., of Atlanta, who is well known to the trade in New York City, has conquered the intricacies of his income tax blank, he is "resting content" and looking forward to soon undertaking executive instead of creative work for his company.

The news is contained in a letter to Moving Picture World. He will soon be chief of newspaper advertising for the Enterprises in the eleven southern states, paying especial attention toward bringing about greater efficiency in expenditures, copy, lay-outs, etc. He is now on the first of a series of visits to town and cities in his territory. Mr. Stewart has been editor of the "Square Dealer" published by Southern Enterprises, Inc.

Magnificent St. Louis Hall
Has the Simplex Equipment

St. LOUIS now boasts a magnificent hall consecrated to the artistic and civic life of the city. The new hall of the Scruggs, Vandervoort & Barney Store is eighty feet long by thirty-five feet wide and seventeen feet high and seats 500 persons. The decorations are from the Marie Antoinette era of France and the Adam period of England. The hall is rectangular in shape, having a short mezzanine balcony opening from the sixth floor of the store. There are a suite of rooms to be utilized for teas and other entertainments.

The stage is about twelve feet deep and has an elaborate organ and a Minusa gold fibre screen. In back of the auditorium is a spacious, modern booth equipped with the latest model Simplex motor-driven projector.

F. I. L. M. Club Welcomes
S. B. Kramer's Return

The New York City F. I. L. M. Club will welcome the return of S. B. Kramer, new manager of United Picture Productions Corporation. He has reported the Bluebird Photoplay Company, Mr. Kramer will return with an added knowledge of exhibitor conditions from his twelve months' experience as operator of the Globe Theatre, 2163 Third Avenue.

Jules Burnstein, manager of Magnet Film Exchange from its inception, which he has sold to the Gardiner Syndicate, will bid the F. I. L. M. Club farewell for a time. T. R. Gardiner will succeed him as a member. The membership of the New Jersey Metro

*Go Ahead and Shoot! I Need a Light on My Cigarette!* He's a Reel Hero, Too! All this trouble is over "My Lady's Garter," which belongs to Sylvia Breamer, seen in the center. It's a Paramount picture.
Selznick to Distribute Prizma Pictures; to Produce Five-Reel Dramas in Colors

An announcement of importance and interest to the motion picture industry of the entire world is contained in the statement of Lewis J. Selznick that he has acquired the sole and exclusive right not alone to distribute the products of Prizma natural color pictures but also that Prizma will invade the field of screen drama by producing in colors long subjects of five or more reels. Further that Myron Selznick will have active supervision of the color picturization of famous novels and plays made by the Prizma process.

Contracts have been entered into by and between Lewis J. Selznick and Lee Benoit, president of the Prizma company, whereby Select Pictures will take over the distribution of all Prizma subjects heretofore handled by the Republic, and will serve the theatres with these and such other Prizma subjects now in process of production.

Lewis J. Selznick, in discussing this coup, whereby his company secures the advantages of the Prizma color process, said:

_Watched Progress of Prizma._

"I have watched with great interest the progress of the Prizma color pictures since their introduction on the market and the evolution of improvement was so marked that I realized that it was color photography which would register the high water mark in the field of achievement of motion photography. This is an epoch that has been awaited by all who have in any way been connected with the business. That it only needed natural color to give to pictures the final impetus that would mark the character of entertainment—our lasting and substantial permanency. That color, with its multitudinous variations gave to the celluloid strip the stimulating interest that goes with free-ending changes and provides a suspense which the spoken drama holds for an audience by means of the different tones of the actor's voice.

"When, the other day, William Van Dorren Kelly, the inventor of the Prizma color process, told me that he had at last perfected his camera to that state of efficiency where the fringing of colors had been eliminated and besides the filtering through the lens of the seven primary colors together with shade variations had been accomplished as evidenced by test pictures, I knew the psychological moment had arrived to secure this wonder of wonders as a fitting accompaniment to my studio products. Kelly's invention is as far in advance of the ordinary process as tungsten is to the carbon filament of the incandescent lamp—so is Prizma to the black and white."

Meeker Gets New Post.

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

Prizma Pictures, it is cited in the Selznick statement can be projected through the regulation projection machines. No special equipment or apparatus is necessary as the Kelly invention is complete in the film when it is put into the projector. That this fact is appreciated is evidenced by the large number of theatres which have been selecting the Prizma color reels to present preceding the feature, or long pictures, of the program, thus lending the whole program a touch of color.

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

**William De Mille States Convictions Regarding Literary Growth of Screen**

From the standpoint of the man of letters the motion picture industry stands on the threshold of its third great period of development. With this fact in mind, I spent the greater portion of my time while in New York in interesting well-known playwrights and novelists in the present and future possibilities of the screen."

This is the way William De Mille, on his return to California, summed up his activities during his recent New York visit. Although Mr. De Mille is perhaps best known to the theatregoers of today as the director of Paramount-Arature special productions, he also occupies an enviable position as a playwright and essayist. His literary work won for him the friendship of some of the greatest American dramatists and writers, and this fact made it possible for him to carry through his recent missionary work.

Regarding the literary growth of the photoplay Mr. De Mille has the following convictions:

_Showed Production Advance._

"The screen story has assumed fictional form. That is to say, the motion picture at a comparatively early date ceased merely to be pictures that moved of Niagara Falls or a railroad train. Stories began to be shown on the screen. Those early efforts were often crude and sketchy, but they marked a distinct advance in the progress of the motion picture.

"The second stage came when these stories assumed dramatic form. The majority of photoplays produced today are in this form. By a process of experimentation a separate system of dramatic construction was developed from the screen as differentiated from the drama of the stage. This stage has been marked by the entrance of famous men of letters, whose works, either in the form of stage plays or novels, have been adapted for the screen.

"In the process of adapting novels or stage plays for the screen many necessary changes must be made. Critics often forget that the art of the screen is a separate and distinct branch of literary endeavor and they have criticized the photodrama for these so-called 'liberties.'"

_Literary Era Is Third Development._

"Today the screen drama has reached the threshold of its third great stage of development—the literary era. By the phrase 'literary era' I mean that the photoplay is now ready to develop a literature of its own. No longer will it be necessary to adapt novels and stage plays to the needs of the screen. Within the next few years we will see many of the great writers of the world writing directly for the screen.

"It was the conviction that the time was ripe for the entrance of writers of proven ability that led me to talk with various playwrights of note during my recent Eastern trip. These men will have to master a new type of dramatic style. They will have to forget many of the rules of their stage work and learn many new rules. But they are capable of making these changes, and before many months have passed I expect to see my work bear fruit."

_A Reflection of Owen Moore's Acting Ability in Elaine Hammerstein's Mirror._

Elaine Hammerstein is seen here in a scene from "The Woman Game," while Owen Moore is doing his darndest to be "The Desperate Hero" in the two "shots" (at the right), in recent Selznick releases.
THE reason why Cosmopolitan Productions' pictures have been so successful for us and for our exhibitors is because we never lose sight of the box office, in support of other words, the element of popular taste plays a most important part in our productions plans, for we know full well that no picture can rightly be called a success if it doesn't draw at the box office."

Thus did Henry M. Hobart, vice-president and general manager of International Film Service, Inc., producers of Cosmopolitan Productions and Hearst News Reels, sum up the why and wherefore of his company's success since Cosmopolitan Productions made its first appearance on the motion picture horizon.

"After all, the proof of the motion picture is in the box office," continued Mr. Hobart. "A commercial failure overshadows whatever artistic success a picture may achieve simply because success in anything is measured today by the yardstick of commercialism. If a venture doesn't make money it's a failure. So it is with that idea in mind that we make our pictures, and it is with that idea in mind also that we exploit and market them. Our exhibitors must make money with our pictures—that's our first slogan.

Expense is Never Considered.

"Taking the production end first, I can say for it, and I am sure that our exhibitors will bear me out in this, that we consider no expense in the making of Cosmopolitan features. Our star, Marion Davies, is too well known to the trade and the fans to require any introduction. Her box office pull has been well demonstrated in the past and her following is legion. Miss Davies is given only such stories as fit her rare personality. She is always surrounded by a cast of exceptional screen players and she has the best directors as well as the best in scenic assistance, etc.

"In a statement I recall to mind 'The Cinema Murder,' in which Miss Davies starred. This picture is a big financial success and is still in demand among exhibitors. This holds true, too, of 'The Miracle of Love,' which featured Lucy Cotton. The same elements that go to make up Miss Davies' starring vehicles go also in the making of other productions which feature Lucy Cotton and Alma Rubens, individually.

Promise Still Greater Exploitation.

"These productions, which are the first and only contributions made so far to the screen by Cosmopolitan Productions, proved to us that we are on the right track. They made big money and are still making big money, as may be seen everywhere. We have been in receipt of unsolicited communications from representative exhibitors to the effect that our pictures have made money for them and I have yet to receive one letter to the contrary."

"This brings me to 'April Folly.' Miss Davies' latest screen work, which will receive its first showing anywhere, at the Capitol Theatre, New York, beginning March 28. We have great hopes for 'April Folly,' because in our judgment it has every element of popularity and because it has every sign of a sure-fire box office success. In the first place it has Marion Davies for its star, and in the second place the story was written by Cynthia Stockley, who is one of our most famous authors.

"Then again 'April Folly' will be given such a publicity and exploitation send-off as none of our former productions has had. That is saying a great deal, I know, when one recalls to mind the splendid publicity which surrounded 'The Miracle of Love' and 'The Cinema Murder.' I have no hesitancy in saying that the publicity and advertising on 'April Folly' will be a revelation to all the case-hardened film folk who think they have seen the best in exploitation."

Universal's Eastern Exchange Managers
To Meet In New York City on March 22

UNIVERSAL'S exchange managers from all branch exchanges east of the Mississippi and north of the Ohio will meet in convention at the Hotel Astor, New York City, on March 22 to discuss plans for the next season's sales campaign. This convention, which will last several days, will be followed by other conventions of Universal sales managers in other sections of the United States and marks the beginning of an elaborate system of conference and co-operation by which Harry M. Berman, general manager of exchanges, plans to perfect the sales machine.

The convention in New York City will afford the exchange managers in the eastern district under A. A. Schmidt an opportunity to see the opening on Sunday night, March 21, at B. S. Moss' Broadway Theatre of "The Virgin of Stamboul," Priscilla Dean's new super-production. Plans for handling this picture will form an important part of the convention business. The assembled film men, including several of the publicity men in the embraced territory, will hear talk of Carl Laemmle and other Universal officials. A dinner will be one of the features of the convention.

Those Who Will Attend.

Among the managers who will be present besides Mr. Schmidt, whose headquarters are in Cleveland, are George Uffner and Charles Rosenzweig, of New York; F. S. Hopkins, Buffalo; Herman Stern, Pittsburgh; E. J. Smith, Cleveland; Louis Baum, Cincinnati; W. D. Ward, Detroit; Ralph Abbott, Indianapolis; Edward Golden, and W. H. Hill, of Boston, and Vernon Garrick, of Philadelphia.

Second Convention at Chicago.

As soon as the exchange managers of the eastern district have returned to their homes, Mr. Berman will call the second convention at the Blackstone Hotel, Chicago. This conference will include all exchange managers under George Burke and W. A. Chase, the two district managers for the Middle West. Among those to assemble in Chicago will be L. L. Lessner, Chicago; George Levine, Milwaukee; Edgar B. Haines, Des Moines; H. F. Lefholtz, Omaha; Joe Roderick, Minneapolis; Sam Benjamin, Oklahoma City; Barney Rosenthal, St. Louis, and J. H. Calvert, Kansas City.

The third convention will be held in Los Angeles, to which center Mr. Berman will call the following managers: Eugene Gerhassen, Denver; G. A. Hager, Salt Lake City; A. A. Nacule, San Francisco, and C. L. Theuerkauf, Los Angeles, as well as representatives from the southern states.

Berman Promises Surprises.

The final convention will be held in Seattle, it is contemplated, and will include Herman Lersch, Butte, Mont.; V. M. Schubach, Seattle; C. W. Koerner, Portland, Oregon, and Wallace Potter, of Spokane.
Original of North American "Strands" Will Have Festive Sixth Birthday

DURING the week commencing April 11 the Strand Theatre will celebrate its sixth anniversary and manage Director Jack Eaton is busily engaged preparing an elaborate festive program. The Strand Theatre was opened to the public on April 11, 1914, and became a success over night. It was the first theatre to present motion pictures in conjunction with a high class musical program.

When the management—the Mitchell H. Mark Realty Corporation—announced that it contemplated showing motion pictures to the musical accompaniment of the large concert orchestra and offering vocal and instrumental solos to accompany them, the project was predicted a dismal failure by some theatrical experts. The news of the success of the Strand, however, has been spread throughout the country, and in less than two years almost every city of any consequence has had a large theatre offering similar entertainments.

Strand Theatres Found Everywhere.

Many of these theatres were named the Strand. The public, in many instances, was led to believe that these Strand theatres were conducted under the same management as the original Strand Theatre in New York. This belief was strengthened to some extent owing to the fact that the Mitchell H. Mark Realty Corporation owns and controls a string of Strand theatres throughout the country. For this reason Moe Mark, president of the corporation, has instructed all the managers of the Strand theatres operated under his management that these theatres will be known as "Mark" Strand theatres.

Mr. Mark and his associates have, ever since the theatre was first opened, endeavored to improve its shows. Thus the Strand Concert Orchestra, which on the opening night numbered sixteen musicians, today is an organization of over fifty men, all accomplished soloists. Much effort and expense have been devoted to the musical part of the entertainment at the Strand. For a time popular Symphony concerts were given every afternoon, preceding the regular program. The Strand also inaugurated a series ofcondensed versions of a grand opera, sung by artists of international renown, and properly staged and costumed.

Here are a few statistical facts of special interest: During the past six years 1,095,000,000 feet of film have passed the Strand Theatre's projection machine. The lost and found department has turned over to its owners 78.03 per cent. of articles reported lost and several thousand dollars in cash. Thirteen thousand one hundred and forty performances have been presented. People to the number of 25,680,000 have paid admission since the opening night.

Sessue Hayakawa Signs Four Year Contract Renewal With Robertson-Cole

NEARING the end of a succession of dramatic triumphs, Sessue Hayakawa has just closed a new contract with Robertson-Cole, which will cover the next four years. Within a short time his new contract will go into effect, and soon after that Robertson-Cole will announce the title and nature of the first of the new productions.

According to the terms of the new contract Hayakawa will make only four pictures each year. From four to five months will be devoted to one of the four with the purpose of making it a super-feature. Money, time and care will be lavished so that these productions of the next four years will be the greatest of Hayakawa's career. The best of direction, deliberate casting, careful selection of locations, and close scrutiny of all stories will be some of the elements which will contribute to the success of these pictures.

Through his Robertson-Cole productions, which have been made at the Haworth studios, Hayakawa has found a world audience. It is his determination to fix himself in the good-will of his audience by even greater pains and care during the years which are still ahead.

Hayakawa is now searching through many books and carefully examining the scenario market for new stories in which to base his coming productions.

Special Showing on "Inner Voice." On Tuesday March 23, at 10 o'clock in the morning, the American Cinema Corporation will give a special showing at the Strand Theatre, New York, of its first E. K. Lincoln production, "The Inner Voice." Mr. Lincoln is surrounded by Agnes Ayres, Alley Hatch, Fuller Mellish, Walter Greene, Edward Keppler and others. This picture was directed by R. William Neill.

Tom Mix in "Desert Love" Hits the High and Low Spots Hard In His Greatest Stunt Picture Ever Produced by William Fox

(A) Tom Mix, without a gun, starts to rescue the girl imprisoned in old mine mill. (B) Laosse old tree and swings across chasm. (C) Pitches headlong down precipice. (D) Lands on treldle and races toward the mill. (E) Jumps 15 feet to mill, crashing through window, frame. 60 feet above ground. (F) Lands in room and has fierce battle with villain, who throws him through window, after Mix has tossed the other's gun down to the ground. (G) Mix lands on shed roof and rolls off to roof below, falling from there to ground unconscious. (H) Discoverers the gun and with mighty effort seizes it at window. (I) Crawls to leader pipe and climbs out side of mill. (J) Reaches roof and moves to edge. (K) Swings over edge of roof and down into room once more to find that his last shot had reached its mark and the girl is safe.

Carpentier to Remain Here. Georges Carpentier has arrived, and after a consultation with Robertson-Cole officials the announcement is made, that the European heavyweight champion will work in an eastern studio.

The story to be produced has been completed by Willard Mack, and negotiations will be consummated shortly for one of the industry's best directors.
Marie Shotwell in Meighan Picture.

With the selection of Marie Shotwell for an important subtle characterization in "Civilian Clothes," the Paramount-Artcraft production of "The Secret of Mary Maddox" moving in New York under the direction of Hugh Ford, this capable actress, star of both stage and screen productions, makes her first appearance under the banner of the Famous Players-Lasky Corporation. Mr. Ford chose Miss Shotwell for the part after a careful deliberation over the requirements of the part, and the actress decided to accept his offer when she thoroughly understood the difficulties of the role, for, Miss Shotwell's long character in "Burlesque, The" has made it necessary for her to learn a new type of screen work, a task which requires much thought and study to accomplish.

Arbuckle Signs to Appear

Exclusively in Five Reelers

In response to the insistent demands of exhibitors, who for a long time have wanted him to appear in feature pictures, 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 Paramount Artcraft star.

Mr. Arbuckle's contract only will bring him into five-reel comedy features exclusively, but also adds another to the list of Paramount Artcraft stars. In the past Mr. Arbuckle has been producing for himself, under the name of the Comique Film Corporation, of which Joseph M. Schemel is president and general manager.

Mr. Arbuckle has just returned to Los Angeles, after having signed a contract for three years, during which time he will devote his efforts exclusively to five-reel feature comedies.

Arbuckle's departure from short comedies into feature work marks one of the most important developments in the past few years and is a direct result of requests from exhibitors throughout the country for Arbuckle pictures of greater length.

Mr. Arbuckle will begin work at once in the Lasky studio at Hollywood.

Selznick Men Wide Awake at

New York State Convention

THE Lewis J. Selznick organization was on hand in New York in evidence at the convention of the New York State Exhibitors' League, held in Utica on March 9 and 10. Representatives from the New York office were given a visual demonstration that the Selznick organization is a "live wire" in behalf of the shows.

Miss Zena Keefe, the Selznick 1920 star, was the "Mystery Woman," for whom every girl in Utica was looking. Through the Utica Observer, Selznick offered $50 to the woman who would shake out Miss Keefe on the street and identify her.

The big surprise from the Selznick office came when each exhibitor found in his box at the hotels, or in his car at the show, a copy of the convention number of the Selznick Bulletin, a newspaper gotten out on the spot.

Charles McClintock directed the "stunts."
The 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. L.).

**The Hell Ship**
(Madeline Traverse—Fox)
M. P. W.—This one of such unusual quality that it holds the interest firmly.
N.—A well-balanced W. winner, though the score is far from brilliant.
T. R.—Not one for sensitive folks. It contains many brutal scenes and nothing that is pretty or dainty.
W.—An unusual and forceful subject because of the striking difference of its plot from the general run of feature stuff.
E. H.—Contains action enough to hold interest every minute.

**High Speed**
(Gladys Hulette and Edward Earle—Hallmark)
M. P. W.—Is one rarely exceeded of its kind.
N.—Contains many thrills and exciting moments.
T. R.—”High Speed” is a high speed melodrama.
E. H.—It is a story particularly suitable for patrons deeply interested in automobiles.

**Judgy of Rouge’s Harbor**
(Mary Miles Minter—Realart)
M. P. W.—Is melodrama beautifully produced.
N.—Hectic melodrama fails to hit bull’s eye of truth.
T. R.—A strong attraction.
E. H.—Simple little narrative spoiled by too rigid detail.

**Mary’s Ankle**
(Doris May and Douglas MacLean—Paramount)
M. P. W.—Presents Doris May and Douglas MacLean in well made farce comedy.
N.—A clean farce full of clever lines and situations.
T. R.—Will lure the eyes of the tired business man away from his troubles and make a fine antidote for the blues.
W.—Fine, clean-cut comedy; gets over in great style.
E. H.—An attraction to recommend to your patrons and advertise strongly.

**April Folly**
(Marion Davies—Paramount-Artcraft)
M. P. W.—Provides fair entertainment.
N.—Wild absurdities and pretty poses featured here.
T. R.—Serves very well as a background across which the winsome Marion flits like a joyous butterfly.
W.—Star pretty as usual, but story adaptation badly handled.
E. H.—A very novel story has been adapted, and the action is carried through the five parts in such a manner as to retain interest throughout.

**The Blooming Angel**
(Madge Kennedy—Goldwyn)
M. P. W.—Presents Mada’s first production, and the production is most enjoyable.
N.—Miss Kennedy saves poorly developed idea.
T. R.—Exhibitors will make no mistake in booking this cheerful program attraction.

**Double Speed**
(Wallace Reid—Paramount-Artcraft)
M. P. W.—Rolls on through numberless entertaining situations.
N.—Unduc use of coincidence, but still highly entertaining.
T. R.—Bright, clean comedy that fairly sizzles with “pep.”
W.—Subject stands as one to be spoken of in terms of praise.
E. H.—A weakness of story and too apparent padding detract greatly from its effect.

**Footlights and Shadows**
(Thomas Selznick—Hallmark)
M. P. W.—It serves to bring out the beauty of the star more than ever. There is no denying her personal attractiveness.
N.—A pleasing picture, with many strong points.
T. R.—Has a wealth of charm and reveals such lavish and lovely settings that it is sure to please.
W.—It is generally interesting throughout, well put together and attractive by reason of the star, who is to her best advantage.
E. H.—Presents Olive Thomas in a typical role. It is excellently staged and the suspense is well sustained throughout.

**The Fortune Hunter**
(Earl Williams—Vitagraph)
M. P. W.—One of the finest comedy-dramas with a rural atmosphere that the screen has ever produced.
N.—Famous stage success made into entertaining picture.
T. R.—Gives Williams a capital role.
W.—Fine handling and admirable treatment make this a comedy winner.
E. H.—Taken from Winchell Smith’s successful stage farce of several years ago, makes splendid screen material.

**The Maltese Case**
(Pauline Frederick—Goldwyn)
M. P. W.—One of the finest comedy-dramas with a rural atmosphere that the screen has ever produced.
N.—High-class melodrama which holds interest.
T. R.—If it wasn’t for the clever work of star and supporting cast the picture would rank as an ordinary specimen of the sob and thrill drama.
W.—Average murder mystery story produced in lavish settings.
E. H.—Presents Pauline Frederick in a typical role.

**Respectable by Proxy**
(Sylvia Satterlee and Robert Gordon—Pathé)
M. P. W.—There are some strong and unusual situations in this six-part Pathé release.
N.—Artistic production and good interpretation of lift story.
T. R.—Has a thoroughly entertaining program attraction.
W.—Splendid production qualities obviate shortcomings of one reel.
E. H.—It is a picture which should be acceptable to all theatres if carefully advertised.

**Seeing It Through**
(Zasu Pitts—Robertson-Cole)
M. P. W.—A story with an atmosphere well established in the picture and a rather unusual characterization; is compelling.
N.—Interesting plot carries bewildering detail.
T. R.—A pleasing picture, offering a story rather out of the common.
W.—Short of advertising possibilities as well as a poor entertainer.
E. H.—It is unique, well produced, interesting throughout and entertaining.

**His Wife’s Friend**
(Dorothea Dalton—Paramount)
M. P. W.—Dorothy Dalton featured in successful tragedy of Chinese mystery type.
N.—Has many good points which should satisfy.
T. R.—In point of melodramatic interest “His Wife’s Friend” ranks with the best of the Inc Productions.
W.—Murder mystery story doesn’t register.
E. H.—Has too many laughs and spectacular features counterbalancing nice acting.

**The Cinema Murder**
(Alastair—Hodkinson)
M. P. W.—A fairly entertaining tale, but has not been adapted to the screen with any too much skill.
N.—Conventional story lifted through sumptuous production.
T. R.—Has all the ingredients necessary to the successful mystery movie.

**His Temporary Wife**
(All-star—Hodkinson)
M. P. W.—Succeeds in holding the interest of the spectator from first to last of six reels.
N.—With such a cast and a title which sounds interesting this ought to get business. How well it will please depends on the individual. If your audience is critical they are apt to ask you questions.
T. R.—Is pleasing after the manner of the stories featuring a Cinderella type of heroine.
E. H.—A social drama with a rather peculiar plot.

**Jubilo**
(Will Rogers—Goldwyn)
N.—Will Rogers scores in charming picture.
T. R.—Registers an unqualified triumph for producers, directors, star and supporting cast.

**Haunting Shadows**
(H. B. Warner—Robertson-Cole)
N.—H. B. Warner has a winner here.
T. R.—Presents Nazlmova at her best in a superbly pictured story of India.
N.—Nazlmova’s rare art is capitalized again.
T. R.—Once more Nazlmova scores a brilliant triumph in cinema histrieria.

**Live Sparks**
(J. Warren—Hodkinson)
M. P. W.—Is well made, its characterization is interesting, and its subject substantial.
N.—Is a well-balanced picturization of a simple but entertaining story.
T. R.—An entertaining comedy-drama, well directed, and registering as a valuable program attraction.
**SIDELIGHTS AND REFLECTIONS**

The good old days when the grocer or the butter and egg man pushed a long handled instrument into a bit of butter or sliced off a tempting morsel of cheese and invited a customer to sample either article are evidently gone, never to return. And such a method of picking out a moving picture will probably never come into use. A hundred feet or so taken haphazard from a five-reel feature will hardly give clear and comprehensive knowledge of the nature of the story, the acting and the production, and the commercial value of all three. Booking pictures by sample will never become popular.

Nevertheless it is surprising what one short scene will reveal. While at the Norma Talmadge studio a few weeks ago I was invited into the projection room belonging to the establishment by Director John Emerson. There was a five minutes wait while a set was being rearranged and the director wanted to take advantage of it and show me. He turned on a "Sea," the name of a Sin" thrown on the screen. We sat ourselves, and the operator started his machine.

Before our eyes appeared that amusing bit that sounds so shocking to describe in words and proves such innocent good fun in film form—the latest bits in which the swindled young wife sets an experienced vamp of generous proportions and an alluring display of biceps to lead her husband from the paths of rectitude, to which he adheres with an unaltering but deadly monotony. By all the rules laid down for such a situation the wife's conduct is most unbecoming, but I only laughed at the little woman's anger and disgust when she found she had failed in her wicked plot. And spectators wherever "In Search of a Sinmer" is being shown, are all laughing just as heartily.

Here is a sample scene that tells exactly the spirit of the entire picture, and explains why it is that subtitles and situations that seem to set at defiance the moral code made and read by our rebellious wives and frisky widows, are received with positive glee by ethically unimpeachable persons. The intent of the authors of the story is, of course, only to amuse, and no actual moral outrage takes place. But the thing that makes the whole series of social revolts on the part of the heroine tolerably innocently entertaining is the personality of Constance Talmadge. She is the embodiment of Georgiana Chadbourne, a young woman whose ingenuity renders her attempts to be shocking as unobjectionable as the antics of a playful kitten.

Sooner or later all actors learn that personality often has the deciding voice in their selection for a part. Constance Talmadge has that same shining and indescribable impishness that made Lotta the idol of her day. The bald plot of "In Search of a Sinmer" sounds racy, if no worse. There are laughable bits and wit and good taste in it, with no trace of sin. Weytzel.

Next week New York will see "The Idol Dancer," the picture that took D. W. Griffith to the Nassau, where fate staged a real "Lost at Sea" for him. Weytzel.

**IN THIS ISSUE**


**Comments.**

**"Girl of the Sea"**

A Williamson Submarine Picture of Unusual Appeal, Released by Republic

Reviewed by M. A. Malaney.

EXHIBITORS who have followed the progress of the deep sea photography opportunity offered by the Williamson Brothers will find "Girl of the Sea" the best piece of dramatic work they have turned out. It has all that is necessary for the success of a photoplay, and in addition fascination for scenes below the water, all a part of a thrilling drama.

We recall that the first effort of the Williamson Brothers, "A Signal of the Sea," a novel wonder and accepted as such by audiences everywhere. "Girl of the Sea" surpasses it in every way. The portions made under water are as clear as possible scenes made on land. The story is almost entirely of the sea. In the forepart there is a very realistic sinking of a merchant ship on a reef of the West Indies, and the girl of the sea. She is failure until the various scenes below the water, all a part of a thrilling drama.

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The work of Betty Hibburn as the girl of the sea, who grows up on an uninhabited island after being cast adrift from the wreck of the ship, is another feature, especially her diving and swimming. She is pleasing to the eye in these scenes and full of pep in the dramatic moments. A giant octopus is used to provide some of the excitement, and it is the first time we have seen such an exhibition that did not look "laky" at times. Chester Barnett also gives a good interpretation of the role of Tom Ross, who has set out in search for missing papers in the sunken vessel, and finds the girl of the sea. Another member of the company for whom we have no work is Alex Shannon as "Matt Cuttle." According to the producer, the entire picture, story, directing and photography was produced under the personal supervision of J. E. Williamson. The pictures having been made on and in waters adjacent to the tropical islands of the West Indies, there is an opportunity for many beautiful bits of scenery.

**Cast.**

"Girl of the Sea" .................. Betty Hibburn Lieut. Tom Ross .................. Chester Barnett Kate Ross .................. Kathryn Lean Matt Cuttle .................. Alex Shannon Produced by Williamson Brothers.

Length, Six Reels.

Stephen Verrill, after locating a gold mine, dies, leaving the deed to the property to his widow and little girl. They live in the West Indies. The widow offers Capt. Ross, of the steamer Caribee, a third interest if he will take her and her son, Tom. Ross agrees, and makes the ship. The wreck takes place on a wild coast, and the life boat goes ashore. It is seized and destroyed by the sharks. The little girl and the little girl is washed ashore. Cuttle and Ross reach safety in a lifeboat.

Little Verrill apparently has no heirs his property reverts to the state, and Cuttle buys it. Ten years later Horace Allen, son of the mate, and Tom Ross, both back from the war, become friends. Horace tries to get Tom a job in the mines, but his father objects, saying he will not hire the young man who had sunk his ship. Tom is sure that his father is the old man of the sea. "Butter" and "March of Time" threaten to kill the little girl, and he determines to go to the southern sea, locate the wreck and clear his father's name.

Horace finances the expedition and they land on a beautiful island. There they discover Mimi. She is a nature girl, subsisting upon fruits and nuts and fish. With her aid Tom locates the wreck, doves a diver's suit, examines it and finds his father's remains washed ashore. Suddenly he is attacked by a giant octopus, but is rescued by Mimi. Cuttle goes to Vergus, the seat of government, and demands Tom and Mimi when court action is taken by the woman and the little girl. He will be adjourned until it can be produced. Then, as Mimi is about to go ashore, Tom is seized by Cuttle and taken to his boat and a race to the island follows. Cuttle gets there first, and the little girl is rescued by Cuttle and set to a prison. To the deep. The mine is returned to Tom and Mimi after they had married.

Program at an Exhibitor's Hotel: 

A bewitching sea nymph—bewildering background of tropical beauty—a fearsome octopus—these they provide the thrill in "Girl of the Sea." She has courage and daring, beauty and grace. She is "Girl of the Sea.""  

**Explotation Angles:**

The press book on this film contains some interesting stories of the octopus, obtained from the Smithsonian Institute at Washington, into which is worked a story in the picture. These should be offered to your newspaper as feature stories. They are excellent reading. In your ads play up the photos or cuts of the girl in the diving costume and the scene of the battle between girl, diver and octopus. Don't fail to dwell on the merit of this story as a play, compared to others made by Williamson Brothers, and be sure to say strongly that it is a drama, not just an educational production. The posters on "Girl of the Sea" are very attractive and should be used on billboards and as cut-outs.

**"A Manhattan Knight"**

Five Reel Fox Subject Presents Tense Melodrama Based on a Novel by Gelette Burgess.

Reviewed by Robert C. McLlray.

It is seldom that a melodramatic feature holds such a well-supported pace as "A Manhattan Knight," adapted from a novel by Gelette Burgess, entitled "Find the Woman." Not only is the action swift and intense, but the production is full of original situations. It may be safely recommended as a "crock" story that possesses novelty and general appeal. It
should keep the spectator in his seat from start to finish.

A pleasing feature of the number is its excellent introduction of the characters and types. Although many of the numbers are rather breathless, there is little or no loss to remember who they are or what part they play. The types from low life are individual and interesting, such as a Schaeffer's stool pigeon, the crook butcher and others.

One of the unusual features is the simultaneous presentation of two rather breathless numbers. Out of some jewels and the visit of the young thiefs to his sister's apartments, the other a supposed police raid on the chambers of a gambling man, the visiting card of a false friend. George Walsh, who plays the hero, is soon up to his ears in both affairs and finds his hands full in saving the girl and her brother from disgrace.

The treatment is rather sketchy at times, and the long arm of coincidence plays a strong part, but this is all easily forgiven in the general fascination of the pictured events.

Case
John Fenton .... George Walsh
Belle Charmon .... Virginia Hammond
Gordon Brewer .... William H. Bodd
Their Uncle .... Cook
Crook Butler .... John Hopkins
The Family .... William T. Hayes

Story by Gelett Burgess.
Scenario by Paul H. Sjoane.
Directed by R. C. Burniger.
Length. Five Reels.

The Story.
John Fenton, "a Manhattan Knight," visits a crystal gazer in an effort to gain some knowledge of his parentage and also in a spirit of gambling. He finds in one of his rooms a police raid occurs and he climbs the fire-escape to the apartment above. Entering by the window he finds a girl standing in an attitude of horror over the body of a young man, who has just shot himself.

The girl, Belle Charmon, explains that her half-brother, Gordon Brewer, has sold her jewels to a crook. He had attempted suicide, thinking the police would get him. Fenton conceals the brother in an adjoining room and keeps the girl safe when the police arrive. Later he and Belle take young Brewer in an automobile to his uncle's home.

In the general excitement the jewels have been forgotten and Fenton goes back to Belle's apartment. By this time the family butler, who is a member of an underworld gang, has tipped off his friends and makes away with the jewels. At the butler's home a general scuffle ensues, followed by a flight of the jewels and the secrets of his parentage he had been seeking to find. An engagement with Belle and a wedding follows.

Program and Exploitation Catches.
A Mystery Melodrama of Love and Intrigue with George Walsh as the Star.
He visited the Crystal Gazer—Just Then the Police Raided the Place—He Dashes Upstairs and Finds a Girl Standing Over Her Dead Brother's Body—Such is the Action in "A Manhattan Knight," with George Walsh as the Star.

Exploitation Angles: Boom Walsh and work on the original the idea might be a good stunt to work the "Raffles" idea for this, using a woman and playing on the book title.

"The Evil Eye"
Benny Leonard Surrounded by Competent Cast in Fifteen Episode Hallmark serial.

Reviewed by Margaret I. MacDonald.

Three episodes of the new Hallmark serial, "The Evil Eye," were given a private showing in the Wurlitzer Fine Arts Hall, 140 W. 40th St., last night. Benny Leonard, lightweight champion, is the featured player of the serial, and is surrounded by competent cast members throughout.

The serial contains the sensational quality that the masses are looking for. It might be contended that the mysterious personage of "The Evil Eye" is played up too heavily. It is fantastic rather than realistic and it is difficult to reconcile the super-melodramatic nature of the story. The line of tricks in which the author indulges has occasional variations from the supernatural, and the occasional advances in the plot gains speed and intensity.

Benny Leonard is slightly camera-shy, and for some time has difficulty in holding his own. His character is a rather typical romantic figure, but while the villain is nonchalantly walking away with the honors of the dramatic art, Benny is getting ready to land him some telling blows. The editor of the Sunday Mirror has made the boxer famous. In the second and third episodes he has a chance to demonstrate his art, and spills some pretty wallops among the thieves in his house of the blind men.

Ruth Dwyer, Marie Shotwell and Stuart Holmes are noticeable figures in the cast.

"The Third Woman"
Robertson-Cole Presents Carlyle Blackwell in a Picturesque Story of Race Prejudice.

Reviewed by Charles Swickard.

The motive of "The Third Woman," recently released by Robertson-Cole, assumes a race prejudice against intermarriage with Indians, the story is to be a matter of individual taste. The leading character is a half-breed, played by Carlyle. His father is a man of high intelligence and social standing, a full-blooded Indian. The half-breed son marries a white girl in the end. The prejudice is individual as against individuals. It is a matter of personal prejudice.

While the subject-matter lacks vital interest and the story is not told in dramatic form, the pictures are picturesque, highly so to the pictures of life. It not only shows how the modern Indian differs from the conventional one of moving pictures, with the modern and romantic interest. Some of the camera views of the Pueblo village and tribe are veritable works of art. They are far more beautiful and interesting than any painting of the subject ever shown.

Carlyle Blackwell has a difficult role, one whose sympathetic appeal is very slender, but the acting is good and he puts up a mighty struggle when called upon to display physical prowess. The three ladies who "come into his life" typify the modern belief that the humble Indian maiden and the little American girl, it is made obvious from the beginning, are to be the "Third Woman," thus depriving the story of any element of suspense. The whole product is a fair entertainment.

The Cast.
Luke Halliday .... Carlyle Blackwell
Marcelle Riley .... Louise Lovely
Mo-Wa .... Myrtle Owen
Judson L. James .... George Hernandez
Scars Norton .... Walter Long
Towanna .... Frank Lanning
Directed by Charles Swickard.

The Story.
"The Third Woman." Select Luke Halliday's choice is modest Marcelle Riley, who loves him in secret. She bravely congratulates him at his marriage to Eleanor Steele, which is about to be announced. Before the wedding, there is a revelation. Blackmailing Scars Norton threatens Luke's father with exposure, and Luke overcomes him. The vain he bears his father to deny it. He turns on Norton with a deadly threat, if the worm is to turn he will do it to himself.

He then breaks his engagement on the pretext of a quarrel and leaves home. In response to his call of help, wild Luke joins a band of Pueblo Indians and is given a place of honor by them. He finds the Peas of the Shearing, a Pueblo festival. Luke is chosen by Mo-Wa and becomes her betrothed. Now the call of his white blood becomes dominant and he deserts the Indian maiden he was about to wed, as the Pueblo Indian tribe and wanders alone.

Chance leads Luke to where the Haliday mine is located in a bar he is accused by Scars Norton of being a half-breed and his mother called a mongrel. The fight that ensues Norton kills an innocent spectactor. He is about to be dealt with by quick justice, but the crook kills him and gives him the true-hearted love that was always his in secret. The Third Woman takes a position in the story.

Program and Exploitation Catches: Who Is "The Third Woman"? How Do You Have to Do With the Life of Luke Haliday? See This Picturesque Indian Drama in Six Reels.

Exploitation Angles: Play up Blackwell and lay stress upon the pueblo scenes. This is your best selling angle and you will give it. Pin most of your talk on the Indian angle and go easy on the story.

"The Deadlier Sex"
Pate Releases Entertaining Comedy-Drama in Six Reels, Written by Bayard Veiller.

Reviewed by Mary Willard.

In this six-part Jesse D. Hampton production, written by Bayard Veiller and released by Pathe, there is a unique combination of humorous plot and pictorial charm that will enchant its audience. The basic idea is of a breezy and rather preposterous nature, and this renders some of the dramatic situations light-hearted, and a whole sly appeal about the production as a whole that disarms criticism.

Not all the time while has a feature subject been shown of such irresistible scenic beauty, and the photographer, Charles Kaufman, has turned out some camera work under unusual conditions. The director, Robert Thobury, has also achieved some splendid effects. The death of the father, in the opening reel, is a fine piece of suggestion, without the usual painful details.

Blanche Sweet is charming as Mary Willard, and Mahlon Hamilton is pleasing as the father of the girl who is the mainspring of the action. The man who are Wall Street rivals, warring over the possession of two railroads. The girl spirits her rival out into the wilds, where he finds his real self and his financial plans have gone by the board.

Not until he has practically fallen in love with the girl does he learn that she is finer in the rival. In the end the girl decides to join hands in matrimony and consolidate material possessions as well.

Cast.
Mary Willard .... Blanche Sweet
Henry Willard .... Winter Hall
Huntley Green .... Roy Laidlaw
Jules Borne .... Russell Simpson
Jim Willis .... Boris Karloff
Judders Borens .... Jules Borne
Directed by Robert Thobury.
Length. Six Reels.

The Story.
Mary Willard, in "The Deadlier Sex," inherits the management of the rival Hamilton property at the time of her father's death. The girl wishes to make a success of the road in order that she may do what she wishes. The stockholders should be protected. Pitted against her in Wall Street is a young broker named Harvey, who is not exactly crooked, but stops at little to gain his ends. Judders covets the road which is practically useless in order to consolidate it with one of his own.

Learning of a plot to raid her stocks Mary determines to kidnap Judson, and thus she succeeds in doing. She has him conveyed to a beautiful wooded region with a guide to act as her protector and Judson's jailer. The latter, though free to move about,
Is a virtual prisoner because he does not know his way out of the woods. There are a number of dramatic and adventurous moments, including a hand-to-hand battle between Burton and a French-Canadian trapper named Jules. Mary saves Judson from this fellow and later he saves her, and in the course of events they fall in love, with Judson still in ignorance of Mary's true identity. Later, when the facts become known, the story is continuous and riveting, but in the end love prevails and they become business and matrimonial partners.

Program and Exploitation Catchlines:

"Simmers"

Alice Brady Gives Fine Performance in Owen Davis Stage Success—Has Capable Support.

Reviewed by Margaret I. MacDonald.

R EALART'S adaptation of the Owen Davis stage success "Simmers" is a production of which the New York critic succeeds well in drawing a contrast between life on the primrose path, and the more simple, cleanly mode of living, with a satisfactory blend of both. The moral side leaves the spectator impressed with the wisdom of a righteous life, it preaches the doctrine of tolerance, and shames by comparison the evils of the immoral.

Alice Brady, as the star of the production, repeats the success which she made in the same rôle on the stage. The perception of the character of Mary Horton is delightful. She is always at ease, and succeeds in registering correctly a variety of emotions.

Augusta Anderson, in the role of Hilda Newton, gives one of the best character portrayals in the picture. A memorable scene is one of the earlier ones, which she holds alone in a retrospective mood. The keynote of this character is regret for a life of immorality. The entire cast, including Frank Lose, James L. Crane and Agnes Everett, is a capable one.

One of the pleasing features of the picture is the genuineness of the atmosphere in Mark Twain country. The production contains suggestions of wrong-doing, but carefully avoids scenes which would be objectionable. What faults it has are technical, and are of little importance.

Mary Horton

Mrs. Horton

Hilda Newton

Augusta Anderson

Jules

Polly Ford

Siadee

Nora Reed

Alice Brady

Frank Lose

James L. Crane

Horace Worth

W. P. Carleton

William Morgan

Frank Lose

Doctor

Primrose

Kent

Joe Garfield

Robert Schable

Adapted from a play by Owen Davis.

Directed by Kenneth Webb.

Length, 4,883 feet.

Mary Horton, the daughter of a poor widow in the fishing village of Pointon Pott, is the heroine of "Simmers." The uncertain condition of her mother's finances causes her to go to New York with the hope of making a living by her skill in needlework.

After struggling to gain a livelihood she finally comes in contact with Hilda Newton, also from Pointon Pott, who has fallen in with evil associates and leads a life of shame. Hilda, regrettful of her own misdeeds, realizes Mary's plight, invites her to occupy a room in her apartment, and employs her to do plain sewing.

Among the men who frequent Hilda's apartment, one evening he brings with him Bob Merrick, a man with whom he is trying to put over a business deal. Merrick, alive to Mary Horton's danger in the company of Hilda's friends, keeps an eye on her welfare. One day when Mary is on the brink of making the mistake of accompanying William Morgan and his party on a week end trip, she is suddenly called to her mother's sick bed. While she is at home Morgan determines to drag Mary to the level of his other feminine associates. He brings his party, including Hilda, to her home, where they are entertained in homely fashion. Hilda, regrettful of her own misdeeds, realizes Mary's plight, invites her to occupy a room in her apartment, and employs her to do plain sewing.

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A Compelling Production on Love, Starring a Success as the Love Interest.

Program and Exploitation Catchlines:

"Dangerous Days"

A Goldwyn and Rex Beach Production Illustrating a Novel by Mary Roberts.

Reviewed by Louie Reeves Harrison.

A careful illustration of a printed work of fiction "Dangerous Days," as produced by Goldwyn, shows plainly that great pains have been taken in the treatment. This is always elaborate and at times picturesque, notably in the first scene. In preserving the form of the novel, however, particularly in view of the many lines of action, the producers have done so at the expense of clarity. It is difficult to follow without a map and one is driven to the other. The average spectator is at a loss where to securely place sympathies. Moreover, his distraction and shifting of interest because of the abrupt conclusion, which is at the end. We are led through devious paths with promise of entertainment, only to experience no compensating pleasure, even no relief, at the end.

The German spy and bomb plot of "Dangerous Days" as conventional. The best part of the story is its unusual wartime patriotism. This is sincerely emphasized in the subtitles. Next in merit comes the production of the burning munitions factory. The types are good in spots, honors going to those actors who have the largest opportunity. They are Lawson Bateman as nearly a Spencer, Barbara Castleton as Audrey, Ann Forest as Anna, and the heavens, Stanhope Heck and Farnall Le Arch as "Dangerous Days," as presented at the Strand. This daring attempt to artistically visualize a novel too...
THE MOVING PICTURE WORLD
March 27, 1920

Oversleeping Again! Huh?
Impressive scene from Goldwyn's "Dangerous Days," adapted from Mary Roberts Rinehart story.

"The Woman Game"
Selznick Produces Fascinating Society Drama in Which Elaine Hammester Is Starred.
Reviewed by Mary Kelly.

IT IS a theme that stands the wear and tear of centuries and scenarios, a dramatic construction both forceful and original, "The Woman Game" is, no doubt, a production that will please modern audiences. The past-time of society consists of staging love affairs just for the mere sport or profit that may be found in the process, with entire disregard for the feelings of those concerned. The man and woman vitally affected, in this instance, happen to be of a worthy sort and the shallow intents and purposes of the others only serve to promote their ultimate happiness.

The all-important role of Amy Terrell, the girl who plays the game upon the invitation of Elaine Hammester, whose youthful buoyancy and interpretive skill win admiration and sympathy by turns. Also she uses her charm and wins the heart of her "victim," played by Rene Clair. Miss Hammester is in her prime, and works her role with all the skill of a performer. The other "victim," played by Jere Austin, impressively, albeit with undue restraint, a woman who may be taken as a fresh start. Miss Hammester tires and the other roles has been given careful consideration. Louis Brounch, Florence Billings, Ida Darling, Blanche Davenport and James Morrison are among these.

The pretentious indoor and outdoor scenes that comprise society's playground have been tastefully conceived, and produced with evident extravagance. Photographic and director have exercised similar skill in their respective accomplishments. The sub-titles serve a real purpose and are pleasantly "unstereotyped."

Cast.
Amy Terrell ............ Elaine Hammester
Andrew Masters .......... Jere Austin
Capt. Davenport .......... Louis Brounch
Florence Billings .......... Jacky Van Trant
Mrs. Van Trant .......... Charles Eldridge
Mrs. Smythe-Smythe .......... Ida Darling
Mrs. Terrell .......... Blanche Davenport
Leonard Travers .......... James Morrison

Story by Leighton Osmun and Frank Daze.
Direction by William P. E. Earle.
Length, about 5,000 feet.

The Story.
Amy Terrell and her mother are gently patronized by members of a certain social set who realize Amy's usefulness to them. At one of Mrs. Van Trant's house parties Amy is requested by her hostess to amuse Andrew Masters, whose vast wealth makes him desirable as a guest, but whose old-fashioned ideas in regard to women render him difficult to please. At first Amy refuses, but reassurances from the hostess lead her to believe that Masters has become hardened and inconsiderate of the less fortunate become of society's woes.

Consequently, in a train of incidents that prove heartily amusing to the onlookers, Amy displays great powers of persuasion to the girl of simple tastes with remarkable success. Masters is interested in this different girl, whose most exciting game is romping with Mrs. Van Trant's youngest son. Then one of her friends plays false. He manages to let Masters know this is cheating him. Just before Amy herself has decided that she can no longer continue the deception, since she realizes her love for him. Masters is hurt and disappointed and declines to hear her explanation. He prepares to leave.

Then once more Amy is victimized by Mrs. Van Trant who, in order to shield herself, invades her in a scandal with a popular young captain. Amy is subjected to the most remarkable ordeal. The news is carried to Masters, whose chivalry is aroused and who abruptly rises to her defense and announces that he intends to make Amy his wife.

Program and Exploitation Catches: "The Woman Game"—Some Play for Spite Some for Love. See How It Was Played. Lost and Won in This Fascinating Society Drama.

Exploitation Angles: The title should be worked hard. It affords the best angle for exploitation in both regular and pre-release advertising. It should be noted that the universality of the theme must be impressed upon the public. Also the fact that it has been removed from stage. Be sure to exploit it as a drama of high society.

"Uneasy Feet"
First Release of New Comedty Films Proves Excellent Entertainment in Every Way.
Reviewed by A. H. Giebler.

THE first release of the new Comedy Films, which will be placed on the market by the Special Pictures Corporation, has been given a private showing in Los Angeles to an audience of trade and newspaper representatives on March 9. According to an announcement from Thomas L. Benton, president of the Special Pictures Corporation, the idea of Comedty is to incorporate a comedy, a scenic and a topical or educational subject, all in one 2,000 foot unit that can be used with a five-reel feature to make up a well-balanced entertainment and save the exhibitor the time, trouble and expense of shopping around for the few thousand feet of film necessary to arrange a diversified program. The first release of the Comedty subject seems to accomplish this in an admirable manner. The main feature of the reel is the comedy, 1,400 feet long, entitled "Uneasy Feet." This is followed by a 400-foot scenic and concludes with a 200-foot novelty comedy called "In the

complicated in the original to suit in that clear and sympathetic screen production.

Cast.
Clayton Spencer ............ Lawson Butt
Natalie Spencer .................. Clarissa Selwynne
Graham Dunbar .................. Robert Parrish
Audrey Valentine ............. Barbara Castleton
Anna Klein ................. Ann Forrest
Herman Klein .................... Stanislaus Hare
Judolph Klein ............. Frank Leigh
Dubens .................... H. Merryman
Dr. Haverford ............. Eddie McWade
Delight Haverford ............ Pauline Starke
Marion Hardie .................. Florence Desmond
Rodney Page .................... Bertram Grassby

Story by Mary Roberts Rinehart.
Director: Rea P. Baker.
Sweet High and Dry." In the long comedy the entire story is worked out without the use of a single sub-title and with the exception of a couple of lines at the end, in which are shown the upper forms and faces of the players, nothing but the feet, ankles, legs and hands of the players are seen. "Uneat Feet" is nothing but, 1,400 feet of feet, and the whole thing is a tribute to the ingenuity and ability of Ward Lasalle, who directed the film. He tells a complex story with simple movements, his laughs, lots of them, and maintains perfect continuity, working out the whole thing foot by foot with nothing but feet. There are fast feet, slow feet, dancing, prancing, slipping, sliding, glading, staggering feet. Feet in French kid, and in "busted kicks"; feet that dance in perfect time; feet that are stiff like a fossil; feet that stamp out words; feet that stagger in fury; feet that falter, and at the last, feet that forgo. The thought of the few feet of feet is the principal pair of feet—and gets the biggest laugh of all, for the bodies that go with the feet are not in any kind of what would naturally be expected from looking at the pedal extremities.

The scenic part of the reel was photographed in the newly explored Lion Canyon in Utah and bears out the statement of the explorers that a more wonderful place than the Grand Canyon has been discovered. The picture is so well done that they tell a little story of their own, and they are beautifully colored by the Handschigel process, and best of all, there is none of the usual graceless explorer standing on a high rock and shouting out the grandeur of the scenery at any point of the film, and no dogs and no footage wasted trying to train and pinch the equipment of the party that shot the stuff.

The last 200 hundred feet of the film constitutes a happy ending, called "In the Sweet High and Dry," and shows a saloon before and after the passing of booze in a manner that gets lots of laughs.

The first unit of the Comedyart productions is distinctly good. The photography is excellent, the subjects well chosen, the titling bright and snappy, the whole, 2,000 feet of film shows class all the way through. It should be a welcome addition to any program, and a rare prize to the exhibitor who wants the diversified entertainment for which it is intended.

"The Blue Pearl"
Well-Constructed Mystery Drama Produced By Lawrence Weber and Distributed By Republic Is Enacted By a Talented Cast.

The appearance, disappearance and reappearance of a stolen gem gives rise to some many-sided situations in "The Blue Pearl," a well-made drama. Crooks mingling with respectable society folk; husbands and wives engaged in mutual trickery; a detective who traces the crime much to the points where he loves it; a hypnotist who unwittingly sets the stage for the theft—these are some of the tense situations that become involved in various mystifying adventures. The interest of the plot is high throughout; the plot is logically though melodramatically unravelled. A gratuitous thrill can be seen despite the absence of stars from the company and effective directing gives force to the whole. Happily, the element of mystery is just strong enough, without being so predominate that the play suffers from an artistic standpoint. Certain human touches, not sensational but highly realistic, are not omitted as many dramas of this type. A sprinkling of humor, too, helps to maintain the balance. Sub-titles seem unnecessarily scarce, but, in quality, are satisfactory. Elaborate settings attractive women and a display of extravagant gowns increase the esthetic value of the picture which has been ordinarily well photographed. The work of the entire cast is excellent.

Cast
Laurea Webb ....... Edith Haller
Angela Topping ... Fair Binney
Holland Webb .... Lumsden Hare
Sybil Edward ... Corinah Giles
Wilfred Scott ... Richard Drake
Richard Haliday
Penrose Kent .... Earl Sehenk
Frederick Thurston ... D. J. Hanegan

Story by Anna Crawford Flexner.
Scenario by Emma Belle Clifton.
Direction by George Irving.

The Story
"The Blue Pearl," which belongs to a royal Rumanian family, has come into the dishonest possession of one Penrose Kent, the latter an unscrupulous gambler who makes in New York society. They manage to locate the pear at Holland Webb, who buys it for Mrs. Kent, with whom he is carrying on a disgraceful flirtation, apparently with the object of making the happy wife, Laura, whom he has influenced to furnish him with the amount of money necessary for the purchase.

Meanwhile the police have been called to locate the pearl and to keep an eye upon Thurston, who is a suspect. Richard Drake, a New York police commissioner and an admirer of Laura, goes to Thurston, the task of trailing Thurston. In following out these orders, he discovers the perils of Webb by finding him with Mrs. Kent and witnessing the act of Webb's presenting her with the pearl.

Meanwhile a social affair is in progress at the Webb's. A famous Russian pianist with hypnotic powers is the honored guest. After learning that he is a hypnotist, Mrs. Kent eagerly offers herself as a subject. While she is under his spell, lights are suddenly turned out, confusion ensues, and by the time the lights again go on, the pearl is missing. Mrs. Kent is unable to tell whether a man or a woman snatched it from her. Drake is present and crosses-examines each one, thereby finding sufficient reason for suspecting several people. Meanwhile Thurston has been caught prowling about the windows, and is being pursued by another detective.

Eventually the pearl is recovered, Mignon, the daughter of one of the principal members of the pearl party, is the real thief. Laura confesses secretly to Drake that she has stolen the pearl, which is inscribed with Mrs. Kent's and her husband's names, and which she intends to use as evidence in obtaining a divorce. The affair of Webb and Mrs. Kent then becomes generally known, the pearl falls into the hands of the police and the future holds out bright prospects for Laura, and the thorns of Thurston.

Program and Exploitation Catchlines: "The Blue Pearl"! The Story of an Ill-Omened Gem That Turned a Man to Social Ad- outness Into a Rigid Police Search in Which Thurston Present Was Suspected, None Convicted. "The Blue Pearl"! Who Had Stolen It? It Baffled the Wise and Every-Else. And It Will Baffle You. A Brilliant Drawing Room Scene. Sudden Light. Gem Disappears. Who Was Guilty? Exploitation Angles: The mystery angle gains by the method of advertising and cleverness in programmanship. "The Blue Pearl" is a big one and can be worked in various different angles. Evill- minded crooks playing the social game are ever interesting to movie fans and therefore should not be overlooked in advertising. Emphasize that while it is melodrama it is high class and ought to attract every one of your most particular patrons.

"King Spruce"
Hodkinson Presents Mitchell Lewis in a Picturesque Melodrama of the Lumber Camp.

Reviewed by Charles Harrington.

K ING SPRUCE," a Hodkinson release, is strikingly graphic in scenes of the North woods. It is against interesting background of wild life and rugged lumber camp that the movement of the action takes place. This necessitates skilled photograph- y, fine in detail and effective in con- trast. The camera work is of such high order that, whether it be of mountain torrent or falling mon- archs of the forest, it abounds with the vividness that makes King Spruce. The story is straightout melodrama. Accidents and incidents dominate the characters. They are controlled by circumstance, woven into a pattern designed to present them in heroic or villainous roles. Attention is focussed upon a central figure of kindly motives and great physical strength. The story is set in a town who stand up for the right and brings those guilty of wrong-doing to either punishment or to reparation. This is largely done by his superior physical strength. He wins out whenever it is called into play, and brings about a happy ending for those who are deserving of it not.

Mitchell Lewis plays the lead with good-natured confidence, and his support is strong, notably Melbourne MacDowell as John Barrett and Mignon Anderson in the dual roles of Elva Barrett and Kate Arden. The other types are well-chosen without exception. Care shown in preserving the atmosphere of "King Spruce" and the capable performance of all actors rank it as good melodramatic entertainment.

Cast
Dwight Wade ... Mitchell Lewis
Dwight Wade as the MacDowell
Elva Barrett
Mignon Anderson
Kate Arden
Arthur Milliler
James O'Neill
Nina Ide
Betty Wales
Joe Barrett
Ladder Lane
Gus Soville

The Story
"King Spruce" is personified in John Bar- rett, lumberman in the North woods. His dominating character is shown when he engages in a duel with the school teacher, Dwight Wade. Barrett con- sires with his foreman, McLeod, to entice Wade away to the lumber camp, and finally decides to accompany the gang of men him
self. He starts in to eject and burn out all "sketchers" who have settled on the land without domiciliary rights. Wade has shown his fighting blood by thrashing McLan for an act of row voting. Barret arouses Barret from motives of humanity.

From the fires burning emerges a wild girl, Kate Adren, who sets the forest afire in revenge. There is another vengeance awaiting Bristuck, Kate's own daughter by the wife of a woodman who has waited years to get even. It is he who ties Barret to a tree, where he must be burned in the fire now raging, but he is rescued by Wade.

Barrett now acknowledges Kate to be his daughter. When her daughter Elva comes to take care of him the resemblance between the two girls confirms him.

Barrett attempts a half-hearted redemption by bribing his foreman to marry the wild girl, but he is brought to his senses by Wade and Elva. Wade has become a power through his feats of strength and kindly humanity, and he finally wins the high regard of the spruce magnate himself. He is given a partnership in a newly organized business by Barret. In his own terms, is thrown in for good measure.

Program and Exploitation Catchlines: Mitchell Lewis Starring in Picturesque Melodrama of a Lumber Camp. The hero is a man who has been handicapped in the Difficulties of Spruce Magnate and Wins His Daughter.

Exploitation Angles: Play on Mitchell Lewis, and put up pictures of Lewis and woods. Bear down on the woods angle, for this will get you the strongest appeal.

"Trailed by Three"

First Two Episodes of New Fifteen Episode Pathé Serial Have the Necessary Qualities of Thrill and Action.

Reviewed by Margaret I. Macdonald.

The opening of this new fifteen episode Pathé-Bexl serial which was written by Charles T. Daze, author of "In Old Kentucky," attended by a wealth of mystery and rapid action. In fact the first reel is characterized by that speed quality which is often deferred until a serial is well under way and becomes, according to Thre," for from the word "go!" the screen is a busy place. The plot is well defined and the action has a convincing punch. One of the first threats handed out to the spectator is a study in roof scaling by Frankie Mann. This young woman, one of the gang, gets over roofs and down fire escapes in a startling agile fashion; and with her last daring drop lands in an automobile which awaits her.

Stuart Holmes is also on the job in the role of the double-dyed villain. His partner in crime is John Webb Dillon. Tom Carew, who is a skilled expert and the action has well been directed by the camera man. The result is a convincing plot.

Stuart Holmes is also on the job in the role of the double-dyed villain. His partner in crime is John Webb Dillon. Tom Carew, who is a skilled expert and the action has well been directed by the camera man. The result is a convincing plot.

"Money Talks"

Wholesome Fun in Fox Sunshine Comedy, in Which Amusing Action Is the

Reviewed by Margaret I. Macdonald.

One of the funniest comedies of the season is Fox's "Money Talks," a highly amusing comedy. The plot is a funny complication of love and crookedness, and concerns two men who have lost a lot of money of the same lady. The situations which arise as one tries to avoid the other are exquisitely funny, and the settings against which they all take place are extensive and quite elaborate.

After various attempts at getting the bride, the groom and the minister together, and much confusion of buying and other comedy tricks, one of the expectant bridegrooms finds himself shut in a room in which there is a safe, and in the safe several bags of money. In opening the strong box he finds that his friend, the king of safe crackers, is already on the job, and together they try to make a get-away. One of the best scenes in the picture occurs when one of the robbers tries to hide in a coal of mail. The mail-coated figure falls on the floor, and as the other robbers seize their escape and are left with the dismembered armor in their hands.

Whether the police and the criminals arrive in the open there occurs one of the funniest automobile chases that has ever been seen. Telegraph poles to the number of at least a dozen fall before the vehicle, which is pursued by an outlaw of motor power, and finally the situation straightens out and the thieves and the lovers and the money find their respective homes. The principals of the cast are Mack Swain, Jack Cooper and Gertrude Selby.

COMMENTS

HER BRIDAL NIGHTMARE (Christie) — A nearly perfect two-reel comedy, with Colleen Moore in the feminine lead. It consists of a series of wholesomely funny situations. The bridegroom's rival, who also bags the wedding presents. The arrest of a man who tries to follow her out of town, and the marriage of the thief to whom she tries to escape. The performance of the marriage ceremony. Included in the cast are Eddie Barry and Karl Rodney.

THE GUMPS (Celebrated Players Film Corporation, "Enduring Lunch") — Sidney Smith's famous cartoon characters have lost nothing and gained everything in their transition from stage to screen. The first of these comedies shows Andy's somewhat padded efforts to become a tango tripper. Min, on the other hand, takes a few lessons also, and they both subsequently demonstrate their ability and incidentally their inability at a formal ball. A hilariously funny number.

ANDY GOES FLAT-HUNTING. — Andy, in the second comedy, accompanied by Min, starts out to become a duck, with double results. The process which convinces him that in comparison with other landsmen his own is a philistine plat, and which most affect his mental collapse, as well as a martial flesh. However, he is treated to the "Peace Home" scene. A timely subject treated in a clever way.

AT HOME ALLIANCE (Century) — A new comedy, written and directed by Fred C. Flahback, with Merta Sterling and Bud Jamison, in the cast. A series of park frolicks the scene changes to a beauty parlor and athletic establishment. The real fun begins when a cage of lions is released.
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**FOX FILM CORPORATION**

**SPECIALS.**

The Strongest (All-Star). Vol. 43; P-1284.

Should a Husband Forgive? Vol. 42; P-1181.

White New York Sleeper (All-Star). Vol. 43; P-1181.

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-671.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-289; C-11; P-1619.


The Orphan (Six Reels). Vol. 42; P-1650.

**TOM MIX SERIES.**

The Feud (Tom Mix). Vol. 43; P-1005; C-R 2002.

The Cyclone. Vol. 43; P-176.

The Lion’s Alley (Tom Mix). Vol. 42; P-2006.

**DELTICHE-HECK, Inc.**

The Bandbox (Six Parts—Doris Kenyon). Vol. 43; P-1878.

The Harvest Moon (Doris Kenyon—Six Parts).

**ARTCO PRODUCTIONS.**

Cynthia—of-the-Minute (Leah Baird—Six Reels).

**BOURGH BRUNTON PRODUCTIONS.**

Live Spurks (J. Warren Kerrigan). Vol. 43; P-777.

**PATHE EXCHANGE, INC.**

**W. W. HODKINSON**

**BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.**

The Sagewhisher (Hampton Production). Vol. 43; P-287; C-R, P-1619.

**ZANE GREY PICTURES, Inc.**

The Desert of Wheat (Six Parts—Hampton Production).

Desert Gold (Hampton Production).

**J. PARKER READ, Jh., PRODUCTIONS.**

The Lone Wolf’s Daughter (Louise Glauin—Seven Reels). Vol. 43; P-1910.

Sex (Louise Glauin—Seven Reels). Vol. 43; P-1913.

**SUNSHINE DISTRIBUTING.**

Almost a Husband (Will Rogers). Vol. 42; P-1014.

Stronger for a Man (Madge Kennedy). Vol. 42; P-1014.

Business Love (Pauline Frederick). Vol. 42; P-864.

Jinx (Mabel Normand). Vol. 42; P-1186.

The Lord of Love (Tom Moore). Vol. 42; P-1172.

Divil (Will Rogers). Vol. 42; P-1187.

Plume of the Desert (Geraldine Farrar). Vol. 42; P-126.

The Cup of Fury (Rupert Hughes—Helen Haverick). Vol. 42; P-1291.

Pinto (Mabel Normand). Vol. 42; P-1240.

Toby’s Bow (Tom Moore). Vol. 42; P-1282.


The Silver Horde (Lex Beach Production). Vol. 42; P-1185.

The Pilferer Case (Pauline Frederick). Vol. 42; P-1185.

The Blooming Angel (Madge Kennedy). Vol. 42; P-1254.

Duds (Tom Moore).

The Love Match (Pauline Frederick). Vol. 42; P-1290.

The Little Shepherd of Kings Come (Jack Pickford). Vol. 42; P-1292.

The Street Called Straight (Basil King—All Productions). Vol. 42; P-1592.

Partners of the Night (Seven Reels). Vol. 42; P-1584.

DIARY PHOTOGRAPHIES.

Tao Indians and Other Subjects.

*“Meat” Again.*

Evantine.

**FAMOUS PLAYERS-LASKY**

February.

Double Speed (William Reid).—L-4114 Ft. Vol. 43; P-944.

All of a sudden Peggie (Marguerite Clark).—L-4148 Ft. Vol. 43; P-1114.

The Lightning Match (Bryant Washburn).—L-4132 Ft. Vol. 45; P-941.

On the Other Hand (Mae Murray—Super Special).—L-4132 Ft. Vol. 43; P-1526; Ex. 1602.

The Adventurer Wife (Irene Castle). Vol. 43; P-1283.

Black is White (Dorothy Dalton) L-5662 Ft. Vol. 45; P-1527.

Mary A. Alm (Dorothy Maclean and Doris May).—L-4606 Ft. Vol. 43; P-1118.

**AMERICAN FILM COMPANY**

*“FLYING A” SPECIALS.*

Six Post Four (William Russell). Vol. 41; P-1070.

Eve in Exile (Charlotte Walker). Vol. 42; P-1522.

The Valley of Tomorrow (William Russell). Vol. 42; P-1522.

The Honey Bee (Mme. Marguerite de Sylva). The Honey Bee (Marguerite Fisher). Vol. 43; P-2011.
Current Film Release Dates

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ROBERTSON-COLE

The Beloved Chester (Low Cady). Vol. 43; P-111.
Haunting Shadows (H. B. Warner). Vol. 43; P-142.
The Third Generation (Bettis Byth). Vol. 40; P-121.
The Beggar Prince (Sessue Hayakawa). Vol. 40; P-348.
The Luck of Geraldine Laird (Besie Barriscale). Vol. 43; P-777; C-R 2002.

MARTIN JOHNSON


UNIVERSAL FILM MFG. CO.

Releases for Week of February 16.
No. 8 The Lion Man (The Dungeon of Death).
No. 2 Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).

VITAGRAPH

SPECIAL PRODUCTIONS.
The Fortune Hunter (Earle Williams—Seven Reels). Vol. 42; P-1287.

STAR PRODUCTIONS.
The Darkest Hour (Harry T. Morey). Vol. 43; P-160.

LARRY SEMON COMEDIES.
The Head Waiter (Two Reels). Vol. 48; P-90.

BIG V COMEDIES.

Squaw (Upper—Two Reels). Vol. 42; P-135.
Sauce and Serenitas (Montgomery and Rock). Vol. 42; P-147.
Throbs and Thrills (Montgomery and Rock). Vol. 42; P-151.

H. O. NEELY FEATURES.

(Rough Cut). The Road We Take (Morris Bayley). Vol. 42; P-155.
A Philistine in Bohemia (Edna Murphy). Vol. 42; P-160.

FIRST NATL EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1015.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-111.
The Best of Luck (Six Parts). Vol. 43; P-112.
Should a Woman Yield (Alice Lake). Vol. 42; P-168.
C-R. P-1619.
The Wildhorses (Viola Dana—Six Parts). Vol. 40; P-115; C-R. P-1619.
March—; January Drag (Bert Lytell). Vol. 42; P-169; C-R. P-1620.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-163; Two Reels.
Stronger Than Death (Nastivka—Seven Parts).
Nothing But the Truth (Taylor Holmes—Six Reels). Vol. 43; P-163; Two Reels.
A Modern Salome (Hope Hampton). Vol. 42; P-177.
February—Old Lady 21 (Emma Dunn). Vol. 42; P-188.
February—Shore Acres (Alice Lake). Vol. 42; P-189.
February—Eliza Comes to Stay (Viola Dana). Vol. 42; P-190.
February—Juda (May Allison). Vol. 42; P-191.
March—Alice Jimmy (Bert Lytell). Vol. 42; P-192.
March—The Hope (Special Cast). Vol. 42; P-193.
April—Part-Time Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison). Vol. 42; P-194.
April—The Tree (Bert Lytell). Vol. 43; P-195.
April—Burning Daylight (Mitchell Lewis). Vol. 42; P-196.

TRIANGLE

Jan. 11—Only a Farmer’s Daughter (Sennett—Two Reels).
Jan. 15—Make a Man Capable and Normal (Sennett—One Reel).
Jan. 25—A Gambler’s Soul (Dorothy Dalton).
Feb. 4—The Dancing Master (Alice Lake—Two Reels).
Feb. 16—Tiger Girl (Lillian Gish).
Feb. 16—His Daughter (One Reel).
Feb. 21—The Love Riot (Two Reels).

Oiling Uncle (Lyons-Moran—One Reel).
A Life Sentence (Century—Two Reels).
The Rattler’s His (Hoot Gibson and Mildred Moore—Western Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 68.
Universal Current Events No. 12.

The Moving Picture World
March 27, 1920
Current Film Release Dates

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BULL’S EYE FILM CORPORATION. (Two-Reel Comedies Every Two Weeks, Featuring Hal Hale Henry.)

HUNTER BROTHERS. The Lost City (Juanita Hansen). 43: P-775.

HALL R. HAYS COMEDIES.

L. J. SELZNICK ENTERPRISES.

SELEZIN PICTURES. Distributed by Select Exchanges. Sooner or Later (Owen Moore). Vol. 43; P-1524.

GREATER THAN FAME (Elaine Hammerstein). Vol. 43; P-636.

FOOTLIGHTS AND SHADOWS (Oliver Thomas). Vol. 43; P-1112.

THE LAND OF OPPORTUNITY (Two Reels—Ralph Ince). Vol. 43; P-1386.

His Wife’s Money (Eugene O’Brien). Vol. 43; P-1513.

The Woman Game (Elaine Hammerstein). Vol. 43; P-1514.

Youthful Folly (Oliver Thomas). Vol. 43; P-1517.

The Woman God Sent (Special). Vol. 43; P-1519.

A Foul Play (Eugene O’Brien). Vol. 43; P-1520.

THE DEAR OLD HERO (Owen Moore). Out of the Snows (Special).

SELECT PICTURES. Distributed by Select Exchanges. Isle of Conquest (Norma Talmadge). Vol. 43; P-1521.

THE LAST OF HIS PEOPLE (Mitchell Lewis). Vol. 43; P-1522.

She Loves and Lies (Norma Talmadge). Vol. 43; P-1523.

NATIONAL PICTURES. Distributed by Select Exchanges. January—Just a Wife. Vol. 43; P-1524.

MARCH—Blind Youth. April—The Invisible Divorce.

REPUBLIC PICTURES.

Distributed Through Republic Exchanges. Twelve-Ten (Marie Doro). Vol. 43; P-1525.

The Amazing Woman (Ruth Clifford). Vol. 43; P-1526.

PRISMA PICTURES (Nature Color Pictures). Vol. 43; P-1527.

KINOGON (News Reel). Vol. 43; P-1528.

FEBRUARY (Jackie Saunders). Vol. 43; P-1529.

February—The Gift Supreme. Vol. 43; P-1530.

February—The Overly Tryst (Edythe Sterling). Vol. 43; P-1531.

Mothers of Men (Clara Whitney). Vol. 43; P-1532.


REALART PICTURES.

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-1474.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 43; P-1475.

THE MYSTERY OF THE YELLOW ROOM (Chautard—Six Parts). Ex. 839.

STAR TRAVEL PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter—Seven Parts). Vol. 43; P-1156.

ERTSELFRAUD (Susan Constance Binney). Vol. 43; P-1157.

THE FEAR MARKET (Allce Brady). Vol. 43; P-1468.

The Lady of Rogue’s Harbor (Mary Miles Winter). Vol. 43; P-1158.

The Stolen Kisses (Constance Binney). Vol. 43; P-1159.

FEATURE RELEASES.

AMERICAN CINEMA CORPORATION. Women Men Forget (Mollie King). Vol. 43; P-2005.


UNITED ARTISTS. Broken Blossoms (Griffith).

Skyscraper. Vol. 43; P-229: C-R, P-1619.

The Romance of (Doris Keane).

GAYETY COMEDIES.

Why Does She Call Me (George Ove).

Good Morning Nurse (George Ove).

Parked in the Park (Vera Reynolds).

Hip Hop Hooray (George Ove).

Rough on Rubes (Vera Reynolds).

Silk Stockings (George Ove).

(One Reel).

Are Floorwalkers Fickle?

Cursed by Cleverness. Its Fatal Bite.

CHRISTIE FILM COMPANY. A Looney Honeymoon.

Riddle of the Knights. Vol. 43; P-1619.

Fair but Foul.

Nearly Normal.

Watch Your Step-Mother.

Mary’s Nightingale.

(Two Reels).

Go West, Young Woman (Patsy McGee). Vol. 43; P-1620.

January—Save Me Sadie (Ellen Carly). Vol. 43; P-1621.

Her Bridal Nightmare. Petticoats and Pilgrims. (One Reel).

CHESTER OUTING PICTURES. (One Reel Each).

Good Indians in MONTANA (One Reel).

Some Speed to Suruga. Mountains and Soul Kinks. Every Day Is Plenty.

Fire!

Wanted an Elevator.

When Dreams Come True

Pigs and Kava.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Pictures). Vol. 43; P-1622.

Eyes of the World (Clara Kimball Young). Vol. 43; P-1623.

The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1624.

CAPITAL FILM COMPANY.

Faithful Unto Death. Escaped Convict.

The Square Gambler. (Two Reels Each).

ADOLPH PHILIPP FILM CORPORATION.

The Lady of Two Worlds. (Two Parts Each).

The Midnight Girl.

O. Louise!

STATE RIGHT RELEASES.

ALEXANDER FILM CORPORATION.

March 22—Cabinets Under Difficulties.

KATZELKAU COMEDIES.

BARLOW FILM CORPORATION.

Tex, Edwadc of Mysteria. Vol. 43; P-1293.

Lightning Bryce (Serial Featuring Ann Little). Vol. 43; P-1294.

Blazed Trail Productions (Series of Twelve Two-Reel Westerns). Vol. 43; P-1295.

Broken Rubes (Hank Mann—Two Reels). Vol. 43; P-1296.

The Visitation (Seven Reels).

CHILDREN NOT WANTED.
How Artistry and Experience Serve in Putting the Punch in Poster Publicity

THE better posters are the more crowded will be, for a great poster is a tremendous asset to photoplays, whereas a poor one is a liability. Above all, a thing a poster should be attractive.

To attract only is not sufficient, for there is a decided difference between the words "attractive" and "attract." A poster with a green complexion will "attract" but she will not be "attractive."

Of course, she can be used as subject matter for a poster of a bizarre type—such that type of poster never did and never will sell motion picture tickets.

It merely attracts without being attractive. It is the easiest kind of poster to make, but it lacks all advertising value.

To make a poster that attractively depicts real people, in a situation that arouses an elemental human emotion, is to produce a poster that is bound to be a box-office success.

If all the world loves a lover, it is doubly fond of a pair of lovers, and whenever these are properly, artistically and convincingly depicted on a poster, an extremely large section of the public will gladly pay to see them act the parts.

Posters That Make Appeal.

The Ritchey Litho Corporation produces posters that do make an emotional appeal—and they do it in an absolutely convincing manner.

It is enabled to do this by having at its disposal a complete organization of advertising experts, poster artists and poster printers all working under a harmonizing leadership. And it is all necessary, for back of such a design must lie a tremendous knowledge—a knowledge of human psychology—a knowledge of human anatomy—a knowledge of artistic and natural coloring.

To make such posters is an extremely difficult matter, nevertheless it is absolutely essential that the exhibitor should have them—indeed they are as necessary to him as fine window displays are to the merchant—and they were developed to perform a nearly similar service.

Unlike the show window, they are not limited to a given location, but can be posted broadcast throughout the land.

Should Speak Louder than Words.

Besides being attractive there are other qualities that a fine poster should possess.

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 envelop with your inquiry.

It should have the quality of appearing "real" so that "the man on the street" can understand it. It should speak louder than words can, and it's message should carry an absolute conviction.

It becomes obvious that such posters cannot be designed by an individual artist, no matter how talented he may be, if he has only studied art in the abstract, nor can they be printed by an ordinary lithographer. They can only be executed by a complete organization of poster specialists. In the Ritchey Litho Corporation are men who have studied art essentially from the advertising standpoint, which gives them a tremendous advantage over the more abstract students of art.

A brief survey of the posters printed in America shows that it is not possible to overestimate such advantages, for a large percentage of the work turned out by non-specialists has no advertising value, nor any other value whatsoever.

Few people stop to consider that advertising is one of the great arts—and that poster advertising is one of it's highest developments. To even criticize posters constructively requires long years of intensive study.

It is not possible for the average business man to have an expert knowledge of the quality of posters, although he realizes perfectly the great importance of having good ones.

Founded Upon An Ideal.

The Ritchey Litho Corporation is an organization founded upon an ideal. An ideal that had long been in the mind of James V. Ritchey when the corporation, of which he is the president, was formed.

Before that he had been at the head of vast business enterprises that spent hundreds of thousands of dollars for poster advertising. Despite the enormous sums expended, he found that it was quite impossible to secure the kind of posters he was insistent upon having—real posters—convincing posters—powerful posters with a positive advertising value! Although that was many years ago, even then there was a man who could make that kind of poster. That man was Daniel Petigor, the founder of the Poster Artist's Association of America, and universally conceded to be one of the greatest poster color artists in this country.

Knowing this, Mr. Ritchey considered him the one man big enough for the purpose he had in mind. The result was the formation of the Ritchey Litho Corporation, Mr. Petigor becoming vice-president.

Every Man Hand Picked.

Every man now in the organization has been literally hand picked from the industry. Each one of them is an eminent poster.
A moving picture theatre is a store with just one kind of merchandise to sell the public—good pictures.

Better Pictures Mean Larger Audiences

Screen, projection machine, film and lamp all contribute to the quality of the pictures but the light source is of prime importance.

1. A motor generator connected to any supply voltage, either alternating or direct current and delivering direct current to the projection lamps at the proper current and voltage.

2. Motor starting device which starts the motor generator and automatically shuts it off when lamps are extinguished.

3. Control panel with ammeter for reading current and field rheostat by which the current at the arc can be increased or decreased.

4. Two short circuiting switches mounted on the projector pedestals to enable the operator conveniently to shift from one lamp to the other, without interruption between reels.

Emergency equipment: It is also advisable to use A.C. Compensares (5) connected to the lighting circuit for use in case of failure of the power circuit to which the motor generator is connected.

With such equipment an exhibitor is assured of the best possible quality of light for his pictures. Compensares are safe, easy to operate, efficient, economical and reliable.

G-E Offices or Distributors Everywhere for Quick Delivery and Service
specialist with a reputation that is built upon great native talent and intensive training. Among them are such men as Ira D. Cassidy, A. Wilbur Crane, Domingo Francis, Marius Periconi, Harry M. Guthrie, Ralph Higan, Michael H. Lippman and a host of other well-known artists.

If all posters were designed by men of this caliber there would be mighty little demand for a poster censorship, for a poster is only offensive when it is vulgarly treated. The same subject matter that is often decried can be so handled that it's appeal is intensified, and at the same time it will in no way be open to criticism by the most punctilious observer.

For posters are sometimes offensive, not on account of their subject matter, but rather on account of the crass vulgarity of their design and execution.

**Applies to Coloring as Well.**

The same thing applies to poster coloring as well. Color combinations can be crude, loud, vicious, and offensive. On the other hand there can be pure and brilliant color combinations that are much more effective, and tremendously more attractive.

Is it possible to conceive of stronger color than that which appears in the tail of a peacock? Or on the wing of a butterfly? Or in the sunset skies? Or, it might be added in a Ritchey poster?

**Save $480 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.**

**Two More of Ritchey's Twenty-Four Sheets.**

Above, Gaumont's "Husbands and Wives." Below, Realart's "The Stolen Kiss."
Producers
Directors
Managers
Editors
Cutters
Titlers

You should know that the
**PEERLESS STANDARD PORTABLE PROJECTOR**
is ideally adapted to your requirements. *Because you can project it as slowly as you like without flicker!* Or at high speed if you like.

Motor (or hand) drive and rewind at any speed.

Film threads easily, runs in a straight line without twists or turns and where you can see it. Studios and directors use it to cut and edit film as easily as on a rewind table.

Less flicker at three-quarter speed than any other projector at normal speed.

Its skillful design and superior mechanical construction are a revelation to users of ordinary portable projectors.

Triple, meniscus, bi-convex, French condenser lenses.

---

Monoplane Mazda lamps.
Frame and supports all of aluminum.
Wide-faced, helical cut, bronze on steel, noiseless gears.
Oilless bearings throughout. Westinghouse universal motor.
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!

**PEERLESS PROJECTOR COMPANY**

32 West 43rd Street
Department M. W. New York City

Also Sold by Pathe Cinema, Ltd., Bombay, India; Pathe-Phono-Cinema-Chine, Shanghai, Hong Kong and Tientsen, China and

F. H. Le Breton, Kneedler Building, Manila, Philippine Islands

*Responsible Representatives Wanted in All Parts of the World*
George Feinberg Reports

Numerous Simplex Sales

GEOE FEINBERG, of the Teco Products Manufacturing Company, of
Minnesota, which is rated among the leaders of the Simplex Distributing forces,
recently spent a week in New York. It de-
veloped that since August last the Teco company had taken orders for not less than
two hundred and twenty-seven Simplex Projectors in its territory, which includes
Minnesota, North Dakota, South Dakota, Northern and Eastern Iowa and Northern
and Western Wisconsin.

Mr. Feinberg was particularly anxious that proper arrangements for deliveries of
a large number of the machines included among the two hundred and twenty-seven
mentioned should be made through the Simplex factory.

Among the recent Simplex installations

recorded by the Teco company are included the following:

**Minnesota Installation.**
Howard Theatre, Alexandria, 1 machine;
Strand Theatre, Blue Earth, 2; C. W.
Wrage and Son, Cass Lake, 1; F. E. Miller,
Canton, 1; Grand Theatre, Crookston, 2;
Lyric Theatre, Duluth, 2; Strand Theatre,
Duluth, 1; Regent Theatre, Eveleth, 2;
McCauley, Opera House, Glenwood, 2;
Princess Theatre, Hibbing, 1; Gem Theatre,
Hill City, 1; Milo Theatre, Little Falls, 2;
Lester, Prairie Theatre, Lester Prairie, 1;
C. F. Vonders, Mahnomen, 1; Cyril Theatre,
Minneapolis, 1; Gem, Minneapolis, 1; New
Garrick, Minneapolis, 2; New Lyndale Ave.
Theatre, Minneapolis, 1; New Palace Thea-
tre, Minneapolis, 2; New Park Theatre,
Minneapolis, 1; Universal Film Exchange,
Minneapolis, 1; Power Mercantile Co.,
Power, 1; Methodist Episcopal Church,
Redwood, 1; New Princess Theatre, St.
Paul, 2; New Rialto Theatre, St. Paul, 2;
New Savoy Theatre, Minneapolis, 2; Ohio
Theatre, St. Paul, 2; Murray Theatre, Slay-
ton, 1; Strand Opera House, Sleepy Eye,
1; Amuza Theatre, Spring Valley, 1; Wah-
kon Consolidated School, Wahkon, 1.

**South Dakota Installations.**
Orpheum Theatre, Andover, 1 machine;
Iris Theatre, Belle Fourche, 1; W. L. Boyd,
Bowdle, 1; O. H. Dirk, Marion Junction,
1; Miller and Pine Interests, Mitchell, 2;
A. J. Devine, Parker, 1; C. D. De Soy,
Presho, 1; School for Feeble Minded, Red-
field, 1; Strand Theatre, Scotland, 2; Jewell
Theatre, Sioux Falls, 2; Rev. S. Bismarck's
Church, Stephen, 1; Cozy Theatre, Wagner,
2.

**Iowa Installations.**
H. J. Lanning, Center Point, Iowa, 1 ma-
chine; Dreamland Theatre, Dubuque, 1;
Grand Opera House, Dubuque, 1; Star
Theatre, Dubuque, 1; Family Theatre, Tipt.
ton, 1.

**Wisconsin Installations.**
Unique Theatre, Eau Claire, 1 machine;
La Crosse Theatre, La Crosse, 2; Capitol
Theatre, Superior, 2; Opera House, Viro-
qua, 1; Star Theatre, Viroqua, 2.

**North Dakota Installations.**
Rex Theatre, Bismarck, 2 machines;
Barber Auditorium, Marmarth, 1.

This Big Generating Plant

Lighted “Roads of Destiny”

WHEN Goldwyn Pictures Corporation
went out into the desert to shoot those
lamentable lack of public service corpo-
ration supplying that district with illumina-
tion was encountered. But that didn’t
bother Goldwyn for a minute.

Louis Kolb, the corporation’s chief el-
ectrician, had provided for this contingency
by taking a trailer along, and on this trailer
was mounted a 20-horsepower electric pro-
ducing mechanism in the form of a 100
horse power six-cylinder gasoline motor
connected by a flexible link coupling to a
500 amper, 100 volt, two-wire, interpole,
compound wound direct current generator.

“Roads of Destiny” Well Lighted.

These, together with a water-cooling
system, scenes for “Roads of Destiny,” a
rather large order of just the right type for
such apparatus is bound to become popular.

The illustration gives a good idea of the
installation of motor, switchboard and
giant radiator.
Gundlach Projection Lenses

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.
808 So. Clinton Ave., Rochester, N. Y.

Show Motion Pictures Anywhere!

With the new, portable American Projectoscope you can show motion pictures anywhere—on a white wall, a window shade, even on the ceiling. Uses standard film. Runs forward or backward. Film can be stopped at any point and held stationary on the screen. Ideal for use by directors and film editors in examining film—for exhibitors to use in private offices to view features while the theatre screen is in use.

The AMERICAN PROJECTOSCOPE

This new, compact, easily-portable little projecting machine carries like a suitcase—is fool-proof—can be operated by anyone—uses current from any electric light socket. Throws perfect pictures anywhere. No rewind necessary. Set up and taken down in a moment. Write for descriptive literature. Do it now. You incur no obligation.

THE AMERICAN PROJECTING CO.
Dept. 25 6225 Broadway
Chicago Illinois

If you so desire the Projecting Company can arrange for the printing and developing of film subjects for you.

ONE DOLLAR A DAY

One dollar a day doesn't sound like much money, but if you lose only that amount a day in lost tickets and errors in change-making, it means a loss of $365 a year. Your box office leaks and losses are probably much greater than this.

STOP THE LEAKS WITH
THE 1920 PERFECTED
AUTOMATICKET REGISTER

It keeps your tickets under lock and key, and every ticket sold is automatically registered. The AUTOMATICKET REGISTER has proved itself necessary to box office equipment. Our new 1920 Catalogue is full of box office information, and you should read it. Ask us to send you a copy.

NOTE TO DEALERS:—AUTOMATICKET DEALERS are doing a big business. Write us for information on the AUTOMATICKET AGENCY.

The AUTOMATIC TICKET SELLING
AND CASH REGISTER CO.

1780 Broadway New York City

Foreign Representatives
Trans-Regional Trading Corporation
New York London Paris

MORE PEOPLE

than ever before will be compelled to stay at home this summer owing to the high cost of living. Why not prepare NOW to get this additional business by installing the TYPHOON COOLING SYSTEM? Your theatre must be cool and comfortable.

WRITE FOR CATALOGUE "M"

Typhoon Company
Ernst Glantsberg, President
281 Lexington Avenue New York, N. Y.
1044 CAMP ST. 64 W. RANDOLPH ST.
New Orleans, La. Chicago, Ill.
Eugene H. Kaufman Has Made an Enviable Sales Record

EUGENE H. KAUFMAN, manager of the Accessory Department of Inter-Ocean Film Corporation, is known throughout the trade as a pioneer among accessory merchants in foreign territories. He is a man who has done much for the development of the motion picture accessory product in foreign film marts.

Mr. Kaufman's connection with Inter-Ocean dates back to the humble beginning...
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.

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

Motor Rewind and
Combination Cabinet

For
Operating
Rooms
and Film
Laboratories
Combines
Efficiency,
Safety,
Durability and
Compactness
at a
Reasonable
Cost
Complete
f.o.b.
San Francisco,
$150.00.
Weight, crated
for shipment,
335 pounds

Reels—Film Waxing Machines—Film Cement
and Menders—Film Trim Snips—
Cameras and Eastman Raw Film

G. A. METCALFE
Specialty Equipment for Theatres and Film Laboratories
245-7-9 BROADWAY 117-119 GOLDEN GATE AVENUE
NEW YORK CITY SAN FRANCISCO
Cable Address: “Metmopik,” N. Y. or S. F.
Where the Cameragraphs Are Lighting the Screen

The Nicholas Power Company reports the following as a few of the recent installations of the Cameragraph.
International Film Service Studio and Fox Film Corporation Studio, both of New York City; The Robert Brunton Studio of Los Angeles, and the Thomas H. Ince Studio, Culver City.

Powerized Theatres.
Hiawatha Theatre, Paducah, Ky.; Ruben & Finkelstein's New Astor and New Grant theatres, Minneapolis; Victoria Theatre, Camden, New Jersey; Central Theatre, Atlantic City; Keystone Theatre, Philadelphia; America and Empress theatres, Denver; Broadway Amusement Enterprises, Louisville; Broadway Theatre, Columbus, Ohio; Metropolitan Theatre, Cincinnati; Iris and Palace theatres, Detroit; Crandalls Theatre, Cumberland, Md.; Lincoln's Square Theatre, Decatur, Indiana; Cosmo Theatre, Gary, Indiana; Liberty Theatre, Mt. Vernon, Iowa.

Charles Bass Visits Gotham and Promises a New Catalog

CHARLES BASS, president of the Bass Camera Company, 100 North Dearborn street, Chicago, and a big fish in the picture apparatus game, visited the Moving Picture World office just as this issue was going to press.

After he had shed his gloves and observed that Fifth Avenue looked almost as crowded as State street—a St. Patrick's Day parade was passing at the time—he confided to us that the Bass Camera Company was about to issue a new catalog that would eclipse all its previous efforts in that line and that it will soon be in the mails.

This means that appreciators of Universal and De Fransen motion picture cameras and tripods, De Fransen printers, De Vry and Acme portable projectors should get in touch with the Bass Camera Company and ask to be placed on the mailing list.

The concern continues to specialize on high grade used photographic apparatus for which the demand continues to be extremely good.

Wants a Small Outfit.

MOVING PICTURE WORLD:

Will you kindly put me in touch with the proper concerns to quote me on a small picture outfit for about three hundred capacity.

I shall also appreciate any information you can give me as to obtaining information to put me wise to the tricks of the business.

It is my idea to put in an air dome in South Florida, where I can operate practically the whole year, and I should like to know about the cost of the necessary equipment and fair grade of film rental.

Any general information you can give me will be very gratefully received.

F. A. SWAIN.

It would pay you to visit the International Cinema Equipment Center, 727 Seventeenth avenue, New York, and the United Theatre Equipment Corporation, 1604 Broadway, New York, who can show you complete outfits and advise you regarding their selection and use.

Read and study the advertising carried in the Moving Picture World.

The books advertised on page 2192 of this issue will be found most valuable aids in giving you a practical working knowledge of the requirements of the exhibitor's end of the picture industry.

De Vry Corporation Branches Out

The De Vry Corporation, Chicago, manufacturers of the very excellent De Vry suitcase projector, is just closing a deal for a $170,000 modern factory building, which will be three stories and have a 207 foot frontage. At the present time more than 150 people are employed in the De Vry factory.

EXCLUSIVE DECORATORS

of Theatres and Motion Picture Houses

Let us submit an estimate.

William G. Andrews Decorative Co.

1428 S. Wabash Avenue

Chicago, Ill.

Protect Your Negative Investment

By Placing Your Printing Order With a Reliable House

STANDARD MOTION PICTURE CO.

Has an Earned Reputation for Good Work—At Sensible Prices

Address: 1007 Mailers Building, CHICAGO

Phone: Central 2347

Cameramen Furnished for All Occasions

“THE BIOSCOPE”

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell films.

OFFICE: 85, SHAFTESBURY AVENUE

LONDON, W. L.

Entertainmen only on request.

Foreign Subscriptions: One pound ten shillings (Gold)

LA CINEMATOGRAGIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematographers Union

Published on the 15th and 30th of Each Month

Foreign Subscriptions: 20 francs per annum.

Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

THE FOUNDATION OF PRESENT-DAY MOTION PICTURES

STANDARDIZED CAMERAS PERFORATOR PRINTERS SPlicer CINEMACHINES MACHINERY EQUIPMENT SUPPLIES For Motion Picture Laboratorles, Theatres

NEW YORK BELI & HOWELL CO., LOS ANGELES

BELL & HOWELL CO., LOS ANGELES

1901-11 Larchmont Ave., CHICAGO

A Dependable Mailing List Service

Saves you from 30% to 50% In postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre on card. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information to the advance of theatres being or to be built.

Motion Picture Directory Company

244 West 42nd Street, New York

Phone: Bryant 8135

Addressing Multigraphing Printing Typewriting

THEO 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 types with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.

OSHKOSH, WISC.
Send for this free booklet

It will show you how to do a good, money-making business all through the hottest summer weather—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 say the word and the booklet will go out to you promptly.

Monsoon Cooling System, Inc.
Room 671, 70 West 45th St., New York

---

No Vibration in the De Vry!

YOU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

Preview with a De Vry!

A projector which stands up to that test is what professionals need for previewing.

To a Film Exchange, also, a De Vry is invaluable.

We ask that you let us give you a De Vry demonstration. Say the word and our representative from one of 60 cities will come and show you—in your own office.

There's nothing like the De Vry. So light! So handy! So compact! Remember, a poor projector kills a good film. So see the De Vry before you decide. It is endorsed by the best and most successful people in the motion-picture profession.

A letter, or the coupon below filled out and signed, lets you see for yourself. Why not send the coupon today?

De
The De Vry Corporation
1256 Marianna Street, Chicago
New York Office 141 West 42d Street

The De Vry Corporation, 1256 Marianna St., Chicago. Dept. 3.
SITUATIONS WANTED.
CAMERAMAN, experienced, go anywhere, studio or outdoor, open for engagement after April 1. Own Pathe outfit. Also want substantial market for industrial, educational, travel and news negatives. Brooks, 102 East 22d St., New York City.
MANAGER, live wire, twelve years experience, booking specialist, expert projectiumist, with New York license; superior references. William, care M. F. World, New York City.

HAVE been successful studio manager with large producer. Studio just closed, so open for engagement. Best of credentials. Experience as photographer, publicity man, stage manager, etc. Willing to accept any executive position. Excellent business judgment and initiative. Box "W," 27th Madison Ave., New York.

AT LIBERTY—Leader of orchestra (piano), pictures or vaudeville. Good library; married; good salary essential. Last three seasons with the Shubert attractions; also with the best vaudeville (Keith's) and first class picture houses. Address Musical Director, care M. F. World, 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.

HELP WANTED.
SALES MAN WANTED.—A large and growing house, covering Middle Western States, handling projection machines and motion picture theatre equipment of all kinds, has opening for salesman familiar with line, who can shortly qualify as manager of branch office. This is an unusual opportuni (insert omitted)

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 is going to be so valuable is the one that you buy just when you are looking for it. The twelve-page index affords a quick guide for your trouble and greatly increases the efficiency of the Handbook. 700 pages, $4.

MOTION PICTURE HANDBOOK

COMPLETE INSTRUCTIONS IN DETAIL ON LEADING TYPES OF PROJECTION MACHINES, IN SIMPLE, EVERY-DAY LANGUAGE.

THE VERY BOOK THAT HURLS WIDE-AWAKE THEATRE MANAGERS WANT WHEN USING YOURS".

MOTION PICTURE ADVERTISING

The very book that is going to be so valuable is the one that you buy just when you are looking for it. The twelve-page index affords a quick guide for your trouble and greatly increases the efficiency of the Handbook. 700 pages, $4.

MOTION PICTURE ELECTRICITY

EXACTLY WHAT YOU NEED IF CONTEMPLATING THE BUILDING OF A THEATRE. A BOOK IN HELPING YOU TO DECIDE THE TYPE, SIZE AND DESIGN OF YOUR HOUSE. KEEP UP WITH YOUR ARCHITECT WHEN GOING OVER THE PROPOSITION. 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.
MINUSA
Gold Fibre Screens

Last Year We QUADRUPLED Our Largest Previous Annual Output of Minusa Screens. What's the Answer?

A GOOD INVESTMENT
Samples and Literature upon request.
There's a Distributor Near You
MINUSA CINE SCREEN CO.
ST. LOUIS, U. S. A.

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: Moremora 621-622

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.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St., New York City
Bryant 5437
Bet. Eighth and Ninth Aves.

ECMILCE CEMENT
has stood the test of many years. That's why it is used extensively by the largest studios, exchanges and theatres. It costs more, but particular buyers looking for results do not object to the difference in price. So will bring you an ounce bottle prepaid.

LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.
AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE

MANUFACTURERS OF
MOTION PICTURE AND STAGE EQUIPMENT
SPEED REGULATORS: Note New and Improved Shift.
ARC CONTROLS: Equipped with Flexible Shafting to handle; operates under own power; can be used on Spot Lamp or Motion Picture Machine.
SPOT AND FLOOD LAMP: Has Douser; Adjustable Condenser Mount; Balanced Pivot; Built to Carry Amperage. This Lamp is Entirely Different from any on the Market.

PACIFIC MANUFACTURING AND SPECIALTY COMPANY
109 JONES STREET, SAN FRANCISCO, CALIF.

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

WE NEVER DISAPPOINT
CROMLOW FILM LABORATORIES
220 WEST 42ND STREET
NEW YORK
TELEPHONE BRYANT 5576
ALLAN A. LOWNES
GEN. MGR.
According to Webster means —

"Something regarded as very precious"—"prize"

We have never yet heard of a man who did not receive a Simplex shipment with a feeling of gratification and pleasure.

For by this time every projector user knows that a Simplex installation at once raises his Projection Room into the class with the leaders.

And like a treasure the Simplex is kept and kept and kept

When are you going to order yours?

Made and guaranteed by
The Precision Machine Co., Inc.
317 East 34th St—New York
CONDITIONS that affect all lines of industry necessarily have their influence upon the manufacture of Motion Picture Projectors. Delays utterly beyond the control of any manufacturer are bound to occur. In a spirit of sincerity and frankness we earnestly advise exhibitors to anticipate their wants by ordering equipment as far in advance as possible.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y